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THE GONDOLA.

View on the Grand Canal in Venice. Photogravure from a Photograph.

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VOLUME 29

THE READER'S DIGEST OF BOOKS

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ILLUSTRATIONS

THE GONDOLA
Photogravure . . . . . *Frontispiece*

THE READER'S DIGEST OF BOOKS

ABBÉ CONSTANTIN, THE, by Ludovic Halévy. The great estate of Longueval, consisting of the castle and its dependencies, two splendid farms and a forest, is advertised for sale by auction. The Abbé Constantin, a generous, genial, self-sacrificing priest, who has been thirty years the curé of the little villge, is disconsolate at the thought that all his associations must be broken up. His distress is increased when he learns that the whole property has been bought by an American millionaire. He is about to sit down to his frugal dinner in company with his godson Lieutenant Jean Renaud, the orphaned son of the good village doctor, when his vicarage is invaded by two ladies who have just arrived by train from Paris. On their arrival the plot hinges; simple as it is, it has a great charm, and the style is delightful. It sparkles with light and graceful epigrams: "The Frenchman has only one real luxury — his revolutions." "In order to make money the first thing is to have no need of it." "It is only the kings of France who no longer live in France." "The heart is very little, but it is also very large." "Love and tranquillity seldom dwell at peace in the same heart." First published in 1882, it has had more than one hundred and fifty editions and still enjoys uninterrupted popularity both in France and in English-speaking countries.

ABBÉ MOURET'S TRANSGRESSION, THE, see **ROUGON-MACQUART.**

ABBOT, THE, by Sir Walter Scott (1820). A sequel to 'The Monastery,' but dealing with more stirring and elevated situations and scenes. The time of the action is 1567–68, when Shakespeare was a boy of three, and Elizabeth was newly established on the throne of England. While the action goes on partly at Avenel Castle, and Halbert Glendinning of 'The Monastery,' as well as his brother Edward (now an abbot), figure prominently in the story, the reader finds that he has exchanged the humble events of the little border vale by Melrose for thrilling and romantic adventures at Lochleven Castle on its island in the lake, north of Edinburgh, where Mary Queen of Scots is imprisoned; and in place of the braw and bonny Scotch of Tibb and Dame Elspeth, we have the hearty English of Adam Woodcock the falconer, — as masterly a portrait in Scott's gallery as Gurth, Hal o' the Wynd, or Dandie Dinmont. The chief interest centres around the unfortunate queen; and the framework of the tale is historically true. The masterpiece of description in 'The Abbot' is the signing of the abdication by Mary at the stern insistence of the commissioners Lindsay and Ruthven, — a scene made famous by more than one great painting and by more than one historian.

ABSALOM AND ACHITOPHEL, a satirical poem in heroic couplets by John Dryden, published in November, 1681; a second part by Dryden and Nahum Tate (1652–1715) was published a year later. The poem was undertaken by Dryden at the request of Charles II. in support of the royal party against the machinations of the

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Whigs. Under the leadership of Anthony Ashley Cooper, Earl of Shaftesbury (1621–1683), they were attempting to exclude the king's brother James, Duke of York, from the throne on the ground of his Roman Catholicism and to transfer the succession to the king's illegitimate son, James, Duke of Monmouth. Their cause was advanced by a skillful use of the discovery of an alleged 'Popish Plot' to murder the king, enthrone his brother, and suppress Protestantism (1678). For a time they were in control of the government and nearly succeeded in excluding James and making Monmouth the king's heir. But a reaction set in, Charles dismissed Shaftesbury, recalled James, and rallied the Tories about him, driving Monmouth and Shaftesbury into an attitude of rebellion. At this point Dryden wrote his 'Absalom and Achitophel,' skillfully adapting the Biblical narrative of Absalom's rebellion against King David to the political situation. Under the guise of the crafty Achitophel, Shaftesbury plies Monmouth, who appears as the handsome and popular Absalom, with arguments for claiming the throne. He yields to the temptation and begins a progress through the kingdom, corresponding to an actual progress made by Monmouth in defiance of the king's orders in 1680. An enumeration of the chief supporters of Monmouth and of the king under the thin disguise of appropriate Hebrew names emphasizes the gravity of the contest, gives new opportunity of stating the principles involved, and illustrates Dryden's skill in portraiture and in verse-argument. Especially vigorous are the descriptions of Achitophel (the Earl of Shaftesbury), Zimri (the Duke of Buckingham), and Corah (Titus Oates). The poem ends with a dignified and manly speech by David (Charles II.) asserting his prerogative but promising forgiveness if Absalom will repent. Dryden's known contributions of the second part are confined to lines 310–509, in which he satirizes two poets of the opposite party, Doeg (Elkanah Settle, 1648–1724) and Og (Thomas Shadwell, 1642–1692, already pilloried in Dryden's 'Mac Flecknoc,' October 4, 1682). As a writer of brilliant satire or panegyric and as a vigorous controversialist Dryden is unsurpassed, and this poem is a fine instance of his power.

ACROSS THE CONTINENT: 'A Summer's Journey to the Rocky Mountains, the Mormons, and the Pacific States' (May–September, 1865), by Samuel Bowles (1865). A volume of newspaper letters and supplementary papers, by an exceptionally able journalist, designed to give to Eastern American readers an account of the nature, the material resources, and the social and industrial development of the vast region between the Mississippi River and the Pacific Ocean; and with this to make revelations and raise discussion on such themes as the Pacific Railroad, the Mormons, and the mines. Bowles spent another summer vacation, 1869, in travel and exploration among the mountains of Colorado, and made a second book of newspaper letters on Colorado as 'The Switzerland of America.' He then incorporated the two sketches of far west journeyings in what was designed to be a new and permanent work. The papers were carefully revised, amplified, and illustrated, and a work made with the title 'Our New West,' 1869, in which the author attempted to convey some true idea of the condition and promise of the western half of the continent. Thoroughly well executed, Bowles's narrative of natural resources and of industrial developments remains full of interest. His vigorous style, keen insight, unfailing sense of humor, and judicial mind made him an almost unrivaled observer and reporter.

ACTS OF THE APOSTLES ('Actes des Apôtres') (9 vols. 1789–91), a series of satirical pamphlets directed against the French Revolutionists, by Peltier, who was assisted by several royalist writers. It is full of witty attacks on the leaders of the Revolution, and especially on the framers of the constitution of '89, who are repre-

sented as rope-dancers performing their feats on a very thin wire. It attacks all new ideas, ridicules reforms of every kind, and boldly defends the principles of the aristocracy.

ADAM is a dramatic work of the twelfth century by an unknown author. It is written in French, with the exception of the responses and canticles, which are in Latin; and it derives its chief importance from the fact that it is the oldest drama in the language. It gives the history of the fall of Adam and the murder of Abel, followed by a procession of all the prophets who foretold the coming of the Messiah. The piece was played on the public square in front of the church. The platform upon which it was represented must have been backed against the portal; for in the stage directions, the actor who takes the part of God is told to return at once to the church, whenever he leaves the stage. Some of the scenes are managed with considerable skill; and there is a good deal of clever character-drawing and vigorous dialogue. The scene where the serpent tempts Eve is especially noteworthy for its simplicity and animation.

ADAM BEDE, the earliest of George Eliot's novels, was published in 1859, as "by the author of 'Scenes of Clerical Life.'" The story was at once pronounced by the critics to be not more remarkable for its grace, its unaffected Saxon style, and its charm of naturalness, than for its perception of those universal springs of action that control society, and for that patient development of character and destiny that inferior novelists slight or ignore. The chief scene is the Poyser farm in the Midlands, a delightful place of shining kitchens, sweet-smelling dairy-houses, cool green porches, wide barns, and spreading woods. Here Mrs. Poyser, a kind-hearted woman with an incorrigibly sharp tongue, has taken her husband's niece, Hester Sorrel,— an ambitious, vain, empty-headed little beauty, — to bring up. Adam Bede, the village carpenter, an admirable young fellow, is her slave.

A skeleton of the plot would convey no impression of the strength and charm of the story. It seems to have been, in the author's mind, a recognition of the heroism of commonplace natures in commonplace surroundings, of the nobility of noble character wherever found. But Adam Bede, intelligent, excellent, satisfactory though he is, is quite subordinated in interest to the figure of poor Hetty, made tragic through suffering and injustice. Her beauty, her vanity, her very silliness, endear her. Dinah Morris, the woman preacher, is a study from life, serene and lovely. Mr. Irwine, the easy-going old parson, is a typical English clergyman of the early nineteenth century; Bartle Massey, the schoolmaster, is one of those humble folk, full of character, foibles, absurdities, and homely wisdom, whom George Eliot draws with loving touches; while Mrs. Poyser, with her epigrammatic shrewdness, her untiring energy, her fine pride of respectability, her acerbity of speech, and her charity of heart, belongs to the company of the Immortals.

ADAM BLAIR, by John Gibson Lockhart, Scott's son-in-law, who wrote the famous Life of Sir Walter, is a Scotch story of rural life in the last century. It gives intimate descriptions of native manners, and has tragic power in the portrayal of the human heart. This novel, the best of the three written by Lockhart, was published in 1822, the full title being 'Some Passages in the Life of Mr. Adam Blair, Minister of the Gospel at Cross-Meikle.'

ADMIRABLE CRICHTON, THE, by Sir J. M. Barrie (1902). The Earl of Loam, a widower and a believer in the equality of man, gives practical shape to his ideas by insisting that his daughters should receive the servants at monthly teas, an arrange-

ment heartily disliked by both the young ladies and the servants. In a monthly address to the servants Lord Loam expresses a wish that the artificial barriers of society could be swept away and announces that in less than forty-eight hours he and his daughters will start on a voyage to distant parts of the world, and in order to show active opposition to the prevailing luxury of the day, he has decided to allow the three daughters only one maid among them. Crichton, the butler, whose ideal is a haughty, aristocratic English house, with everyone kept in his place, and who says that servants like disdain from their superiors, at first refuses to go, but is afterwards persuaded to go in the capacity of valet to Lord Loam. After a voyage of two months the yacht is wrecked on a desert island, where there is an opportunity of putting theories of equality to the test. In a short space of time Crichton, who thinks there must always be "one to command and others to obey," becomes virtually the master. Lady Mary, the least docile of the Earl's three daughters, becomes his fiancée. A ship comes to the island, and all leave Crichton except Lady Mary, who says she will never give him up. On the return to England to their former set, Crichton informs Lady Brocklehurst, whose son is engaged to Lady Mary, that on the island there was as little equality as elsewhere, that all the social distinctions were preserved, and the servants had to keep their place.

ADOLESCENCE, 'its psychology, and its relations to physiology, anthropology, sociology, sex, crime, religion, and education,' a monumental psychological and sociological treatise by G. Stanley Hall, was published in 1904. The first three chapters are devoted to the general physical changes of adolescence, chapters four and five to its diseases and crimes, chapters six and seven to sexual changes and perils, and the eighth to the records of adolescence in literature and autobiography. The remaining chapters, which constitute the second volume, are occupied with the genetic psychology of adolescence, "beginning with sensation and proceeding to feelings, will, and intellect." The new susceptibility of the senses, the development of love, and of the sentiment of nature, the psychology of conversion, the rise of social instincts, and the characteristics of adolescent intellect form the principal topics discussed in this volume. Abundant illustrative detail, thorough grasp of physiological, psychological, and sociological principles, sympathetic entrance into the troubles and enthusiasms of youth, and wise suggestions for its direction and education are some of the merits of this valuable book.

ADOLPHE, a romance by Benjamin Constant (1816). The story has very little incident or action. The whole plot may be summed up in a few words: Adolphe loves Eléonore, and can be happy neither with her nor without her. The beauty of the author's style and the keenness and delicacy with which he analyzes certain morbid moods of the soul have placed this work among the masterpieces of French literature. The romance is almost universally believed to be an autobiography, in which Constant narrates a portion of the adventures of his own youth.

ADRIENNE LECOUVREUR, a play by Scribe and Légouvé, which first appeared in 1849, possesses witty dialogue and strong dramatic situations. The scene is laid in Paris, in March, 1730. Maurice, Count de Saxe, a former admirer of the Princess de Bouillon, now loves and is loved by Adrienne Lecouvreur, a beautiful actress of the Comédie Française; who, not knowing his real name and rank, believes him a poor soldier of fortune. Though the action resulting from this mistake occupies the space of two days only, it is very complicated; yet the unity of the play is

vividly clear, and the strongly contrasted characters stand out with great distinctness, while the dialogue is epigrammatic and full of power.

ADVANCEMENT OF LEARNING, THE, by Francis Bacon (1605), the original title being 'Of the Proficience and Advancement of Learning, Divine and Human.' This book, received with great favor by the court and by scholars, was afterwards enlarged and published in Latin with the title 'De Augmentis Scientiarum,' as the first part of a monumental labor, 'The Instauration of the Sciences,' of which the second part was the still famous 'Novum Organum,' on which Bacon's fame as a philosopher rests. The 'Advancement of Learning' considers first the excellence of knowledge and the best way of spreading it, what has been already done to scatter it, and what left undone. The author then proceeds to divide all knowledge into three kingdoms or inclosures, — history, poetry, and philosophy; which appeal directly to the three manifestations of human understanding, memory, imagination, and reason. The smaller third of the book relates to revealed religion.

ADVENTURES IN CRITICISM, by Sir A. T. Quiller-Couch (1896), is a collection of brief critical essays, including a handful of graceful commentaries on some of the Elizabethans, two or three eighteenth-century studies, an examination of Zola, some excellent appreciations of Ibsen, Björnson, and the Scandinavian cult, and twenty or more estimates of modern English writers from Scott to Caine. The critic has a large view of literature, entire sincerity, a charming style, simple and direct as Thackeray's, fine scholarship, and absolute independence of judgment. His book, therefore, surrounds old subjects with a new atmosphere, and gives the reader the agreeable sense of being made a co-discoverer of profitable places in well-known territory; so that his essays have become almost as much liked as his stirring romances.

ADVENTURES OF A GUINEA, see **CHRYSAL.**

ADVENTURES OF CALEB WILLIAMS, see **CALEB WILLIAMS.**

ADVENTURES OF FRANÇOIS, see **FRANÇOIS.**

ADVENTURES OF GIL BLAS, see **GIL BLAS.**

ADVENTURES OF HAJJI BABA, see **HAJJI BABA.**

ADVENTURES OF HUCKLEBERRY FINN, see **HUCKLEBERRY FINN.**

ADVENTURES OF MR. OBADIAH OLDBUCK, see **OBADIAH OLDBUCK.**

ADVENTURES OF MR. VERDANT GREEN, see **VERDANT GREEN.**

ADVENTURES OF SHERLOCK HOLMES, see **SHERLOCK HOLMES.**

ÆNEID, THE, the golden branch on the ilex-tree of Latin literature, was the work of Publius Virgilius Maro, who was born October 15th, 70 B.C., and died September 22d, 19 B.C.

The poem is interwoven with pre-Christian civilization, with mediæval and modern thought, as is no other poem of the ancient world. It is the Bible of the later classical literature, as the Iliad is of the earlier, linked by its very nature to the visionary Middle Ages. For in the Æneid, conflict has become spiritualized; and the warrior Æneas bears always about him the remoteness of the priest, or of one mindful ever of the place of souls. It is the detachment of the hero from the passion

of love, from the passion of war, which made him appeal so powerfully to the mediæval mind, preoccupied with the Unseen. Only the creator of Æneas could be Dante's guide among the shades. Of him Tennyson writes:

> "Light among the vanished ages; star that gildest yet this phantom shore;
> Golden branch among the shadows, kings and realms that set to rise no more."

The Æneid is in twelve books: the first six in imitation of the Odyssey; the last six, of the Iliad. The Trojan hero is led to Italy, where he is to be the father of a race and of an empire supreme among nations. On his way thither he tarries at Carthage, whose queen, Dido, loves him as with the first love of a virgin. To her he tells the story of Troy. For love of him she slays herself when the gods lead him from her shores. Arrived in Italy he seeks the underworld, under the protection of the Sibyl of Cumæ. He emerges thence to overcome his enemies. The Æneid was not perfected at the time of Virgil's death, and his friends Varius and Tucca edited it at the request of the emperor Augustus. It has since become the heritage of the world.

ÆNEID, THE, TRANSLATIONS AND ADAPTATIONS OF. Gawain Douglas translated the Æneid into the Scottish dialect in 1513. This vigorous adaptation probably suggested to the Earl of Surrey the idea of turning the second and fourth books into blank verse, the earliest example of blank verse in the language. Douglas takes some strange liberties with his author. He changes the sibyl into a nun, and makes her admonish Æneas to be sure to say his prayers and tell his beads. The English translations are numerous; Dryden's, Conington's, Sir Charles Bowen's, William Morris's, J. W. Mackail's are among the best, while in America the versions of C. P. Cranch and of Geo. H. Palmer are examples of good scholarship and good taste. The epic has been often travestied. The first travesty, entitled 'Eneide de Virgilio Travestida,' appeared at Rome in 1633. It was very popular among the frivolous; but scholars, to whom everything written by the Mantuan was sacred, were scandalized. The 'Eneide Travestie' of Scarron is a French classic.

ÆSTHETIC AS SCIENCE OF EXPRESSION AND GENERAL LINGUISTIC, 'Estetica come scienza d' espressione e linguistica generale,' a philosophic treatise by Benedetto Croce, was published in 1902, and in an English translation by Douglas Ainslie in 1910. A revised edition appeared in 1912. The work consists of two parts, the first theoretic, the second historical. The general theory is that beauty is the successful expression of an intuition, an expression quite independent of intellectual and moral standards, complete and self-sufficient. The only difference between the artist and the man of taste is that one produces the beautiful and the other recognizes it; the function in each case is an intuition differing only in circumstances from the other. In the second part the author traces the history of the science from the Greek thinkers to the present day, refuting the hedonistic, the moralistic, and the mystical theory of æsthetics. A fuller exposition and estimate of the book will be found in the introductory essay on Croce in the LIBRARY.

ÆTHIOPICA, by Heliodorus, bishop of Tricca in Thessaly. This romance was written in his youth towards the close of the fourth century, or according to some, in the second century; and was the occasion of reproach to him in his manhood, though without reason. It is divided into ten books, and relates the adventures of the Ethiopian princess Chariclea; who, having as an infant been exposed to death by her mother, is discovered by some humane people and carried to Delphi, where she

meets the beautiful Theagenes, and after innumerable adventures, marries him. The pair live happily for a while, and then encounter dangers of the most varied character. They are about to be killed, when Chariclea is recognized and restored to her proper station. This interminable romance enjoyed a great reputation from the Renaissance down to the close of the eighteenth century.

AFFECTED LADIES, THE, see **PRÉCIEUSES RIDICULES.**

AFTER THE PARDON ('Dopo il Perdone'), by Mathilde Serao (1906). In this romance, Donna Maria, who has left her husband for her lover, returns home after three years' absence. Her husband, realizing that the fault was his in part, desires her return, and offers her his pardon. The great passion of her life, "beyond all laws and duties," is over, and she wishes only to atone to her husband for his suffering by devoting herself to his happiness. She advises her lover, Count Marco, to marry the betrothed he had deserted for her sake. The second part of the book is the story of their failure to escape from the past. Count Marco fails to make his young bride happy, because she is jealous of his past, and refuses to be content with the fond affection he offers her. Donna Maria's husband, also, is unwilling to accept less than his wife has given to another. His love is jealousy and suspicion, and the pardon becomes a tragic farce of daily accusation and condemnation. He wishes Donna Maria had never returned. Traveling alone in Switzerland, Donna Maria meets Count Marco, whose wife's coldness has driven him from her. They have learned that they can never bring happiness to the two they have wronged, who desire the impossible. United by the memory of their dead love, they are still dear to each other, and decide it is their destiny to spend the rest of their lives together since their only happiness is the remembrance of the happiness they have lost.

AFTERMATH, see **KENTUCKY CARDINAL.**

AGAMEMNON, a tragedy by Æschylus, setting forth the theme of retribution with a dramatic power, a depth of religious insight, and a splendor of diction unequaled in Greek literature. The play is the first of a trilogy, which includes 'The Choëphoræ' and 'The Suppliants' and which is concerned with the purging of the ancestral guilt of the house of Atreus. Because of the crime of that king in feeding his brother, Thyestes, with the flesh of his own children, destiny has involved Agamemnon, the son of Atreus, in another crime. He has sacrificed his daughter, Iphigenia, in order to obtain favorable winds for the Greek expedition to Troy. As a vengeance upon her husband for this cruelty, his wife, Clytæmnestra, becomes the paramour of Ægistheus, the son of Thyestes, and plans to murder Agamemnon upon his return.

The situations in this play are exceptionally striking. The lonely figure of the watchman on the palace roof in the opening scene, waiting for the beacon light that shall announce the fall of Troy, and muttering that all is not well at home, creates expectancy and suggests trouble. Clytæmnestra's jubilant description of the fires that carried the news from height to height until it reached the palace at Argos is one of the most stirring speeches in literature, and is significant of her forceful, dominating character. She is magnificent in the calm assumption of wifely fidelity with which she welcomes home Agamemnon and the conquering blandishments by which she induces him to commit the irreverence of walking into the palace on purple embroideries sacred to the gods in order that he may be in their eyes a fitter subject for her vengeance. Greatest of all, however, is the scene in which Cassandra, Agamemnon's captive, left in the courtyard with the chorus, recognizes by her prophetic gift

the divine vengeance that broods upon the palace, and in shuddering outbursts of horror foretells Agamemnon's murder and her own sacrifice to the jealousy of Clytæmnestra. Then immediately follows the deep groan of Agamemnon, smitten by Clytæmnestra in his bath behind the scene.

The chorus in this play, consisting of old counselors of Argos, is of unusual importance. Not only are the choric odes weighted with thoughts, rich in poetic expression, and intensely significant in their references to divine retribution, but in the more purely dramatic scenes, especially at the close, the chorus, through its leader, takes a resolute part in the action, denouncing the crime of Clytæmnestra, and the compliance of Ægistheus, who now accepts the kingship, and prophesying that vengeance will be taken by Agamemnon's absent son, Orestes, whose name points the way to the other plays of the trilogy.

AGE OF CHIVALRY, THE, or, The Legends of King Arthur, by Thomas Bulfinch, was published in 1858. More than twenty years after, an enlarged edition appeared under the editorship of Edward Everett Hale. In Part First, the legends of King Arthur and his knights are considered. Part Second deals with the Mabinogion, or ancient prose tales of the Welsh; Part Third with the knights of English history, King Richard, Robin Hood, and the Black Prince. From the time of its first publication the popularity of the book has been great. No more sympathetic and fitting introduction could be found to the legends of chivalry. The book is written in a youthful spirit that commends it to the young.

AGE OF FABLE, THE, or, The Beauties of Mythology, by Thomas Bulfinch, was published in 1855, and republished in 1882 under the editorship of Edward Everett Hale. It has become a standard work upon mythology, by reason of its full and extensive yet delicate treatment of the Greek and Roman myths. While especially adapted for young people, it possesses qualities which commend it alike to the scholar and to the general reader.

AGE OF REASON, THE, by Thomas Paine, was first published in a complete edition on October 25th, 1795. In 1793 the First Part appeared, but no copy bearing that date can be found. When it went to press the author was in prison, in France, having been arrested almost at the hour of its completion. Referring to this in the preface to the Second Part, he writes: "Conceiving . . . that I had but a few days of liberty, I sat down and brought the work to a close as speedily as possible; and I had not finished it more than six hours, in the state it has since appeared, before a guard came there about three in the morning, with an order signed by the two committees of Public Safety and Surety General for putting me in arrestation as a foreigner, and conveying me to the prison of the Luxembourg. I contrived on my way there to call on Joel Barlow, and I put the manuscript of the work into his hands, as more safe than in my possession in prison; and not knowing what might be the fate in France either of the writer or the work, I addressed it to the protection of the citizens of the United States." His motive in writing the book is thus set forth in the first chapter: "It has been my intention, for several years past, to publish my thoughts upon religion; . . . the circumstance that has now taken place in France of the total abolition of the whole national order of priesthood, and of everything appertaining to compulsive systems of religion, and compulsive articles of faith, has not only precipitated my intention, but rendered a work of this kind exceedingly necessary, lest, in the general wreck of superstition, of false systems of government and false theology, we lose sight of morality, of humanity, and of the

theology that is true." He goes on to state his creed, his belief in one God, in the future life, in the equality of man, and in the duty of benevolence. Part First consists of an inquiry into the bases of Christianity, its theology, its miracles, its claims of revelation. The process is destructive and revolutionary. In Part Second, the author makes critical examination of the Old and New Testament, to support the conclusions and inferences of Part First. Yet the work is not wholly negative. "The Word of God is the creation we behold." Lanthenas's French rendering of Part First contains this remarkable reference to Jesus, found presumably in the lost original version: "Trop peu imité, trop oublié, trop méconnu."

AGNES GREY, Anne Brontë's first novel, was published in December, 1847, a year and a half before her death, when she was twenty-seven years old. Her talents were of the moonlight order. The book is but a pale reflection of the brilliant Brontë genius.

The heroine, Agnes Grey, the daughter of a clergyman in the North of England, becomes, through reverses of fortune, a governess. Her experiences are those of Anne Brontë herself, the unpleasant side of such a position being set forth. The book, however, ends happily in the marriage of Agnes to a clergyman. Although well written, it lacks the elements of strength and warmth. It lives by the name of the author rather than by its intrinsic merit.

AGNES OF SORRENTO, a romance by Harriet Beecher Stowe (1862). The scene is laid in central Italy during the time of the infamous Pope Alexander VI. (from 1492 to 1503). Agnes is the daughter of a Roman prince who secretly marries, and then deserts, a girl of humble parentage. The young mother dies of grief, and Elsie, the grandmother, takes Agnes to Sorrento, where she lives by selling oranges in the streets. Her beauty and her purity attract to her many lovers, worthy and unworthy, and involve her in many romantic and dramatic incidents. The story is delightfully told, the Italian atmosphere is well suggested, and the book, though not Mrs. Stowe's best, takes good literary rank.

AGRICULTURE ('De Re Rustica'), by Columella in the first century. It consists of twelve books, of which the tenth is in verse and devoted to gardens. The work is preceded by an introduction, in which the author deplores the contempt into which agriculture has fallen. He sees on all sides schools open to teach rhetoric, dancing, and music. Even mountebanks, cooks, and barbers are fashionable, and infamous houses in which gambling and all sorts of vices that ruin youth are patronized; while for the art of fertilizing the earth there are neither masters nor pupils, neither justice nor protection. The author begins with general views on agriculture and rural economy, and concludes with a sort of agricultural calendar, in which he points out the labors to be performed according to the order of the seasons. The work is much consulted by scholars, who find in it many valuable details on important points of Roman civilization. The style has all the purity of the Augustan age.

AGRICULTURE ('L'Agriculture'), a French translation by Clément Mullet of the Book of Ibn-el-Awam, written in Arabic, in the twelfth century. Besides preserving a multitude of quotations from lost Latin and Greek authors, it gives very interesting details of the life and domestic economy of the Arabs in Spain. It enters fully into the administration of rural property, the interior life of the household, the treatment of workmen, and the position of the wife. The author discusses everything connected with agriculture; but is especially instructive on aromatic plants, and the different methods of distilling perfumes from them. We have also an account of the superstitions that prevailed among the Moors of the period in the rural districts.

AGRICULTURE ('L'Agriculture'), a didactic poem by Rosset (1774–82). It is remarkable as being the first georgic poem in the French language. The subjects dwelt on are fields, vineyards, woods, meadows, plants, kitchen-gardens, ponds, and English gardens. While it contains some very fine descriptive passages, the work on the whole is cold and monotonous.

AGRICULTURE ('Agricultura'), by Terentius Varro (116–27 B.C.). The best work on this subject that has come down from the ancients. It is divided into three books, preceded by a long preface addressed to Fundania, the author's wife. The first book contains sixty-nine chapters, and treats of agriculture in general: the nature of soils; the places most suitable for a farm; the attention that ought to be given to sheepfolds, stables, and cattle-sheds; the right kind of casks for wine, oil, etc.; the necessary domestic animals, including the watch-dogs. The author then turns his attention to the cultivation of the vine, of the olive, and of gardens. He designates the work of each season, and tells when and how seed should be sown, and crops gathered in and preserved. In the eleven chapters of the second book, Varro speaks of the care and training of beasts, and their profitableness. The third book, consisting of seventeen chapters, is devoted to the *villaticæ pastiones*, — that is, to the care of the poultry-yard, and to hunting, fishing, the keeping of bees, and the propagation and care of fish. The book, once a great favorite, now belongs among the curiosities of literature.

AGRICULTURE AND PRICES, 'A History of, in England from the year after the Oxford Parliament (1259) to the commencement of the Continental War,' (1793). By James E. Thorold Rogers (8 vols., 1866–98). This work opened up a field of immense research and monumental significance, undertaking to recover aspects of the history of the people of England which contemporary records of prices of every kind give the means of knowing. Through this and subsequent researches, it has become possible to study almost every particular of the lives of the occupants of the soil of England; particulars as to the land, as to farms and farming, and as to every fact of the daily life of the landlord, the farmer, and the laborer. There is thus recovered for history no small portion of the bygone life of the English people; and with this, much light is thrown on principles of political and social economy which must be taken account of, not only by the philanthropist, but in all wise governmental administration.

AIDS TO REFLECTION, by S. T. Coleridge, which appeared in 1825, is a collection of moral and religious aphorisms, with commentaries. While these are not sequentially connected, they are yet so arranged as to illustrate the author's purpose, to address his thought to the unspiritual but reflecting mind of the supposed pilgrim, who is led from worldly-mindedness to the acceptance of spiritual religion. Coleridge takes up the argument on the pilgrim's (imputed) principles of worldly calculation. Beginning with religion as Prudence, resultant from the sense and sensuous understanding, he ascends to the ground of morality, as inspired by the heart and conscience, and finally to Spiritual Religion, as presented by reason and the will.

This argument is by no means patent to the casual reader, for the author addresses himself to the heart rather than to the reasoning faculties. The doctrines of the book are held to be those of the Church of England, broadly interpreted. The language is choice; and notwithstanding the philosophical and somewhat sententious nature of the treatment, the book is eminently readable, exhibiting, in several passages, Coleridge's prose at its best

L'AIGLON, a play by Edmond Rostand (1900). After Napoleon's downfall, his son, the Duke of Reichstadt, is virtually a prisoner at the court of his grandfather, the emperor of Austria. Metternich tries to keep him in ignorance of his father's triumphs, lest he dream of greatness and trouble the peace of Europe. Bonapartists from Paris succeed in escaping the vigilant Metternich, and disguised as servants, a tailor, a milliner, and a dancer, watch over the little "eaglet," teach him to fight Wagram and Marengo over again with painted wooden soldiers, and encourage him to take the leadership of a conspiracy to seize the throne of France. He contrives to win over his grandfather to his plans, but is checkmated by Metternich. Metternich ruthlessly forces the Duke of Reichstadt to the mirror, and shows him he has, not the features of Napoleon, but the pale face of a descendant of the Hapsburgs, whose weakness and impotence he inherits. This dramatic scene is given in the LIBRARY. The pathetic little shadow of the mighty Napoleon reaches the field of Wagram on the flight to France, but in anxiety over the peril of his cousin, the Countess Camarata, who is impersonating him at a masked ball, he hesitates and delays and is overtaken by Austrian soldiers. Left alone in the night on the battlefield, he has a vision of the battle. He hears the moans and groans of the wounded and dying, and is overcome with the realization of the cost of his father's imperial ambition. He begs heaven to forgive his attempt to raise again the standard of war, and offers his own life in expiation. The captive "eaglet" dies amid the trivialities and dullness of the court, in the prime of his young manhood, heartbroken at his failure to imitate and avenge his great father.

AINO FOLK-TALES, by Basil H. Chamberlain (1888). Twelve hundred years ago a Chinese historian wrote that "on the eastern frontier of Japan there exists a barrier of great mountains, beyond which is the land of the Hairy Men." These were the Aino, so called from the word in their language signifying "man." In the dawn of history they appear living far to the south and west of their present haunts, century by century retreating eastward and northward, as steadily as the American Indian has retreated westward. In this collection of stories Professor Chamberlain has sought to preserve those strange folk-tales which were told in the huts of this untutored people ages ago, and retold to each succeeding generation. The interest in these stories consists in their pictures of Aino ideas, morals, and customs. The stories of 'The Salmon-King,' 'The Island of Women,' and others, are based on episodes of Japanese tales, sometimes belonging to world-wide cycles of myth, as in the theme of the mortal who eats the deadly food of the underworld. On the other hand there is much genuine Aino matter in the collection.

AIRY FAIRY LILIAN, by Mrs. Hungerford ("The Duchess") (1879), needs no elaborate plot to make it interesting. Its slender thread of story traces the willful though winsome actions of Lilian Chesney. An orphaned heiress — piquant, airy, changeful, lovable — she lives, after the death of her parents, with Lady Chetwoode. Sir Guy Chetwoode, her rather young guardian; Cyril, his brother, and Florence Beauchamp, his cousin, complete the household. Sir Guy, staid, earnest, and manly, alternately quarrels with and pays sincere court to his ward, winning her after she has led him a weary chase, the details of which form the chief charm of the story. Cyril, twenty-six, pleasant but headstrong, finds his love in a fair young widow, Mrs. Arlington, about whose character an unfortunate haze of doubt has been cast — to be dissipated, however, in the end. The ambitious Florence, as vapid as she is designing, fails to impress Sir Guy, and contents herself with a Mr. Boer, appro-

priately named. Two of Lilian's cousins, Arthur Chesney (a vain suitor for her hand), and Taffy Musgrave (a young British red-coat whom everybody likes), add no little interest to the group, who are of a marrying mind generally. Wholesome, pretty, not too serious, the story maintains its interest to the last without introducing any startling episodes. It paints a pleasant picture of English country life at that time with sufficient fidelity to detail and an agreeable variety of light and shadow.

AJAX, a tragedy by Sophocles (495–406 B.C.). After the death of Achilles, the Greek leaders decide to give his arms to Ulysses, as the most worthy to bear them. The neglected Ajax is furious, and goes forth in the night to avenge the affront. Minerva deprives him of reason, and he attacks the flocks of sheep in the Greek camp, mistaking them for his enemies. When exhausted with slaughter, he leads the surviving sheep, chained as prisoners, to his tent. When he recovers his senses he sees into what abysses the wrath of the gods has plunged him. He must become the jest of the army if he remains before Troy; he will shame his old father if he returns to Salamis: he resolves to end his dishonored life. The prayers of Tecmessa, his captive mistress, and of his Salaminian comrades, are unavailing. Yet it is with regret that he quits this beautiful world. The monologue in which he bids it farewell, and which is the most remarkable passage in the drama, contains entrancing pictures of the life he is about to abandon. He takes leave of his country, his father's hearth, the companions of his childhood, and of glorious Athens. He has tears even for Troy, a land he lately called his foe, but become for him now a second country, by reason of so many years of combats and of glory. The names of his beloved parents are his last words on earth; the next will be uttered in Hades. Then follow the attempt to prevent his burial, which, if successful, would doom him to wander forever, an unhappy and restless ghost, through the infernal regions; the despair of his brother Teucer, Teucer's vehement invectives against the enemies of the hero, and the noble generosity of Ulysses, who undertakes the defense of the dead.

AKBAR-NAHMAH, by Abū-al-Fazl (1605). A history in Persian of the nearly fifty years' reign of Akbar, Mogul emperor of India (a contemporary of Queen Elizabeth); the greatest Asiatic monarch of modern times, and in genius and character one of the most remarkable men that ever lived. A modern 'Life' has appeared in the English 'Rulers of India' series, edited by Sir W. W. Hunter. According to this history, Akbar was the grandson of Baber, the first of the Great Moguls in India. He succeeded his father, Baber's eldest son Humayun, when barely fourteen. At Akbar's birth, October 14th, 1542, Humayun had lost his dominions, and had only begun after twelve years of exile to recover them, when his death in 1556 left Akbar the throne of Delhi, with an able but despotic Turkoman noble acting as regent. Akbar at seventeen took the government into his own hands; and by his vigilance, energy, and wisdom, with a magnanimity, toleration, and generosity rarely seen in powerful rulers, extended and consolidated his empire on a scale of territory and strength, and to a degree of order, peace, and prosperity, wholly unexampled. In addition to economic and social reforms of the most enlightened and equitable character, Akbar rose far above his age, and above his own creed as a Moslem, in establishing absolute toleration. He gave the Hindus freedom of worship, only prohibiting inhuman barbarities. He had Christian teachers expound their faith at his court, and made Hindu, Moslem, and Christian meet in a parliament of religions, to study the sympathy of faiths. He even founded a new-departure faith for uniting all believers in God. He promoted schools for Hindus as well as Moslems, and was a munificent patron of literature.

ALASKA, OUR NEW, see **OUR NEW ALASKA.**

ALBERT NYANZA, THE 'Great Basin of the Nile and Explorations of the Nile Sources,' by Sir Samuel White Baker (1866). The record of over four years explorations in Africa, from March, 1861, to August, 1865, by which the geographical knowledge of the sources of the Nile was completed. Bruce, ninety years before, had found the source of the Blue Nile, and Speke and Grant were about to report finding in the Victoria Nyanza the remotest eastern source of the White Nile. Baker's explorations made known the immense lake, named by him Albert Nyanza, into the northeast corner of which the outlet stream from the Victoria empties, and out from the northern point of which the White Nile issues to flow through thirty degrees of latitude to the Mediterranean. The equatorial lake system, by which the Nile is fed for ten months in the year, became fully known when Baker had supplemented the discoveries of Speke and Grant. In a second work of great interest, 'The Nile Tributaries of Abyssinia' (1867), Baker completed the true story of the Nile, showing that the annual flood by which the special agriculture of the Nile valley is created, would not take place at all but for the Blue Nile and other Abyssinian branches of the main Nile. Baker spent twelve months in exploring all the Abyssinian tributaries of the Nile; and he was thus able to give an accurate account of all the sources through which nature gives to Egypt, not only a great river all the year round, but an immense fertilizing midsummer flood.

ALBION'S ENGLAND, by William Warner (1586): a collection of poetical narratives or ballads, many of them legendary rather than authoritative, relating to the history of England "from the originals of the first inhabitants thereof unto the Raigne of Queen Elizabeth." So runs the sub-title. In reality the narrative begins with the Deluge. The poem was promptly suppressed by the Star Chamber, presumably on the score of indelicacy; but it has been repeatedly reprinted, the last edition being Crawford's in 1854. During the sixteenth and seventeenth centuries it enjoyed great popularity. Though Meres tells us that he has heard Warner termed "by ye best wits of both our universities 'our English Homer,'" his master work is tedious and turgid at best, and frequently lapses into doggerel. The episode of Argentile and Curan is the most famous in the book. The princess Argentile succeeds to the throne of Northumberland, on the death of her father Adelbright, under the wardship of Edel. The latter seeks to win her hand. But she has another lover in a servant of her household, who is in reality the Danish Prince Curan. He has adopted this subterfuge to woo her. Edel, discovering the mutual love of the young people, forces Curan to quit her service; and he becomes a neatherd. Argentile, to escape her guardian's importunities, flees from the palace and becomes a neatherd's maid. Curan wooes and wins her, and leads a revolt against the wicked Edel, who is vanquished and put to death. Curan and Argentile then become king and queen of Northumberland.

ALCESTIS, a tragedy by Euripides (480–406 B.C.). Admetus is doomed to die, but the Fates consent to spare him if he can find someone willing to die in his stead; and he is unmanly enough to beseech his aged parents, who refuse. His wife Alcestis, however, offers herself, and the unheroic Admetus accepts. Hercules passes that way, is entertained by Admetus, and becomes scandalously merry and roystering, till he discovers the cause of the wailings and the signs of sorrow in the house, upon which he undertakes to rescue Alcestis from her fate. The chorus of old men bewail the lot of their mistress. Admetus reproaches his father bitterly for not saving

her by the sacrifice of his life; and the old man hurls back his insults, and taunts him with his cowardice in consenting to accept the offer of Alcestis. In the midst of this, Hercules once more stands on the threshold, this time with the veiled form of Alcestis beside him. 'Alceste, ou, Triomphe d'Hercule,' was acted with great success at Paris in 1674. The music was by Lulli. The libretto of the 'Alcestis' of Gluck, the most admired opera of the great master, was written by Calzabigi; and unlike most librettos, is a dramatic poem of a high order, full of strong situations and instinct with fervid passion. Browning deals with the same subject in 'Balaustion's Adventure.'

ALEXANDRA, a poem by Lycophron of Chalcis, who lived in the third century before Christ. Alexandra is the name which the author gives Cassandra. The poem is in part a prophecy of the downfall of Troy, and is related, not by Cassandra, but by a soldier, who tells Priam that the princess is kept a prisoner by Apollo, and that he now rehearses to the king what he has heard from her lips. The work contains 1,474 verses, and is a confused medley of mythology, history, and geography, with here and there a few traces of real poetry. Some of Lycophron's inventions are of a very grotesque character. Among other marvels, he makes Hercules live a considerable time in the belly of a whale, and chop up the entrails of the monster for food.

ALEXIAD, a life of the Emperor Alexis Comnenus (1081–1118) by the Princess Anna Comnena, his daughter. This work, which is one of the most important authorities for the history of the closing years of the eleventh century, is written in modern Greek, and divided into fifteen books. It gives a vivid picture of the First Crusade, which the author had seen, and of the antagonistic interests of the Greeks and Crusaders, united indeed against the Infidels, but in a state of constant hostility to each other. Her father is her hero; she defends all his acts, and attempts especially to prove that the charge of perfidy brought against him by the Franks was baseless. She shows him to have been an active and energetic prince, a good captain, a thorough tactician, an intrepid soldier, and a consummate statesman. She reproaches the Crusaders with all sorts of crime, particularly Bohemund, the son of Robert Guiscard and the personal enemy of her father. The work is crowded with useless details, which Byzantine etiquette rendered important; but Anna Comnena has preserved the knowledge of a multitude of curious incidents, which but for her would have been lost to history. She has been criticized for relating marvels as if they were real facts, a habit which simply proves that the Greeks were as superstitious as the Latins. The old Greek and the new Frank civilization contrast strongly in her pages.

ALHAMBRA, THE, by Washington Irving (1832. Revised, enlarged, and rearranged, 1852). This Spanish Sketch-Book grew out of the experiences and studies of Irving, while an actual resident in the old royal palace of the Moors at Granada. Many of the forty sketches have their foundation only in the author's fancy, but others are veritable history. It was his object, he says, in describing scenes then almost unknown, to present a faithful and living picture of that singular little world in which he found himself, and to depict its half-Spanish, half-Oriental character, its mixture of the heroic, the poetic, and the grotesque. The sketches revive in the colors of life itself the splendid Moorish civilization of the Middle Ages, its industries, festivities, traditions, and catastrophes. The author is steeped in the atmosphere of Moorish Spain; and his book has hardly a rival in its appreciation of the pathetic, grotesque, cruel, tender, and wholly fascinating past of Cordova, Seville, and Granada.

ALICE, OR, THE MYSTERIES, see **ERNEST MALTRAVERS.**

ALICE-FOR-SHORT, by William De Morgan (1907). The scene of this story is laid in London, where Alicia Kavanagh, called Alice-for-short, is introduced as a neglected child overwhelmed with grief at the breaking of a beer-jug with which she is returning to her drunken mother. The child is befriended by Charles Heath, a young artist whose studio proves to be in the same house in which the Kavanagh family occupy the cellar. A drunken brawl ensues in which Kavanagh first kills his wife and then takes poison, after which the frightened child is conveyed by the artist to his own London home where his family adopt her. His sister Peggy devotes herself to the sick and exhausted Alice and later falls in love with Rupert Johnson, the young doctor who comes to tend the child. Eventually the doctor risks his life to rescue Alice from a perilous fall over a cliff, and Peggy, who has frowned upon his suit, relents, owns that she loves him, and their marriage takes place. Charles is entrapped by a scheming model, whom he marries, and who elopes with another man after having led the artist a wretched existence. News of the death of the erring wife is soon followed by the illness of their only son Pierre, who is stricken with small-pox. Alice, now a lovely young woman, has studied nursing and at once takes her place by the boy's bedside; she nurses him back to health and then succumbs to the disease. Charles who has loved Alice from childhood, is frantic at the catastrophe and devotes himself to furthering her welfare, but refrains from making love to her thinking she must prefer some younger man. In the end, he discovers that she prefers him to any of the others and they are joyfully united. Throughout the tale runs a ghost-story connected with the house in which Charles has his studio, and interwoven with the history of Alice's forebears. The tenants see visions of a lovely lady of long ago who has been murdered in the house. At last her skeleton is found in the cellar and the mystery is cleared up which is connected with a curious ring found on the premises by Alice's mother and left to the little girl. Documents are introduced which make it clear that Alice is the descendant of the titled family that once lived in this house, and her possession of the ring entitles her to a valuable property, for which, however, she has no desire to enter a claim.

ALICE IN WONDERLAND (1865), and **THROUGH THE LOOKING-GLASS** (1871), by Lewis Carroll (Charles L. Dodgson). ALICE'S ADVENTURES IN WONDERLAND. — Alice, a bright well-behaved little girl, quite normal in every way, is the heroine of this fantastic tale, the great charm of which consists in the perfect plausibility of all its impossibilities. By following an extraordinary rabbit down into a rabbit hole, she finds herself in a land where unreal things seem real. But however absurd the doings of the inhabitants of Wonderland, she is never surprised at them. Her mistakes at first barely save her from drowning in her own tears; but afterwards she meets many queer animal friends besides a crusty old Duchess, a mad Hatter, a sleepy Dormouse, and a March Hare with whom she has strange experiences, and finally they take her to play croquet with the Queen of Hearts. During a trial by jury at the court of the Queen, Alice becomes excited and calls everyone there nothing but a pack of cards. As they rise into the air and come flying down upon her, she awakes and finds herself beside her sister on a bank where she had fallen asleep. THROUGH THE LOOKING-GLASS. — The next time Alice dreams, she steps through the looking-glass; in this land the people are all chessmen, and the country is divided up like a chessboard, with little brooks and hedges marking the squares. She travels extensively as she moves in the game, and is crowned queen at the end. This dream

also comes to a climax by the violence of her resentment against so much nonsense, and she wakes suddenly. Besides kings, knights, pawns, and the other pieces of the game, there are more eccentric animals and people who have something to say. The careless White Queen and the fiery-tempered Red Queen are very amusing, and Tweedledum and Tweedledee are responsible for the song of 'The Walrus and the Carpenter'; where, to quote the Duchess, one has to "take care of the sense, and the sounds will take care of themselves."

ALICE OF OLD VINCENNES, by Maurice Thompson, was published in 1900. The scene of the story is laid in old Vincennes on the Wabash, in 1778, and describes the life of the northwest during the Revolutionary period. The heroine, Alice Roussillon, by birth a Tarleton, and therefore a member of one of the "first" Colonial families, has been stolen in her infancy and educated as a creole girl amid the hardships of pioneer life and the uncertainty of Indian warfare. Her adopted father is Gaspard Roussillon, a successful French trader with the Indians, and Alice grows up strong and beautiful and an expert with gun and sword. Lieutenant Beverly, Alice's lover, is a man of aristocratic birth whose affection for one he considers a simple creole girl portends a hard struggle between his patrician feelings and his love. However, this obstacle is removed by the discovery of Alice's true lineage, and, after many exciting adventures, she and Beverly are at length united. There are many thrilling episodes described in the story, among which may be mentioned the rescue of the settlement by the young American Colonel George Rogers Clark, who puts the British soldiers to route after one of the most trying marches ever described in fiction. Among the conspicuous characters in the tale is good old Père Beret, who is a mountain of strength in more ways than one, and his duel with Colonel Hamilton over the supposed dead body of Alice is powerfully described. The Indians are most graphically pictured and "Long Hair," with his craft and cruelty, savage nobility and meanness, and splendid but hideous physique, is one of the most picturesque figures in the book. Old frontier life in all its rudeness and simplicity is vividly portrayed, and the stirring times when men went about with scalps hanging at their belts are brought forcibly before the reader.

ALKAHEST, or, The House of Claës ('La Recherche de l'Absolu'—The Search for the Absolute), is a striking novel by Honoré de Balzac. The scene is laid in the Flemish town of Douai early in the last century; and the tale gives, with all the author's care and richness of detail, a charming representation of Flemish family life. The central character, Balthazar Claës, is a wealthy chemist, whose ancestral name is the most respected and important in the place. His aim, the dream of his life, is to solve the mystery of matter. He would by chemical analysis discover the secret of the absolute. Hence he toils early and late in his private laboratory: everything is given up to the god of science. Gradually the quest becomes a fixed idea, for which money, family, health, sanity, are sacrificed. Claës dies heart-broken and defeated; — a tragic figure, touching in its pathos, having dignity even in its downfall. As foils to him stand his devoted wife and his eldest daughter Marguerite, noble women, the latter one of the finest creations of Balzac's genius. They sympathize sorrowfully yet tenderly with his ideal, and bear with true heroism the misery to which his mad course subjects them. Simple in its plot, the story displays some of the deepest human passions, and is a powerful romance. It belongs to that series of the Human Comedy known as 'Philosophical Studies,' and appeared in 1834.

ALL FOOLS, by George Chapman. 'All Fools,' the original name of which was 'The World Runs on Wheels,' was completed at least as early as 1599, though not printed until 1605. The later title suggests the nature of the plot, which plays off one set of characters against another. Fortunio, elder son of Marc Antonio, "an honest knight, but much too much indulgent to his presuming children" loves Bellonora, daughter of Gostanzo, "the wretched Machiavellian, the covetous knight," whose son Valerio has secretly married Gratiana. Gostanzo thinks that Valerio is "the most tame and thrifty groom in Europe," though he is really devoted to dice, cards, tennis, and even more questionable activities. Rinaldo, a younger son of Marc Antonio, a woman hater who is by way of being a scholar, persuades Gostanzo that Fortunio and Gratiana are secretly wedded. Gostanzo informs Marc Antonio, at the same time offering to take them to his house that Fortunio may be reformed by his precepts and by the example of the chaste Valerio. During their stay at his house Gostanzo seeing the intimacy between Valerio and Gratiana resolves to send her away, but is persuaded by the scheming Rinaldo to send her to Marc Antonio, on the plea that she is wife of Valerio, married without his knowledge. In the end Rinaldo himself, whose "fortune is to win renown by gulling" the others, is "gulled" by his own greed.

ALL FOR LOVE, or, The World Well Lost, by John Dryden (1678). In the preface to this, which most critics would agree is Dryden's finest play, the author claims that "the unities of time, place, and action are more exactly observed than perhaps the English theatre requires." While endeavoring to follow the practice of the ancients, he thinks that their models are too little for English tragedy which requires larger compass. On the other hand he thinks that the French poets, while strict observers of the punctilios of manners, lacked the genius which animated the English stage. In style he professes "to imitate the divine Shakespeare, and in order to "perform more freely" disencumbers himself from rhyme. The play is to some extent based on Shakespeare's 'Antony and Cleopatra,' and enters into competition with it. In accordance with the suggestion of the title, 'All for Love,' he represents Antony and Cleopatra as being more under the sway of passion than in Shakespeare's play. In the older drama Antony in the mid-tide of his passion has thoughts of other and higher ties of duty and country. In Dryden he is completely enslaved and reacts to no other impulse. Cleopatra is also so completely enslaved that she has no wit left over to devise the meretricious arts by which the Shakespearean heroine tried to draw her lover to herself. Another great difference in the treatment of the theme is that Dryden confines the action to Alexandria and to a period of a few days, whereas Shakespeare allows several years and a great variety of scene for the development of the dénouement. The play of passion is therefore much more circumscribed in Dryden than in Shakespeare.

ALL SORTS AND CONDITIONS OF MEN, by Sir Walter Besant (1882). The famous People's Palace of East London had its origin in this story; and because of it mainly the author, Walter Besant, was knighted. The story concerns chiefly two characters, — the very wealthy orphan Angela Messenger, and Harry Goslett, ward of Lord Joscelyn. Miss Messenger, after graduating with honors at Newnham, resolves to examine into the condition of the people of Stepney Green, Whitechapel region, where she owns great possessions (including the famed Messenger Brewery). To indicate to the workingwomen of East London a way of escape from the meanness, misery, and poverty of their lives, she sets up among them a co-operative dress-

making establishment, she herself living with her work-girls. Her goodness and wealth bring happiness to many, whose quaint stories of poverty and struggle form a considerable portion of the novel. The book ends with the opening of the People's Palace, and with the heroine's marriage to Harry Goslett, whose dramatic story is clearly interwoven with the main plot.

ALLAN QUATERMAIN, by H. Rider Haggard (1888), rehearses the adventures of the old hunter and traveler who tells the story, and whose name gives the title to the book. He is accompanied from England on an African expedition by Sir Henry Curtis — huge, fair, and brave — and Captain Good, a retired seaman. They take with them Umslopogaas, a trusty and gigantic Zulu, who has served before under Quartermain. At a mission station the party leads an expedition to rescue the daughter of the missionary, Flossie Mackenzie, who had been captured by hostile blacks. The interest of the book is found in the swift movement of the narrative, and the excitement of incessant adventure.

ALL'S WELL THAT ENDS WELL, by Shakespeare (1602) is a play, the story of which came to the poet from Boccaccio, through Paynter's 'Palace of Pleasure,' although he introduces variations. It tells how Helen de Narbon, a physician's daughter, and orphaned, forced her love on a handsome and birth-proud young French nobleman, Bertram de Rousillon, with whom she had been brought up from childhood. It is a tale of husband-catching by a curious kind of trick. Helena heals the king with her father's receipt, asks for and accepts Bertram as her reward, and is married. But the proud boy flies to the Florentine wars on his wedding-day, leaving his marriage unconsummated. Helen returns sorrowfully to Rousillon; and finds there a letter from her husband, to the effect that when she gets his ring upon her finger and shows him a child begotten of his body, then he will acknowledge her as his wife. She undertakes to outwit him and reclaim him. Leaving Rousillon on pretense of a pilgrimage to the shrine of Saint Jacques le Grand, she presently contrives to have it thought she is dead. In reality she goes to Italy, and becomes Bertram's wife in fact and not mere name, by the secret substitution of herself for the pretty Diana, with whom he has an assignation arranged. There is an entanglement of petty accidents and incidents connected with an exchange of rings, etc. But, finally, Helen makes good before the King her claim of having fulfilled Bertram's conditions; and she having vowed obedience, he takes her to his heart, and we may suppose they live happily together "till there comes to them the destroyer of delights and the sunderer of societies." One's heart warms to the noble old Countess of Rousillon, who loves Helen as her own daughter. She is wise and ware in worldly matters, and yet full of sympathy, remembering her own youth. Parolles is a cross between Thersites and Pistol, — a volte-faced scoundrel who has to pull the devil by the tail for a living. His pretense of fetching off his drum, and his trial blindfolded before the soldiers, raises a laugh; but the humor is much inferior to that of 'Henry IV.'

ALMAGEST, THE, by Ptolemy of Alexandria, about 150 A.D. This great astronomical and mathematical work established the "Ptolemaic System" as astronomical science for 1400 years, until the Copernican overthrew it, and gave to celestial calculations the permanent basis of trigonometrical methematics. Hipparchus, nearly three hundred years before, had made those advances in astronomy and mathematics of which Ptolemy's work is the only existing report. It was mainly as a systematic expounder, correcting and improving earlier work, that Ptolemy became so great a

representative figure in the literature of science. The system which bears his name was implicitly held by earlier philosophers, but his statement became the authority to which it was referred. His work, entitled 'The Great Composition,' was called by the Arabs *magistē*, "greatest," and with *al*, "the," the name 'Almagest' came into use. — The Geography of Ptolemy, in which he was more original than in his other great work, was the geographical authority in science even longer than the 'Almagest' was in astronomy. The materials of the work were derived in great part from Marinus of Tyre, who lived shortly before him, but the skill with which Ptolemy used them gave his work its high authoritative character. A series of twenty-six maps, and a general map of the world, illustrated the 'Geography.' See also "Geography" of Ptolemy.

ALMAYER'S FOLLY, by Joseph Conrad (1895), is a novel of Eastern life, whose scene is laid on a little-known river of Borneo, and whose personages are fierce Malays, cunning Arabs, stolid Dutch traders, slaves, half-breeds, pirates, and white renegades. Almayer, the son of a Dutch official in Java, has been adopted in a sort of way by one Captain Lingard, a disreputable English adventurer, who persuades him to marry a Malay girl, whom also he has adopted, the sole survivor of a crew of Malay pirates sent by Lingard to their last account. The story is crowded with adventure, and the characters stand out, living creatures, against a gorgeous tropical background. But its merit lies in its careful rendering of race traits, and in its study of that dry-rot of character, indecision, irresolution, procrastination. It is quite plain that the sins Mr. Conrad imputes to his "frustrate ghosts" are "the unlit lamp and the ungirt loin."

ALONE, by Mrs. Mary Virginia Terhune (who is better known by her pen-name, "Marian Harland"), was her first novel, and appeared in 1854, when she was twenty-four. The scene is laid in Richmond, Virginia, where Ida Ross, an orphan of fifteen, goes to live with her guardian Mr. Read, and his daughter Josephine, a girl of her own age. With the Reads, who are cold, worldly, and reserved, the impulsive and affectionate Ida is extremely unhappy. Fortunately her life is changed by friendship with a schoolmate, Carry Carleton. In the well-bred and kindly households of the Carletons and their relatives, Ida finds friends and lovers. When the girls enter society, Josephine becomes jealous of Ida's greater attractiveness, chiefly because a certain Mr. Lacy falls in love with her. Misunderstandings ensue. Ida gives up her lover, and returns to the home of her childhood to devote her life to philanthropy. But the misunderstandings are explained, and the well-disciplined recluse is married to Mr. Lacy. The book had a very great vogue, and made a reputation for the author. It is simple in plot, contains a transcript of every-day life, and is deeply religious in tone, but belongs to a fashion in fiction which no longer prevails.

ALTON LOCKE, by Charles Kingsley, was published in 1850, when the author was thirty-one. It was his first novel, and like 'Yeast,' which closely followed it, showed Kingsley's broad humanitarianism, unconventionality, interest in and sympathy for the wrongs of the English working classes. It made a great stir, and did much in England to turn the thoughts of the upper ranks to their responsibility for the lower. Its hero is a poet-tailor of a mystic turn — 'Alton Locke, Tailor and Poet,' is the full title; he feels deep in his soul the horrors of the sweating system and other abuses which grind the poor, and devotes himself to their amelioration. "I am," he says of himself, "a Cockney among Cockneys": he is sketched from his boyhood in a mean, suburban quarter of the city, through his struggle for education and maintenance,

which brings him into contact with the case of the toiling city masses, to his leadership of their cause, his advocacy of Chartism, and final failure to realize his dreams. The purity, ideality, and altruism of Locke and his friends Crossthwaite, MacKaye, Lady Ellerton, and Eleanor, make them inspiring prophets of the war of the Emancipation of Labor. The story is full of vigorous, earnest, eloquent preaching, and would now be called "problem fiction" of the frankest sort; and it is also often dramatic and thrilling.

ALZIRE, a well-known tragedy by Voltaire (1736). The time is the sixteenth century. Montèze, the native king of a part of Potosi, has, with his daughter Alzire and a large number of American Indians, fallen into the power of Guzman, the Spanish governor of Peru. The Spaniard falls in love with Alzire, who has become a Christian. Having been betrothed to an Indian chief now believed to be dead, she hesitates to marry the governor, but is persuaded by her father, and by Alvares the father of Guzman. After the marriage, Zamore, her first lover, reappears among a crowd of prisoners. His fury becomes uncontrollable when he learns that Guzman, who has already wrested from him everything else he valued, — power, wealth, and liberty, — has now deprived him of his betrothed. In vain does Alzire contrive the captive's escape. He will not fly without her. In disguise he penetrates to the chamber of his enemy, and mortally wounds him. Both Alzire and Alvares seek to save him, but cannot unless he adopts Christianity. He refuses; but when his rival Guzman says, "Your God has enjoined on you vengeance and murder: mine commands me to pity and forgive my murderer," he is overcome, and makes a profession of faith. Dying, Guzman unites the lovers. This play is often rated as Voltaire's dramatic masterpiece. In elegance of diction, in picturesqueness and vigor of conception, it leaves little to be desired. The dramatist's intention was to contrast the noble but imperfect virtues of the natural man with those of the man trained under the influences of Christianity and civilization.

AMADIS OF GAUL, formerly attributed to Vasco Lobeira. Robert Southey, in the introduction to his English version of this romance, says: "'Amadis of Gaul' is among prose what 'Orlando Furioso' is among metrical romances, not the oldest of its kind but the best." It is however so old as to have belonged to the age of the fairest bloom of chivalry, the days of the Black Prince and the glorious reign of Edward III. in the two realms of England and France. It is a tale of the knightly career of Amadis and his two brothers, Galaor and Florestan, the sons of King Perion of Gaul. The name of the knight's mistress is Oriana; but many are the damsels, ladies, and queens, whom he rescues in peril, not without wounding their hearts, but remaining loyal to the last to his liege lady — his marriage with whom terminates, in Southey's opinion, the narration of the original author. The remaining adventures after the Fourth Book are, as he thinks, added by the Spanish translator Garcia Ordonez de Montalvo, and exhibit a much lower type both of literary style and of morals. The author is a Portuguese who was born at Porto; fought at Aljubarrota, where he was knighted by King João; and died at Elvas, 1403. The oldest version extant is that of Montalvo in Spanish, and the oldest edition is supposed to be that of Seville, 1526. But the romance was familiar to the Spanish discoverers of America, and must have enjoyed a wide popularity since the time when, in the reign of João I., the Infante Dom Pedro wrote a sonnet in praise of Vasco Lobeira, "the inventor of the Books of Chivalry." Cervantes, whose own romance was the death-knell of these unnatural and preternatural extravaganzas, names this as one of the three

romances spared in the burning of Don Quixote's library, "because it was the first of the kind and the best." It depicts a time "not many years after the passion of our Redeemer," when Garinter, a Christian, was King of lesser Britain, Languines King of Scotland, Perion King of Gaul, and Lesuarte King of Great Britain. The scene is laid in such mystic parts of the earth as the island of Windsor, the forest of Angaduza, and "Sobradisa which borders upon Serolis." The manly love of the three brother knights, their honor, fidelity, and bravery, are noble types of the ideal of the chivalric romance. It is to the interpolations and additions of the Spanish and French translators through whom the romance has come down to us, that we owe the gross and offensive passages which mar the otherwise pure and charming narrative.

AMATEUR POACHER, THE, by Richard Jefferies, was published in 1889. Like the other works by this author, 'The Gamekeeper at Home,' 'Wild Life in a Southern Country,' etc., it displays a genius for the observation of nature, yet its scope is narrow and simple. "The following pages," says the author, "are arranged somewhat in the order of time, beginning with the first gun and attempts at shooting. Then come the fields, the first hills and woods explored, often without a gun or any thought of destruction; and next the poachers and other odd characters observed at their work."

The book opens with a tempting sentence: — "They burned the old gun that used to stand in the dark corner up in the garret, close to the stuffed fox that always grinned so fiercely." The narrative goes on in the same familiar, brisk, hunting-morning style, carrying the reader far afield, into damp woods, and over sweet, rich pastures. In conclusion the author writes: "Let us go out of these indoor, narrow, modern days, whose twelve hours somehow have become shortened, into the sunlight and pure wind. A something that the ancients called divine can be found and felt there still." The book is cheerful and wholesome, possessing the charm of nature itself.

AMBASSADORS, THE, a novel by Henry James (1902–03). Lambert Strether comes from Woolett, Massachusetts, on an embassy from the wealthy Mrs. Newsome to bring back her son Chad from Paris to the business he has inherited, and to discover, if possible, what is the sinister influence which has prevented him from returning heretofore. It is inferred that Strether has been selected to marry Mrs. Newsome and her fortune. He finds Chad greatly changed for the better by his intimacy with the Countess de Vinnoet, a woman of inexpressible charm, and becomes converted to their relations as beyond the comprehension and standards of Woolett, Massachusetts. It is long before he learns their secret, and his reaction is to be ashamed of his mission, and to urge Chad not to return. The second embassy is composed of Mrs. Pocock, Chad's sister, her husband, and young sister-in-law, who come to find out what is keeping Strether in Paris, and call him to account for his failure as ambassador. Chad tries to divert his sister by attentions and entertainments, but Europe has no effect on her New England conscience. She convinces Strether of his own delinquency, and he returns to Woolett; but Chad remains faithful to the ties he has formed in Paris.

AMBER GODS, THE, a novel in miniature, by Harriet Prescott Spofford, was published in 1863. It is remarkable neither for plot nor for character-drawing, but for a magnificent depth and richness of color, like a painting by Titian. An amber amulet or rosary, possessing mysterious influences, gives the title to the story.

AMBITIOUS WOMAN, AN, a novel by Edgar Fawcett, appeared in 1883. It is a keen yet sympathetic analysis of an American female type whose dominant trait is social ambition. Claire Twining is reared in the ugly poverty of a Brooklyn suburb. She is clever, capable, with a great desire for the luxuries of life. Through the good offices of a schoolmate she gains a social foothold. If Claire's transformation seems a little sudden, there is yet much genuine strength in the story and much truthful observation of city life in New York.

AMBROSIO, see **MONK.**

AMELIA, by Henry Fielding, was published in 1751, and was the last of that novelist's works of fiction, as well as one of the most famous novels of the eighteenth century. He was forty-four when it appeared, and in impaired health. It has, perhaps for this reason, less of the exuberant vitality which characterized 'Tom Jones,' a novel preceding it by two years. The plot is more serious; but in a rich, quiet fund of humor it is not far behind that masterpiece. In 'Amelia,' Fielding drew the portrait of a virtuous and lovely wife; his own, it is believed, furnishing the model. It is a story of married life. Mr. Booth, the husband of the heroine, an impoverished gentleman, is introduced to the reader in prison, where he has been taken for participation in a street quarrel. His companion there, Miss Matthews, is a handsome young woman of easy virtue, who has murdered her betrayer. The relations of Booth and this woman are improper; but the husband is saved from this, as from other faults of conduct, by the purity, goodness, and devotion of Amelia, whom he devotedly loves. Eventually she brings him a fortune, he is released from prison, and happiness reigns. In contrasting Booth's poorer nature with the noble character of his wife, Fielding is supposed to have had himself in mind. It is noteworthy that the novelist, in depicting her, emphasized her beauty of mind and heart by stating that her bodily beauty was marred through the disfigurement of her nose in a carriage accident. The story is strong in portraiture of character, in sincerity, in analysis of motive, and in wit.

AMENITIES OF LITERATURE, by Isaac Disraeli, father of Lord Beaconsfield, was published in 1841, when the author was seventy-five years old. The title was adopted to connect it with two preceding volumes, 'Curiosities of Literature' and 'Miscellanies of Literature.' As the author relates in the preface, it forms a portion of a great work projected, but never accomplished. "A history of our vernacular literature has occupied my studies for many years. It was my design, not to furnish an arid narrative of books or of authors, but following the steps of the human mind through the wide track of time, to trace from their beginning the rise, progress, and decline of public opinions. . . . In the progress of these researches many topics presented themselves, some of which from their novelty and curiosity courted investigation. Literary history, in this enlarged circuit, becomes not merely a philological history of critical erudition, but ascends into a philosophy of books." In the midst of his studies toward the working-out of this design, Disraeli was arrested by loss of sight. The papers in 'Amenities of Literature' form a portion of the projected history. The first volume consists of thirty-eight chapters on subjects connected with early English life and literature; among them The Druidical Institution; Cædmon and Milton; Dialects; Early Libraries; The Ship of Fools; and Roger Ascham. The second volume, possessing less unity of design, has thirty-two chapters on subjects strange, familiar, and quaint: Rhyming Dictionaries are treated of; Allegories and the Rosicrucian Fludd are discussed. There are chapters on Sir Philip Sidney, on Spenser,

Hooker, and Drayton, and a dissertation on Pamphlets. The book as a whole is a pleasant guide into the half-hidden by-paths of English literary history. It is a repository of much curious book-gossip and of authors' lore.

AMERICA, DISCOVERY OF, see **DISCOVERY OF AMERICA.**

AMERICA, NARRATIVE AND CRITICAL HISTORY OF, see **NARRATIVE, ETC.**

AMERICAN, THE, by Henry James, was published in 1877. It was the novelist's third book of fiction, a volume of short tales and a novel preceding it. The central character, Christopher Newman, is a typical product of the United States: cool, self-confident, and able, impressing, by the force and directness of his nature, all who come in contact with him. Having made his fortune, he is traveling in Europe for pleasure. He falls in love with a Parisian lady of noble birth, who is half English, — Madame de Cintré, a widow; and she comes to care for him enough to engage herself to him. The obstacles in the way of their marriage give rise to many dramatic incidents.

AMERICAN COMMONWEALTH, THE (1888. New ed., rev. 2 vols. 1913), by Viscount James Bryce (the eminent historian of the Holy Roman Empire), is a study of the political, social, and economic features of what its author calls "the nation of the future"; and the most important study since De Tocqueville's 'Democracy.' Lord Bryce deals with his subject in six grand divisions: Part i. treats of the federal government, — its executive, legislative, and judiciary departments, with a survey of their powers and limitations; the relation existing between the federal government and the State governments; constitutional development and its results. Part ii. considers the State governments (including rural and city governments), their departments, constitutions, merits, and defects. Part iii. is devoted to the political machinery and the party system, giving a history of the origin and growth of political parties; their composition; their leaders, past and present; and their existing conditions and influences. Part iv. is concerned with public opinion, — its nature and tendencies; the means and causes for its control of all important issues in the various sections of the Union. Part v. gives concrete illustrations of the matters in the foregoing chapters, together with a discussion of the "strength and weakness of democratic government as it exists in the United States." Part vi. is confined to non-political institutions: the aspects of society, the intellectual and spiritual forces upon which depend the personal and political welfare of unborn generations of American citizens; and upon whose success or failure rests the promulgation of American democratic ideals and principles among the nations. The work is lucidly written, free from technicalities, and fluent in style, so that it is as easy for the laity to comprehend, as for those initiated by practical experience into the workings of our government. The chapters dealing with the professional and social sides of American life, and especially those devoted to the American universities, have been enthusiastically received by Americans, — some American universities accepting the work as a text-book in their schools of law, economics, and sociology.

AMERICAN CONFLICT, THE, by Horace Greeley (1864–66). This history is not restricted to the period of armed conflict between the North and South in the sixties; but purports to give, in two large volumes, an account of the drift of public opinion in the United States regarding human slavery from 1776 to the close of the year 1865. The most valuable feature of this history is the incorporation into it of letters, speeches, political platforms, and other documents, which show authentically

and beyond controversy the opinions and dogmas accepted by political parties and their chiefs, and approved by public opinion North and South; as the author justly remarks, nothing could so clearly show the influences of slavery in molding the opinions of the people and in shaping the destinies of the country. Thus the work is a great magazine of materials for the political history of the United States with regard to slavery; and whatever judgment may be passed on its author's philosophy of the great conflict, the trustworthiness of his volumes, simply as a record of facts and authentic declarations of sectional and partisan opinion, is unquestionable.

AMERICAN CONTRIBUTIONS TO CIVILIZATION, and Other Essays and Addresses, by Charles W. Eliot (1897). A collection of miscellaneous addresses and magazine articles, written during the previous twenty-five years by the president of Harvard; not, however, including any educational papers. The 'American Contributions' is the subject of the first only, out of about twenty papers. There are included also the remarkable set of inscriptions prepared by Mr. Eliot for the Water Gate of the World's Fair at Chicago, 1893; that for the Soldiers' Monument on Boston Common; and those for the Robert Gould Shaw monument, commemorating the 54th Regiment Massachusetts Infantry. Through the entire volume there appear a grasp of conception, a strength and refinement of thought, and a clearness and vigor of style, very rarely found in writers on themes not involving imagination or making appeal to feeling.

AMERICAN CRISIS, THE, is the general name given to a series of political articles by Thomas Paine. These articles are thirteen in number, exclusive of a 'Crisis Extraordinary' and a 'Supernumerary Crisis.' The first and most famous, published in the Pennsylvania Journal, December 19th, 1776, began with the famous sentence, "These are the times that try men's souls." "It was written during the retreat of Washington across the Delaware, and by order of the commander was read to groups of his dispirited and suffering soldiers. Its opening sentence was adopted as the watchword of the movement on Trenton, a few days after its publication, and is believed to have inspired much of the courage which won that victory." The second 'Crisis' is addressed to Lord Howe on the occasion of his proclamations to the American people, in the interests of Great Britain. The third 'Crisis' is dated April 19th, 1777, two days after the appointment of Paine to the secretaryship of the Committee of Foreign Affairs. The fourth appeared shortly after the battle of Brandywine, in the fall of 1777. The fifth was addressed to General William Howe, and was written when Paine was employed by the Pennsylvania Assembly and Council to obtain intelligence of the movements of Washington's army. The sixth was addressed to the British Commissioners appointed to "treat, consult, and agree, upon the means of quieting the Disorders" in the colonies. The seventh and eighth addressed the people of England; and the ninth, no particular person or body of persons. The tenth was on the King of England's speech at the opening of Parliament, November 27th, 1781. The eleventh considered the Present State of News. The twelfth was addressed to the Earl of Shelburne. The thirteenth and last, published April 19th, 1783, bears the title, 'Thoughts on the Peace, and the Probable Advantages thereof.' It opens with the words, "The times that tried men's souls are over." The pamphlets throughout exhibit political acumen and the common-sense for which Paine was remarkable. As historical evidence of the underlying forces in a unique struggle, and as a monument to patriotism, they possess great and lasting value.

AMERICAN LAW, see **COMMENTARIES ON.**

AMERICAN MUNICIPAL PROGRESS, by Charles Zueblin (latest ed. 1915). A revised edition of this book, first published in 1902, was needed, as it is just in the years since 1900 that the municipal idea has been most extensively developed both in Europe and America. What steps have been taken in the direction of municipalization in the western world may be seen from a concise statement in the preface. "Already this century has witnessed the first municipalized street railways and telephone in American cities; a national epidemic of street paving and cleaning; the quadrupling of electric lighting service and the national appropriation of display lighting; a successful crusade against dirt of all kinds — smoke, flies, germs — and the diffusion of constructive provisions for health like baths, laundries, comfort stations, milk stations, school-nurses, and open air schools; fire prevention; the humanizing of the police and the advent of the policewoman; the transforming of some municipal courts into institutions for the prevention of crime and the cure of offenders; the elaboration of the school curriculum to give every child a complete education from the kindergarten to the vocational course in school or university or shop; municipal reference libraries; the completion of park systems in most large cities and the acceptance of the principle that the smallest city without a park and playground is not quite civilized; the modern playground movement giving organized and directed play to young and old; the social centre; the democratic art museum; municipal theatres; the commission form of government; the city manager; home rule for cities; direct legislation — a greater advance than the whole nineteenth century compassed." The book is a mine of information for civil and social workers, municipal officials, and intelligent citizens generally, and its value is enhanced by a full bibliography.

AMERICAN PAINTING, THE HISTORY OF, by Samuel Isham (1915). The plan of the editor and author of this book is to present the history of a particular art in a given area from the artist's point of view. As the United States is the youngest of the great nations, the student must not expect to find in the history of its art either organic growth or logical development, but rather the continual desertion of one set of models for another, with the retention at each change of hardly any tradition of former ideals. American painting, however, may roughly be classified in three periods — the Colonial, during which the inspiration was mainly English; the Provincial, when English influence waned and painters looked for guidance to Düsseldorf, Rome, or Paris; the Cosmopolitan, immediately succeeding the Civil War, when American painting took its place in rivalry with the rest of the world. The present tendency, which is proceeding with extraordinary rapidity, is the attempt to develop an indigenous painting adapted to native needs and tastes. The aim of the author has been to trace the development of painting and of the appreciation of painting. Particular artists and their works are mentioned at such length as will record the growth of the country in intelligence and culture, and show how the painter has been inspired or at least influenced by his environment and how later he has reacted upon it. The evolution of the art in the United States from Copley and Benjamin West, the latter of whom got his first colors from the painted savages of the forest, to the superb craftmanship of Whistler and Sargent is skillfully traced with proportion, candor, and clarity.

AMERICAN PROSE MASTERS, by William Crary Brownell (1909). A series of critical essays on Cooper, Hawthorne, Emerson, Poe, Lowell, and Henry James.

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With great acuteness the author applies to these authors a rigid critical standard, considering in turn their substance, philosophy, culture, and style. Cooper he places unusually high, but depreciates Hawthorne as lacking in substance. Emerson he praises as an apostle of refinement to an age of democracy. Poe is a consummate artist but without intellectual content and "therefore valueless." Lowell's criticism he condemns as dilettante because, though based on sound scholarship, it was impressionistic and pictorial rather than intellectual. Henry James he values for his penetrative analysis of the complicated relations of modern life. This critic is somewhat over-fastidious, but his conscientiousness, perspicuity, precision, and impartiality are valuable contributions to American criticism, relieving it from the suspicion of provincial partiality and holding favorite authors up to the highest standards.

AMERICAN REVOLUTION, THE, by John Fiske (1891). This volume, originally intended for beginners in history, owes its vogue to the author's terse and flexible vernacular; his sense of harmonious and proportionate literary treatment; and that clear perception of the relative importance of details, and firm yet easy grasp of principles and significant facts, resulting from the trained exercise of his philosophic powers. 'The American Revolution' was first published in 1891; but the edition of 1896 is "illustrated with portraits, maps, facsimiles, contemporary views, prints, and other historic materials." This work exhibits a delightful vivacity and dramatic skill in the portraiture of Washington as the central figure of the American revolt against the arbitrary government of George the Third. A full treatment of the earlier tyranny of the Lords of Trade, leading up to the crisis, is followed by Washington's entrance on the scene, at Cambridge, as commander-in-chief of the American forces. The military gains of Washington in spite of the enemy's large resources, and the varying fortunes of the patriot army, leading down through the discouragements of Valley Forge and up again, through the campaigns of the South and of Virginia, to final success, are shown by Mr. Fiske with remarkable clearness and skill. Finally he points out the broad results to all future civilization of the triumph of the Colonial cause, in the surrender of Cornwallis. His point of view is one with that of John Morley, who says: "The War of Independence was virtually a second English Civil War. The ruin of the American cause would have been also the ruin of the Constitutional cause in England; and a patriotic Englishman may revere the memory of Patrick Henry and George Washington, not less justly than the patriotic American."

AMERICAN REVOLUTION, LITERARY HISTORY OF THE, see **LITERARY, ETC.**

AMERICANS AND OTHERS, 'a collection of essays on contemporary manners' by Agnes Repplier (1912). The point of view is that of an educated gentlewoman, witty, satirical, gracious, and refined, a valiant upholder of sane and wholesome ideals. Her essays ridicule the defects and strive to encourage the merits of American social life. 'A Question of Politeness' attacks the common delusion that rudeness is a mark of sincerity. In 'The Mission of Humor' she criticizes the cheap wit of the comic supplements and the lack of intellectual content in American humor. 'Goodness and Gayety' pleads for the union of wit and sanctity. 'The Nervous Strain' attempts to check the American habit of rush and worry by an appeal to commonsense and to the sayings of Marcus Aurelius. 'The Greatest of these is Charity' is a satire on the charitable enterprises of wealthy American women. Other essays are

'The Girl Graduate,' 'The Estranging Sea,' 'The Customary Correspondent,' and 'The Condescension of Borrowers.' The style is finished, and refined, and attractively combines gayety and seriousness.

AMIEL'S JOURNAL, a selection of daily meditations from the diary of Henri Frédéric Amiel, who was a professor of æsthetics and later of philosophy at the University of Geneva, but published little, putting his best work into this 'Journal Intime,' which extends from 1848 to 1881, the year of his death, and appeared in 1882. A good English translation by Mrs. Humphry Ward was published in 1889. The work consists of detached meditations of a philosophic, religious, descriptive, and personal character written in a lucid, aphoristic style. Amiel was a man of reflective temperament and had the habit of introspection, fostered by a skeptical and analyzing age. Four years of philosophical studies in Germany had intensified this tendency, and directed his contemplations too exclusively to the infinite, paralyzing his will and his power of seeking positive truth. Some of the entries in the journal express a yearning for Nirvana, for absorption in the universe; in others he attempts to fuse into one the most diverse systems of thought. Others are nicely discriminating appreciations of literature and art, or penetrating criticisms of society and national life. Concerning religion Amiel disbelieves in the permanency of dogma but holds that an element of faith is essential if religion is to retain its power over the masses. He maintains the unity of the religious aspirations beneath diverse creeds. His descriptions of Genevan landscape show genuine power of suggesting the spiritual presence immanent in nature.

AMOS JUDD, by J. A. Mitchell (1895). On the outbreak of civil war in a province of Northern India, the seven-year-old rajah is smuggled away to save his life, by three faithful followers, two Hindoos and an American; and for absolute safety is taken to the Connecticut farmhouse of the American's brother. Under the name of Amos Judd he is brought up in ignorance of his origin. The most dramatic incidents of his life hinge upon his wonderful faculty of foreseeing events. In this story the atmosphere of a world invisible seems to surround and control that of the visible world; and the shrewd and unimaginative Yankee type is skillfully and dramatically set against the mystical Hindu character, to whom the unseen is more real than the actual. The story is well told.

L'AMOUR, by the noted French historian Michelet, was published in 1859, when he was sixty-one years old. In the Introduction he writes: — "The title which would fully express the design of this book, its signification, and its import, would be 'Moral Enfranchisement Effected by True Love.'" Judged by the standards of the present day, 'L'Amour' seems old-fashioned; its ideals of women obvious. At the time of its publication, however, it appeared revolutionary and daring. Yet it was merely an attempt to establish reverence for the physical life of woman. Her intellectual life was considered only as a kind of appendage to the physical. Michelet apparently had no other conception of woman and her destiny than as maiden, wife, mother, housekeeper. Of the end-of-the-century woman he had no foreknowledge. The conception of his work rested on a sentimental basis. It was the fruit of a philanthropic motive. He saw about him not a nation of families, but of individuals. He wished to hold before his countrymen an ideal of family life. This ideal was noble but narrow. Woman was to him a fragile plant to be cared for and cherished by man. One muscular girl playing golf would have destroyed his pretty conception, but the athletic college woman did not belong to the fifties. The work however

served its purpose. As far as it went it was good. Its conception of love, though one-sided, was sufficiently in advance of contemporary thought on the subject to render the book remarkable.

ANABASIS, THE ('Retreat of the Ten Thousand,' 401–399 B. C.), by Xenophon. The word means the *going up* or expedition,—*i. e.*, to Babylon, the capital of the Persian Empire; but most of the narrative is occupied with the retreat. The occasion of the famous expedition was the attempt of Cyrus the Younger to unseat his elder brother Artaxerxes from the throne of Persia by aid of a Greek army, which he gathered in or near his satrapy in Asia Minor, and then moved swiftly across Persia against the miscellaneous barbarian hordes of his brother with their small centre of disciplined Persian guards. The plan succeeded, and Cyrus was about to win the great battle of Cunaxa, when he was killed in the fray, and the Ten Thousand were left leaderless and objectless in the heart of a hostile empire a thousand miles from their kin. To complete their ruin, all the head officers were decoyed into a mock negotiation by Artaxerxes and murdered to a man. In their despair, Xenophon, a volunteer without command, came forward, heartened them into holding together and fighting their way back to the Euxine, and was made leader of the retreat; which was conducted with such success, through Persia and across the snow-clad Armenian mountains, against both Persian forces and Kurdish savages, that the troops reached Trapezus (Trebizond) with very little loss. Even then their dangers were not over: Xenophon had now to turn diplomatist; to gain the good graces of the Greek cities on the Black Sea, and to negotiate with Seuthes the Thracian king who tried to assassinate him, and with the governors of the different cities subject to Sparta. At last the adventure was over. Many of the survivors went back to Greece; but the larger number took service under Spartan harmosts, and were subsequently instrumental in freeing several Greek cities in Asia Minor.

Merely as a travel sketch the tale is highly interesting. The country traversed in Persia was almost utterly unknown to the Greeks: and Xenophon makes memoranda in which he enumerates the distances from one halting-place to another; notes the cities inhabited or cities deserted; gives a brief but vivid description of a beautiful plain, a mountain pass, a manœuvre skillfully executed, or any amusing episode that falls under his eye. And we find that camp gossip and scandal were as rife, as rank, and as reliable as in other ages. He is especially delightful in his portraits, sketched in a few sentences, but vigorous and lifelike: Cyrus, a man at once refined and barbarous, an impressive picture of a Persian prince brought in contact with Greek civilization; Clearchus, the type of an excellent general, upright but harsh; Proxenus, a fine gentleman, but too soft and weak; the unscrupulous Menon, a natural product of civil dissension. Xenophon tells the story in the third person, after the fashion in the classic times; and if he makes himself out a most eloquent, courageous, resourceful, and self-sacrificing leader, his other work makes one willing to accredit him cheerfully.

ANACHARSIS, THE YOUNGER, see **PILGRIMAGE OF.**

ANALOGY OF RELIGION, THE, by Bishop Joseph Butler, first appeared in 1736, and has ever since been held in high esteem by orthodox Christians. The full title is 'The Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature.' The argument, which is orderly and concise, is briefly this: The author lays down three premises, — the existence of God; the known course of nature; and the necessary limitations of our knowledge. These premises enable him to take

common ground with those whom he seeks to convince — the exponents of a "loose kind of deism." He then argues that he who denies the Divine authorship of the Scriptures, on account of difficulties found in them, may, for the same reason, deny the world to have been created by God: for inexplicable difficulties are found in the course of nature; therefore no sound deist should be surprised to find similar difficulties in the Christian religion. Further, if both proceed from the same author, the wonder would rather be, that there should *not* be found on both the mark of the same hand of authorship. If man can follow the works of God but a little way, and if his world also greatly transcends the efforts of unassisted reason, why should not His word likewise be beyond man's perfect comprehension? In no sense a philosophy of religion, but an attempt rather to remove common objections thereto, the work is necessarily narrow in scope: but within its self-imposed limitations the discussion is exhaustive, dealing with such problems as a future life; God's moral government; man's probation; the doctrine of necessity; and most largely, the question of revelation. To the 'Analogy' there are generally subjoined two dissertations: one on Personal Identity, and one on The Nature of Virtue.

ANALYSIS OF BEAUTY, THE, an essay on certain artistic principles, by William Hogarth, was published in 1753. In 1745 he had painted the famous picture of himself and his pug-dog Trump, now in the National Gallery. In a corner of this picture appeared a palette bearing a serpentine line under which was inscribed: "The Line of Beauty and Grace." This inscription provoked so much inquiry and comment that Hogarth wrote 'The Analysis of Beauty' in explanation of it. In the introduction he says: "I now offer to the public a short essay accompanied with two explanatory prints, in which I shall endeavor to show what the principles are in nature, by which we are directed to call the forms of some bodies beautiful, others ugly; some graceful and others the reverse." The first chapters of the book deal with Variety, Uniformity, Simplicity, Intricacy, Quantity, etc. Lines and the composition of lines are then discussed, followed by chapters on Light and Shade, on Proportion, and on Action. The 'Analysis of Beauty' subjected Hogarth to extravagant praise from his friends and to ridicule from his detractors. Unfortunately he had himself judged his work on the title-page, in the words "written with a view of fixing the fluctuating ideas of taste." This ambition it was not possible for Hogarth to realize. The essay contains, however, much that is pertinent and suggestive.

ANASTASIUS or, Memoirs of a Modern Greek, Written at the Close of the Eighteenth Century, by Thomas Hope (1819). The author of this romance, a rich retired merchant, woke one morning, like Byron, to find himself famous. He was known to have written some learned books on furnishing and costume; but 'Anastasius' gave him rank as an accomplished painter of scenery and delineator of manners. The hero, a young Greek ruined by injudicious indulgence, is an apostate, a robber, and a murderer. To avoid the consequences of a disgraceful love affair, he runs away from Chios, his birthplace, and seeks safety on a Venetian ship. This is captured by the Turks, and Anastasius is haled before a Turkish magistrate. Discharged, he fights on the side of the Crescent, and goes to Constantinople, where he resorts to all sorts of shifts for a livelihood, — jugglery, peddling, nostrum-making; becomes a Mussulman, visits Egypt, Arabia, Sicily, and Italy. His adventures "dizzy the arithmetic of memory": he goes through plague and famine, battle and accident, and finally dies young, a worn-out and worthless adventurer. He is a man

of the world, and through his eyes the reader is made to see the world that he lives in. The book has passages of great power, often of brilliancy and wit; but it belongs to the fashion of a more leisurely day, and is now seldom read.

ANATHEMA, a drama by Leonid Andreyev (1909). Anathema is the Devil, the tempter of man. In the prologue he stands outside the gates of eternity, and calls on the silent Guardian to open them for an instant that he may have a glimpse of the mysteries to illumine the way for the Devil and for man, alike groping in darkness. The Guardian bars the way, and in anger Anathema swears to return to earth and ruin the soul of David Leizer. David Leizer is not a Faust or a Job, but an insignificant Jewish shopkeeper dying of poverty in a Russian town. Anathema appears to him as a lawyer to announce that he has inherited a fortune. David divides his wealth among the poor and outcast. His attempt to help his fellow-man results in strife and bloodshed. His millions are not sufficient, and the mob stones him to death because he does not work miracles to clothe and feed them and bring back the dead to life. Anathema in an epilogue again approaches the eternal gates and challenges the Guardian to answer him. Did not David manifest in his life and death the powerlessness of love and create a great evil? The Guardian replies that David has attained immortality, but that Anathema will never know the secret of life.

ANATOL: A SEQUENCE OF DIALOGUES, by Arthur Schnitzler (1893). A cycle of seven different love affairs of a young Viennese man of fashion, ending with his marriage. He flirts from heart to heart, and such is his incurable sentimentality that anticipations and retrospects are often more to him than the sweetheart of the moment. Suffering agonies of doubt as to whether his mistress is true to him or not, he proposes to hypnotize the lady and ask the fatal question; but when the opportunity comes, he lacks courage to put his happiness to the test. A most amusing episode is "The Farewell Dinner." While waiting for Mimi to come from the ballet, he confides to his friend Max that he is on with a new love before he is off with the old, and finds it too inconvenient to have two suppers every evening, so intends to break the news to Mimi that all is over. His amazement and pique are delightful when Mimi anticipates his announcement with her own farewell and her new love affair. Another episode, at once amusing and pathetic, is given in the LIBRARY. A last lapse on the eve of his wedding almost prevents him from meeting his bride in time for the ceremony.

ANATOMIE OF ABUSES, by Philip Stubbes, was entered upon the Stationers' Register in 1582–83; republished by the New Shakspere Society in 1877–79 under the editorship of Frederick J. Furnivall.

This most curious work — without the aid of which, in the opinion of the editor, "no one can pretend to know Shakspere's England" — is an exposure of the abuses and corruptions existing in all classes of Elizabethan society. Written from the Puritan standpoint, it is yet not over-prejudiced nor bigoted.

Little is known of Philip Stubbes. Thomas Nash makes a savage attack on the 'Anatomie' and its author, in a tract published in 1589. Stubbes himself throws some light upon his life, in his memorial account of his young wife, whose "right virtuous life and Christian death" are circumstantially set forth. The editor believes him to have been a gentleman — "either by birth, profession, or both"; to have written, from 1581 to 1610, pamphlets and books strongly on the Puritan side; before 1583 to have spent "seven winters and more, traveling from place to place, even all the land over indifferently." It is supposed that in 1586 he married a girl of

fourteen. Her death occurred four years and a half afterwards, following not many weeks the birth of a "goodly man childe." Stubbes's own death is supposed to have taken place not long after 1610.

'The Anatomie of Abuses' was published in two parts. These are in the form of a dialogue between Spudens and Philoponus (Stubbes), concerning the wickedness of the people of Ailgna (England). Part First deals with the abuses of Pride, of Men's and Women's Apparel; of the vices of whoredom, gluttony, drunkenness, covetousness, usury, swearing, Sabbath-breaking, stage-plays; of the evils of the Lords of Misrule, of May-games, church-ales, wakes, feasts, of "pestiferous dancing," of music, cards, dice-tables, tennis, bowls, bear-baiting; of cock-fighting, hawking, and hunting, on the Sabbath; of markets, fairs, and foot-ball playing, also on the Sabbath; and finally of the reading of wicked books; the whole being followed by a chapter on the remedy for these evils.

Part Second deals with corruptions in the Temporalty and the Spiritualty. Under temporal corruptions the author considers abuses in law, in education, in trade, in the manufacture of apparel, in the relief of the poor, in husbandry and farming. He also considers abuses among doctors, chandlers, barbers, apothecaries, astronomers, astrologers, and prognosticators.

Under matters spiritual the author sets forth the Church's sins of omission rather than of commission; but he treats of wrong preferment, of simony, and of the evils of substitution.

The entire work is most valuable, as throwing vivid light upon the manners and customs of the time, especially in the matter of dress. An entire Elizabethan wardrobe of fashion might be reproduced from Stubbes's circumstantial descriptions. Concerning hose he writes:

"The Gally-hosen are made very large and wide, reaching downe to their knees onely, with three or four guardes a peece laid down along either hose. And the Venetian hosen, they reach beneath the knee to the gartering place to the Leg, where they are tyed finely with silk points, or some such like, and laied on also with reeves of lace, or gardes as the other before. And yet notwithstanding all this is not sufficient, except they be made of silk, velvet, saten damask, and other such precious things beside."

ANATOMY OF MELANCHOLY, by Robert Burton (1621), is a curious miscellany, covering so wide a range of subjects as to render classification impossible. This torrent of erudition flows in channels scientifically exact. Melancholy is treated as a malady, first in general, then in particular. Its nature, seat, varieties, causes, symptoms, and prognosis are considered in an orderly manner, with a great number of differentiations. Its cure is next examined, and the various means discussed which may be adopted to accomplish this. Permissible means, forbidden means, moral means, and pharmaceutical means are each analyzed. After disposing of the scholastic method, the author descends from the general to the particular, and treats of emotions and ideas minutely, endeavoring to classify them. In early editions of the book, there appear at the head of each part, synoptical and analytical tables, with divisions and subdivisions, — each subdivision in sections and each section in subsections, after the manner of an important scientific treatise. While the general framework is orderly, the author has filled in the details with most heterogeneous material. Every conceivable subject is made to illustrate his theme: quotations, brief and extended, from many authors; stories and oddities from obscure sources; literary descriptions of passions and follies; recipes and advices; experiences and biographies.

ANCIENT LAW, by Henry Sumner Maine (1861). In his remarkable work on 'Ancient Law: Its Connection with the Early History of Society, and Its Relation to Modern Ideas,' Sir Henry Maine attempted to indicate some of the earliest ideas of mankind, as reflected in ancient law, and to point out the relation of those ideas to modern thought. To a large extent the illustrations were drawn from Roman law, because it bears in its earliest portions traces of the most remote antiquity, and at the same time it supplies many elements of modern culture. A principal contention of Maine was that patriarchal or fatherly authority was the earliest germ of social order. The distinction given the author by this work led to his having a seven years' period of service in India as legal member of the Council; and on his return to England and appointment to a professorship of jurisprudence at Oxford, his first course of lectures was published as 'Village Communities' (1871). It was another course of Oxford lectures which gave the substance of his 'History of Early Institutions' (1875); in which, as in 'Village Communities,' he drew from knowledge gained in India to throw light upon ancient social and political forms. Not only were these works among the first examples of thorough historical research into the origins of social order and political organization, but the skill in exposition and admirable style in which they are executed make them of permanent interest as models of investigation. The work of Maine on the origin and growth of legal and social institutions was completed by a volume in 1883 on 'Early Law and Custom.' His effort is still to reconcile the growth of jurisprudence with the results obtained by modern anthropology, while each study is made to explain and illuminate the other. Beginning with the primitive religion and law, as disclosed in the earliest written monuments preserved in the sacred Hindoo laws, the rise of the kingly power and prerogative and the meaning of ancestor-worship are discussed. The book closes with a study of the feudal theory of property, and its effect upon modern systems of rental and landholding.

ANCIENT MARINER, see **RIME OF THE.**

ANCIENT POTTERY, HISTORY OF, GREEK, ETRUSCAN, AND ROMAN, by H. B. Walters (1905). The importance of ceramics to the historic student is obvious. "Among the simplest yet most necessary adjuncts of a developing civilization," says Mr. Walters, "Pottery may be recognized as one of the most universal. The very earliest and rudest remains of any people generally take the form of coarse and common pots, in which they cooked their food or consumed their beverages." Moreover the evidence supplied by ceramics is contemporary, and from this study we not only learn what were the common everyday lives of a people, but see the first beginnings and the gradual evolution of such artistic instinct as they may have possessed. The scope of the book is to trace the history of the art of working in clay from its use among the oldest nations of antiquity to the period of the decline of the Roman Empire. The importance of Greek ceramics is twofold. In grace of artistic form the Greeks excelled all nations, either past or present. So rapid and successful in recent years has been the progress of investigation that no branch of classical archæology has become so firmly established or so fertile in results as the study of fictile art among the Greeks. Moreover to the Greek art was the language by which he expressed his ideas of the gods. The pottery of the Etruscan epoch, that is the period previous to the Roman domination of Italy, was characterized by a development of geometrical decoration, probably under Eastern influence. The work of the Roman period, from the second century onwards and including the remains of similar pottery from Gaul, Britain, and other countries over which Roman sway extended,

was in nearly all respects inferior to Greek. It had less artistic skill, and, generally speaking, bore the same relation to Greek ceramic products as all Roman art did to Greek art. It was, in other words, more mechanical and less imaginative and inspired. Mr. Walters has enriched his history with a large number of valuable illustrations which really elucidate the text.

ANCIENT RÉGIME, THE, by H. A. Taine (1875). A study of the France which, after twelve hundred years of development, existed in 1789; the part which clergy, nobles, and king played in it; the organization of politics, society, religion, and the church; the state of industry, education, science, and letters; and the condition of the people: with reference especially to the causes which produced the French Revolution, and through that catastrophic upheaval created a new France. Not only the more general facts are brought to view, but the particulars of industrial, domestic, and social life are abundantly revealed. First the structure of society is examined; then the habits and manifestations of character which were most notably French; then the elements of a dawning revolution, the representative figures of a new departure, master minds devoted to new knowledge; philosophers, scientists, economists, seeking a remedy for existing evils; then the working of the new ideas in the public mind; and finally the state of suffering and struggle in which the mass of the people were. A masterly study of great value for the history of France and for judgment of the future of the French Republic. Taine's phenomenal brilliancy of style and picturesqueness of manner, his philosophical contemplation of data, and his keen reasoning, have never been more strikingly exhibited than in these volumes, which are as absorbing as fiction.

ANCIENT ROME IN THE LIGHT OF RECENT DISCOVERIES, by Rodolfo Lanciani, Professor of Archæology in the University of Rome, and Director of Excavations for the National Government and the Municipality of Rome (1888). In his character of official investigator, Professor Lanciani has grouped, in this volume, various illustrations of the life of ancient Rome as shown in its recovered antiquities, — columns, capitals, inscriptions, lamps, vases; busts or ornaments in terra-cotta, marble, alabaster, or bronze; gems, intaglios, cameos, bas-reliefs, pictures in mosaic, objects of art in gold, silver, and bronze; coins, relics in bone, glass, enamel, lead, ivory, iron, copper, and stucco: most of these newly found treasures being genuine masterpieces. From these possessions he reads the story of the wealth, taste, habits of life, ambitions, and ideals of a vanished people. The book does not attempt to be systematic or exhaustive, but it is better. It is full of a fine historic imagination, with great charm of language, and perennial richness of incident and anecdote which make it not only delightful reading, but the source of a wide new knowledge. With the true spirit of the story-teller, Professor Lanciani possesses an unusual knowledge of out-of-the-way literature which enriches his power of comparison and illustration. 'Pagan and Christian Rome' (1892) made up in part of magazine articles, and intentionally discursive, attempts to measure in some degree the debt of Christian art, science, and ceremonial to their Pagan predecessors. 'Ruins and Excavations of Ancient Rome, a Companion Book for Students and Travelers' (1897) is, on the other hand, a systematic treatise on modern discovery, supplied with maps, diagrams, tables, lists, and a bibliography. The descriptions begin with the primitive palisades, and come down to the present time, treating prehistoric, republican, imperial, mediæval, and modern Rome; and the book, though more formal, is hardly less entertaining than its predecessors.

ANCIENT STONE IMPLEMENTS, WEAPONS, AND ORNAMENTS OF GREAT BRITAIN, THE, by Sir John Evans (1872). The various forms, probable uses, methods of manufacture and in some instances the circumstances of discovery of these relics of the Stone Age are the theme of this volume. Stone instruments found in ossiferous caves and ancient alluvial deposits and associated with the remains of a fauna now largely extinct are said to belong to the palæolithic as distinguished from the neolithic period, the remains of which are usually found on or near the surface of the soil. The discoveries of Dr. Schmerling in the caves of Belgium, first published in 1833 and confirmed by later investigators, showed that human bones, worked flints, and bone instruments were often found close to the remains of extinct animals. Sir John Evans describes in detail a number of stone implements of the earlier and later periods, which had been manufactured for use as flints, hatchets, arrowheads, grinding utensils, or for other purposes of war, the chase, or peace. Stone celts, which at first were universally believed to have been thunderbolts and therefore to possess medical or preservative virtues, were in the early stages of their evolution chipped or rough hewn, then ground at the edge only, then polished, then hafted. Axes and hammers were first employed as weapons and only later served as tools. Knives, occasionally perhaps used as lanceheads, were sometimes oval, sometimes circular or triangular. Javelin and arrowheads, supposed to have fallen from heaven, and therefore worn as amulets, sling-stones, roughly chipped from flint, or the ornamented balls which prehistoric Scotland used as missiles; the implements of war, the chase, and domestic use are described with a wealth of historic evidence and a large number of admirable illustrations.

ANDES AND THE AMAZON, THE, or, Across the Continent of South America, by James Orton (1870). In 1868, under the auspices of the Smithsonian Institution, Mr. Orton, who for many years was professor of natural history in Vassar College, led an exploring expedition to the equatorial Andes and the river Amazon; the experiences of the party being vivaciously set forth in this popular book. Before this exploration, as Mr. Orton explains, even central Africa had been more fully explored than that region of equatorial America which lies in the midst of the western Andes, and upon the slopes of those mountain monarchs which look toward the Atlantic. A Spanish knight, Orellana, during Pizarro's search for the fabled city of El Dorado in 1541, had descended this King of Waters (as the aborigines called it); and with the eyes of romance, thought he discovered on its banks the women warriors for whom he then newly named the stream the "Amazon," — a name still used by the Spaniards and the Portuguese in the plural form, Amazonas. Except for one Spanish exploration up the river in 1637, the results of which were published in a quaint and curious volume, and one French exploration from coast to coast eastward in 1745, and the indefatigable missionary pilgrimages of Catholic priests and friars, the great valley remained but vaguely known. National jealousies had kept the river closed to foreign navigation, until, by a larger policy, it was made free to the flags of all nations in 1867. 'The Andes and the Amazon' is not intended to be a scientific record of newly discovered data. Whatever biological or archæological contributions it offers are sufficiently intelligible and accurate, and there is scattered through the three hundred and fifty pages of the book a large amount of general information, such as a trained observer would instinctively gather, and an intelligent audience delight to share.

ANDROMACHE, a tragedy by Euripides. The heroine (Hector's widow) is part of the spoil of Pyrrhus, the son of Achilles, in the sack of Troy. She has of course

undergone the usual fate of feminine captives, and has borne her master a son named Molossus. Hermione, the daughter of Menelaus and lawful wife of Pyrrhus, is furiously jealous of this Trojan slave; and with the aid of her father, resolves to kill Andromache and the child during the absence of her husband. Fortunately the aged Peleus, the grandfather of Pyrrhus, arrives just in time to prevent the murder. Orestes, a cousin of Hermione, to whom she had formerly been betrothed, stops at her house on his way to Dodona. Hermione, fearing the resentment of her spouse, flies with him. Then they lay an ambuscade for Pyrrhus at Delphi and slay him. Peleus is heart-broken when he learns the tidings of his grandson's fate; but he is visited by his wife, the sea-goddess Thetis, who bids him have done with sorrow, and send Andromache and her child to Molossia. There she is to wed Helenus, the son of Priam, and for the rest of her life enjoy unclouded happiness. Thetis orders the burial of Pyrrhus in Delphi. Peleus himself will be released from human griefs, and live with his divine spouse forever in the palace of Nereus beneath the sea, in the company of his son Achilles.

ANDROMACHE ('Andromaque'), a tragedy by Racine (1667), suggested to him by some lines in the Æneid of Virgil. The play owes very little to the 'Andromache' of Euripides except the title. In Euripides, everything is simple and true; in Racine, everything is noble, profound, and impassioned. The Andromache of the French poet is a modern Andromache, not the real Andromache of antiquity; but the drama is one of his greatest works, and wrought a revolution in French dramatic art by proving that the delicate shades and almost imperceptible movements of the passion of love could be an inexhaustible source of interest on the stage. The drama was parodied by Subligny in his 'Folle Querelle.' Racine suspected that the parody was written by Molière, and the affair was the occasion of a serious breach between them.

ANGEL IN THE HOUSE, THE, Coventry Patmore's most noted poem, was published in four parts between 1854 and 1862. 'The Betrothal' appeared in 1854, 'The Espousals' in 1856, 'Faithful Forever' in 1860, and 'The Victories of Love' in 1862. The entire poem is idyllic in form. It is a glorification of domestic life, of love sheltered in the home, and guarded by the gentle and tender wife. In consequence it has been extremely popular in British families of the class it describes, — high-bred gentlefolk, to whom the household is the centre of refining affection.

ANIMAL SYMBOLISM IN ECCLESIASTICAL ARCHITECTURE, by E. P. Evans (1896). A work of curious interest, designed to trace the very wide use of animal symbols in religious relations. The famous work of an Alexandrian Greek, known as the 'Physiologus' or The Naturalist, became at a very early date a compendium of current opinions and ancient traditions touching the characteristics of animals and of plants, viewed as affording moral or religious suggestion. The mystical meaning of the various beasts grew to be a universally popular study, and the 'Physiologus' was translated into every language used by readers. "Perhaps no book," says Mr. Evans, "except the Bible, has ever been so widely diffused among so many peoples and for so many centuries as the 'Physiologus.'" The story of this symbolism in its application, with modifications, in architecture, is told by Mr. Evans with fullness of knowledge and sound judgment of significance of facts. It is a very curious and a singularly interesting history.

ANNA KARÉNINA, a famous novel of contemporary life, by Count Lyof Tolstoy (1873–76), was first published as a serial in the Russian Contemporary, an English

translation appearing in 1886. The remarkable character of the book places it in the category of world-novels. Its theme — the simple one of the wife, the husband, and the lover — is treated with a marvelous perception of the laws of morality and of passion. The author depicts the effect upon a high-bred sensitive woman of the violation of the moral code, through her abandonment to passion. The character of Anna Karénina is the subject of a subtle psychological study. A Russian noble-woman, young, beautiful, and impressionable, she is married to a man much older than herself. While visiting in Moscow, in the household of her brother Prince Stepan Oblonsky, she meets Count Vronsky, a brilliant young officer. He loves her, and exercises a fascination over her which she cannot resist. The construction of the novel is intricate, involving the fortunes of many other characters; fortunes which present other aspects of the problems of love and marriage. The interest is centred, however, in Anna Karénina. No criticism can convey the powerful impression of her personality, a personality colored by the mental states through which she passes, — dawning love, blind passion, maternal tenderness, doubt, apprehension, defiance, sorrow, and finally despair. The whole of a woman's heart is laid bare. The realism of Anna Karénina is supreme and merciless. Its fidelity to the life it depicts, its strong delineation of character, above all its masterly treatment of a theme of world-wide interest, place it among the first novels of the nineteenth century.

ANNALS OF A FORTRESS, by E. Viollet-le-Duc: translated by Benjamin Bucknall (1876). A work of highly practical fiction, telling the story through successive ages of an ideal fortress, supposed to have been situated at a point on a branch of the Saône River which is now of special importance in view of the present eastern frontier of France. The story follows the successive ages of military history from early times down to the present, and shows what changes were made in the fortress to meet the changes in successive times in the art of war. The eminence of the author, both as an architect and military engineer, enabled him to design plans for an ideal fortress, and to give these in pictorial illustrations. The work is as entertaining to the reader as it is instructive to the student of architecture, and the student of war for whom it is especially designed.

ANNALS OF A PUBLISHING HOUSE, see **BLACKWOOD, WILLIAM.**

ANNALS OF A QUIET NEIGHBORHOOD, by George Macdonald (1866), records a young vicar's effort to be a brother as well as a priest to his parishioners; and tells incidentally how he became more than a brother to Ethelwyn Oldcastle, whose aristocratic, overbearing mother, and madcap niece Judy, have leading rôles in the story. At first Judy's pertness repels the reader; but like the bad boy who was not so very bad either, she wins increasing respect, and is able, without forfeiting it, to defy her grandmother, the unlovely Mrs. Oldcastle, whose doting indulgence has come so near ruining her disposition. Anyone wishing to grasp the true inwardness, as well as the external features, of the life of an English clergyman trying to get on to some footing with his flock, has it all here in his own words, with some sensational elements intermingled, for which he makes ample apology. But the book on the whole is free from puritanical self-arraignment. The constant moralizing never becomes tiresome, as in some of the author's later work. "If I can put one touch of rosy sunset into the life of any man or woman of my cure, I shall feel that I have worked with God," mutters the young vicar on overhearing a lad exclaim that he should like to be a painter, because then he could help God paint the sky; and this hope, the first the clergyman dares form, is equally carried out in the case of rich and

poor. With regard to both these divisions of society there is much wholesome plain-speaking, as where it seems to the vicar "as if the rich had not quite fair play; . . . as if they were sent into the world chiefly for the sake of the cultivation of the virtues of the poor, and without much chance for the cultivation of their own." From this acute but pleasant preamble to his heart-warming "God be with you" at the end, this mellow character, capable of innocent diplomacy and of sudden firmness upon occasion, only loses his temper once, and that is when the intolerable Mrs. Oldcastle makes a sneering reference to the "cloth."

ANNALS OF A SPORTSMAN, by Ivan Turgéneff, consists of a number of sketches of Russian peasant life, which appeared in book form in 1852, and established the author's reputation as a writer of realistic fiction. Turgéneff represents himself with gun on shoulder tramping the country districts in quest of game and, in passing, noting the local life and social conditions, and giving closely observed, truthful studies of the state of the serfs before their liberation by Alexander II.; his book, it is believed, being one of the agencies that brought about that reform. Twenty-two short sketches, sometimes only half a dozen pages long, make up the volume. Peasant life is depicted, and the humble Russian toiler is put before the reader in his habit as he lived in the earlier years of the nineteenth century; contrast being furnished by sketches of the overseer, the landed proprietor, and representatives of other intermediate classes. The general impression is sombre: the facts are simply stated, leaving the inference of oppression, cruelty, and unenlightened misery to be drawn. There is no preaching. The best of the studies — 'The Burgomaster,' 'Lgove,' 'The Prairie,' 'The Singers,' 'Kor and Kalmitch,' 'The District Doctor' — are little masterpieces of analysis and concise portrayal, and a gentle poetic melancholy runs through all. Especially does the poetry come out in the beautiful descriptions of nature, which are a relief to the poignant pathos of some of the human scenes.

ANNALS OF RURAL BENGAL (1868, 5th ed. 1872), and its sequel **ORISSA** (2 vols., 1872), by Sir William Wilson Hunter. In these volumes one of the most admirable civilians that England ever sent to India displays his finest qualities: not alone his immense scholarship and his literary charm, but his practical ability, his broad humanity and interest in the "dim common populations sunk in labor and pain," and his sympathy with religious aspiration. The first volume is a series of essays on the life of the peasant cultivator in Bengal after the English ascendency: his troubles over the land, the currency, the courts, the village and general governments, the religious customs, and the other institutions, all bearing directly on his prosperity. A valuable chapter is on the rebellion of the Santal tribes and its causes. It is interesting to know that he ranks Warren Hastings very high as a sagacious and disinterested statesman, and says that no other name is so cherished by the masses in India as their benefactor. 'Orissa' is a detailed account of all elements of life and of history in a selected Indian province; a study in small of what the government has to do, not on great theatrical occasions but as the beneficial routine of its daily work. Incidentally, it contains the best account anywhere to be found of the pilgrimages of "Juggernaut" (Jaganath); and an excellent summary of the origins of Indian history and religions.

ANNALS OF THE PARISH, by John Galt,— a native of Ayrshire, Scotland, — was published in 1821. In the spirit, if not in the letter, this work is the direct ancestor of the tales of Maclaren and Barrie. Although it cannot properly be called a novel, it is rich in dramatic material. It purports to be written by Mr. Balwhid-

der, a Scottish clergyman, who recounts the events in the parish of Dalmailing where he ministered. He carries the narrative on from year to year, sometimes recording an occurrence of national importance, sometimes a homely happening, as that William Byres's cow had twin calves "in the third year of my ministery." There was no other thing of note this year, "saving only that I planted in the garden the big pear-tree, which had two great branches that we call the Adam and Eve." Concerning a new-comer in the parish he writes: "But the most remarkable thing about her coming into the parish was the change that took place in the Christian names among us. Old Mr. Hooky, her father, had, from the time he read his Virgil, maintained a sort of intromission with the nine Muses by which he was led to baptize her Sabrina, after a name mentioned by John Milton in one of his works. Miss Sabrina began by calling our Jennies Jessies, and our Nannies Nancies. . . . She had also a taste in the mantua-making line, which she had learnt in Glasgow; and I could date from the very Sabbath of her first appearance in the Kirk, a change growing in the garb of the younger lassies, who from that day began to lay aside the silken plaidie over the head, the which had been the pride and bravery of their grandmothers."

The 'Annals' are written in a good homely style, full of Scotch words and Scotch turns of expression. The book holds a permanent place among classics of that country.

ANNE, a novel, by Constance Fenimore Woolson, appeared serially in 1882. It immediately took, and has since maintained, high rank among American novels. The story traces the fortunes, often sad and always varied, of Anne Douglas, a young orphan of strong impulses, fine character, and high devotion to duty. The plot centres in Ward Heathcote's ardent and abiding love for Anne, and her equally constant affection for him. It is managed with much ingenuity, the study of character is close and convincing, and the interest never flags. Like all Miss Woolson's work it is admirably written.

ANNE OF GEIERSTEIN, by Sir Walter Scott (1829). This romance finds its material in the wild times of the late fifteenth century, when the factions of York and Lancaster were convulsing England, and France was constantly at odds with the powerful fief of Burgundy. When the story opens, the exiled Earl of Oxford and his son, under the name of Philipson, are hiding their identity under the guise of merchants traveling in Switzerland. Arthur, the son, is rescued from death by Anne, the young countess of Geierstein, who takes him for shelter to the home of her uncle, Arnold Biedermann, where his father joins him. On their departure they are accompanied by the four Biedermanns, who are sent as a deputation to remonstrate with Charles the Bold, concerning the oppression of Count de Hagenbach, his steward. When the supposed merchants reach the castle, they are seized, despoiled, and cast into separate dungeons by order of Hagenbach. The Black Priest of St. Paul's, a mysterious but powerful personage, now appears on the scene; and Charles, Margaret of Anjou, Henry of Richmond, and other great historic personages, are met with — all living and realizable personages, not mère names.

The story is filled with wild adventure, and the reader follows the varying fortunes of its chief characters with eager interest. It presents vivid pictures of the still-lingering life — lawless and picturesque — of the Middle Ages.

L'ANNEAU D'AMÉTHYSTE, see **L'HISTOIRE CONTEMPORAINE.**

ANNIE KILBURN, a novel of New England life, by W. D. Howells, was published in 1888. Its heroine, a woman in her later youth, returns to her native New England village after a prolonged sojourn in Rome, terminated by the death of her father. Her foreign environment has unfitted her for sympathetic residence with the friends of her girlhood, yet it has not diminished the insistency of her Puritan conscience. She does good with malice prepense, and labors to be a power for well-being in the community. Her acquaintance with a fervid young minister increases her moral intensity. She makes many mistakes, however, and grieves over them with feminine uselessness of emotion. At last she finds her balance-wheel in Dr. Morrell, a healthy-minded man. Annie is an excellent portrait of a certain type of woman. Her environment, the fussy "good society" of a progressing New England village, is drawn with admirable realism; while the disintegrating effect of the new industrial order upon the older and simpler life of narrow ambitions and static energy is skillfully suggested.

ANTARCTIC, THE HEART OF THE, see **HEART OF THE ANTARCTIC.**

ANTE-NICENE LIBRARY, THE. 'Writings of the Apostolic Fathers Prior to 325 A.D.,' by Drs. A. Roberts and J. Donaldson (24 vols., 1867–72). A work giving in English translation the writings of the leading Christian authors for three centuries after Christ. It includes apocryphal gospels, liturgies, apologies, or defenses, homilies, commentaries, and a variety of theological treatises; and is of great value for learning what Christian life and thought and custom were, from the time of the Apostles to the Council of Nicæa. To supplement the 'Ante-Nicene Library,' Dr. Philip Schaff edited a 'Select Library of Nicene and Post-Nicene Fathers,' 14 vols. (1890–1908), beginning with Augustine and ending with Chrysostom. This covers some of the most important, and is of great value. A second series of 14 vols. (1890–1903) begins with the historians Eusebius and Socrates, and ends with Ephraem Syrus.

ANTHIA AND HABROCOMUS, or, The Ephesiaca, a Greek romance, by Xenophon of Ephesus, written during the fourth century of the Christian era. It was lost until the eighteenth century, and then found in the Florentine library by Bernard de Montfaucon. It was at once translated into most modern languages. The subject of the story is the lot of two lovers united by marriage, but separated by destiny, and coming together again only after a long series of misfortunes. Their beauty is the cause of all their afflictions, lighting the fires of passion, jealousy, and revenge, and constantly endangering the fidelity they have sworn to each other. But, by marvelous stratagems, they triumph over all the attempts made to compel them to break their vows, and escape unharmed from the most difficult situations. At length, after many wanderings over land and sea, they meet once more. Anthia declares that she is as faithful as when she first left Tyre for Syria. She has escaped unscathed from the menaces of brigands, the assaults of pirates, the outrages of debauchees, and many a threat of death. Habrocomus assures her, in reply, that no other young girl has seemed to him beautiful, no woman has pleased him, and he is now as devotedly hers as when she left him a prisoner in a Tyrian dungeon. The faults of the story are the grotesque improbability of many of its inventions and its want of proportion; its merits are pithiness, clearness, and elegance of style.

ANTHROPOLOGY, 'An Introduction to the Study of Man and Civilization,' by E. B. Tylor (1881). A work designed to give so much of the story of man as

can be made interesting to the general reader. It tells what is known of the earliest appearance of man on the globe; of the races of mankind; of languages and writing; of the various arts of life and arts of pleasure, as they were developed; of the beginnings of science; of the earliest stages of religion, mythology, and literature; and of the first customs of human society. The work is a valuable contribution to popular knowledge of the origins of human culture. Like all Professor Tylor's books, it is eminently readable, though now somewhat out of date.

ANTIDOSIS, or, EXCHANGE OF PROPERTIES. An oration by Isocrates (436–338 B. C.). Three hundred of the richest citizens of Athens were obliged by law to build and equip a fleet at their own expense, whenever it was needed. If one of the three hundred was able to show that a citizen, not included in the list, was wealthier than he, he could compel him to take his place or else make an exchange of property. Megacleides, a personal enemy of Isocrates, being ordered to furnish a war vessel, insisted that it was the duty of the latter to do so, adding that he was a man of bad character. In the trial that ensued, Isocrates was condemned to deliver the trireme, or else exchange his property for that of Megacleides.

The defense, written after the trial, has the form of a forensic oration spoken before an imaginary jury, but is really an open letter addressed to the public. Isocrates not only shows why he should not be condemned, but vindicates his whole career; he describes what a true "sophist" ought to be, and gives his ideas of the conduct of life. Megacleides (called Lysimachus in the discourse) is termed a "miserable informer," who, by an appeal to the vulgar prejudice against the Sophists, would relieve himself from a just obligation at the expense of others. Isocrates goes into a detailed account of his conduct as statesman, orator, and teacher. "My discourse shall be a real image of my mind and life." He enters minutely into his views on philosophy and education. The object he has always set before himself has been to impart a general culture suitable for the needs of practical life. He despises the people who "teach justice, virtue, and all such things at three minæ a head." By philosophy he understands culture, simply; and the chief elements of culture are the art of speaking, and whatever trains the citizen for social and political success. He attaches the utmost importance to the art of expression, for it is absolutely essential to any scheme of general culture. To instruct his pupils how to act in unforeseen emergencies should be the great aim of the teacher. "As we cannot have an absolute knowledge of what will happen, whereby we might know how to act and speak in all circumstances, we ought to train ourselves and others how we should act, supposing such or such a thing occurred. The true philosophers are those who are successful in this. Absolute knowledge of what may happen being impossible, absolute rules for guidance are absurd." To prove the success of his system, he calls attention to the number of illustrious Greeks he has taught.

ANTIGONE, a tragedy by Sophocles (495–406 B.C.). Thebes has been besieged by Polynices, the dethroned and banished brother of Eteocles, who rules in his stead. The two brothers kill each other in single combat, and Creon, their kinsman, becomes king. The play opens on the morning of the retreat of the Argives, who supported Polynices. Creon has decreed that the funeral rites shall not be performed over a prince who has made war upon his country, and that all who contravene this decree shall be punished with death. Antigone declares to her sister Ismene that she herself will fulfill the sacred ceremonies over her brother's corpse

in spite of the royal proclamation. The tragedy turns on the inexorable execution of the law by Creon, and the obedience of Antigone to the higher law of love. Apart from its beauty and grandeur as a picture of the woman-hero, the 'Antigone' has a political value. It contains noble maxims on the duties of a citizen, and on the obligation imposed on the head of a State to be always ready to sacrifice his private feelings to the public good. While the poet attacks anarchy and frowns on any attempt to disobey the laws or the magistracy, he sees as clearly the danger of mistaken tyrannical zeal. There have been several imitations of this great drama. In Alfieri's, all the minor personages who add so much to the excellence of Sophocles's play disappear, and only Creon, Hæmon, and Antigone are left on the stage; it has many beauties and the dialogue is forceful and impassioned. Rotrou imitates the 'Thebaid' of Seneca and 'The Phœnicians' of Euripides in the second part of his 'Antigone,' and Sophocles in the first.

ANTIQUARY, THE, by Sir Walter Scott (1816). 'The Antiquary' is not one of Scott's most popular novels, but it nevertheless ranks high. If it is weak in its supernatural machinery, it is strong in its dialogue and humor. The plot centres about the fortunes and misfortunes of the Wardour and Glenallan families. The chief character is Mr. Jonathan Oldbuck, the Antiquary, whose odd sayings and garrulous knowledge are inimitably reported. Sir Arthur Wardour, the Antiquary's pompous friend, and his beautiful daughter Isabella, suffer reverses of fortune brought about mainly by the machinations of Herman Dousterswivel, a pretended adept in the black arts. Taking advantage of Sir Arthur's superstition and antiquarian vanity, he dupes that credulous gentleman into making loans, until the hero of the tale (Mr. William Lovel) comes to his rescue. He has already lost his heart to Miss Wardour, but has not put his fate to the test. His friend, and host, the Antiquary, has a nephew, the fiery Captain Hector M'Intyre, who also loves Miss Wardour. Their rivalry, the machinations and exposure of Dousterswivel, a good old-fashioned wicked mother-in-law, and other properties, make up a plot with abundance of incidents and a whole series of cross-purposes to complicate it. The best-remembered character in the book is the daft Edie Ochiltree.

ANTIQUITIES OF THE JEWS, see **JEWS, HISTORY OF THE.**

ANTONINA, by Wilkie Collins (1850). A romance of the fifth century, in which many of the scenes described in the 'Decline and Fall of the Roman Empire' are reset to suit the purpose of the author. Only two historical personages are introduced into the story, — the Emperor Honorius, and Alaric the Goth; and these attain only a secondary importance. Among the historical incidents used are the arrival of the Goths at the gates of Rome, the Famine, the last efforts of the besieged, the Treaty of Peace, the introduction of the Dragon of Brass, and the collection of the ransom, — most of these accounts being founded on the chronicles of Zosimus. The principal characters are Antonina, the Roman daughter of Numarian; Hermanric, a Gothic chieftain in love with Antonina; Goisvintha, sister to Hermanric; Vetranio, a Roman poet; Ulpius, a pagan priest; Numarian, a Roman Christian, father of Antonina and a fanatic; and Guillamillo, a priest. This book does not show the intricacy of plot and clever construction of the author's modern society stories; but it is full of action, vivid in color, and sufficiently close to history to convey a dramatic sense of the Rome of Honorius and the closing-in of the barbarians.

ANTONIO AND MELLIDA, History of, The First Part, and Antonio's Revenge, The Second Part, by John Marston (1602). Both parts of this play appear to have been acted as early as 1600, though not printed till 1602. In 1601 they were ridiculed in "Poetaster" by Ben Jonson, who satirized the pomposity which abounds in them. Lamb speaks with approval of the "passionate earnestness" of some passages, and later critics, while agreeing that the style and matter are unequal, accord to Marston's work the power of moving the reader by scenes of tragedy and mystery. Antonio, son of Andrugio, Duke of Genoa, and Mellida, daughter of Piero, the Duke of Venice, are in love. Andrugio is defeated by Piero, and compelled to fly for refuge to the marshes with an old nobleman, Lucio, and a page. The Duke of Venice offered a reward for the capture of Andrugio and Antonio and the latter "to apprehend the sight of Mellida," daughter of Piero, with whom he is in love, appears in the guise of an Amazon at Piero's court. Mellida flees but is captured again by her father. Andrugio, seeing his son fall dead to all appearance, offers himself to Piero, who pretends to be appeased and gives the gold, which he had promised as a reward for the heads of Andrugio and Antonio, to solemnize the unity of the two houses. Thus "the comic crosses of true love" seem to meet with a happy ending. In the second part the prologue sounds "a tragic note of preparation" for an orgy of crime. Piero poisons Andrugio, murders Antonio's friend Feliche, and places the corpse by the side of Mellida, that she may be supposed guilty of unfaithfulness to Antonio. He then plots to compass the death of Antonio and to win the hand of Antonio's mother, Maria. Mellida dies of grief, and Antonio with the help of Pandulfo (father of Feliche) and Alberto (friend of Feliche) plans revenge. They appear as maskers at a banquet given by Piero on the evening before his wedding, and, having by a ruse got the hall cleared of the guests and servants, they bind the tyrant in his chair, taunt him, and finally cut him to pieces with their swords. The avengers are invited by a grateful people to accept high offices, but they prefer "to live enclosed in holy verge of some religious order."

ANTONY AND CLEOPATRA, written about 1607, is the second of Shakespeare's Roman plays, 'Julius Cæsar' being the first. For breadth of treatment and richness of canvas it excels the latter. There is a splendid audacity and self-conscious strength, almost diablerie, in it all. In Cleopatra, the gipsy sorceress queen, the gorgeous Oriental voluptuousness is embodied; in the strong-thewed Antony, the stern soldier-power of Rome weakened by indulgence in lust. There is no more affecting scene in Shakespeare than the death, from remorse, of Enobarbus. In the whole play the poet follows North's 'Plutarch' for his facts. The three rulers of the Roman world are Mark Antony, Octavius Cæsar, and their weak tool, Lepidus. While Antony is idling away the days in Alexandria with Cleopatra, and giving audience to Eastern kings, in Italy things are all askew. His wife Fulvia has died. Pompey is in revolt with a strong force on the high seas. At last Antony is shamed home to Rome. Lepidus and other friends patch up a truce between him and Cæsar, and it is cemented by Antony marrying Cæsar's sister Octavia, to the boundless vexation of Cleopatra. What a contrast between the imperial Circe, self-willed, wanton, spell-weaving, and the sweet, gentle Octavia, wifely and loyal! From the time when Antony first met his "serpent of old Nile," in that rich Venetian barge of beaten gold, wafted by purple sails along the banks of the Cydnus, up to the fatal day of Actium, when in her great trireme she fled from Cæsar's ships, and he shamefully fled after her, he was infatuated over her, and she led him to his death. After the great defeat at Actium, Enobarbus and other intimate followers deserted the

waning fortunes of Antony. Yet once more he tried the fortune of battle, and on the first day was victorious, but on the second was defeated by sea and land. Being falsely told that Cleopatra is dead, Antony falls on his sword. Cleopatra has taken refuge in her monument, and she and her women draw up the dying lover to its top. But the monument is forced by Cæsar's men, and the queen put under a guard. She has poisonous asps smuggled in a basket of figs, and applies one to her breast and another to her arm, and so dies, looking in death "like sleep," and

> "As she would catch another Antony
> In her strong toil of grace."

ANTS, BEES, AND WASPS, 'a record of observations on the habits of the social hymenoptera,' by Sir John Lubbock (Baron Avebury), was published in 1882. Based on painstaking research and a thorough acquaintance with previous investigations and written in a clear and attractive style with an abundance of interesting anecdotes and curious information, this is a book which appeals both to the scientist and to the general reader. The author had kept numerous colonies of ants under continuous observation and made some important experiments which are carefully recorded in the appendix. He is impressed by the keen instincts of ants, their social organization, and their constructive ability. Numerous experiments prove their power to distinguish colors and scents, to find their way, and to recognize and communicate with members of their own colony. They are organized in elaborate social groups, including queens, sterile female workers, and males. Among the workers a division of labor prevails, some caring for the young ants or larvæ, and the pupæ which will later turn into full-grown ants, others capturing and milking the aphides, which serve the ants as cattle and are domesticated by them, some caring for the beetles which are kept as pets, others guarding the queen or going out to make war on other ants and bringing them back as slaves. Among the numerous species of ants the author distinguishes three stages of organization, corresponding to three periods in man's social development. There are the ants which live in small communities and subsist mainly by preying upon insects, like man in the savage state, who lives in the woods and supports life by hunting; there are the ants which have developed large social groups, constructed elaborate dwellings, and domesticated the "aphides" whom they "milk." These are like man in the pastoral age, who lived on his flocks. Lastly there are ants which cultivate rice about their dwellings and store up grain. These correspond to the agricultural stage of man's progress. The worker-ants, being wingless, are of less value than bees in securing cross-fertilization of flowers, since in crawling from one flower to another they often take pollen from one blossom to another on the same plant. On the other hand, by devouring harmful insects ants render growing things an extremely beneficial service. The book is completed by two chapters recording some experiments with bees and wasps. Both can distinguish color and recognize members of their own hive or colony, but there is no evidence of family affection. A book of facts so remarkable and so reliably and pleasantly stated is deservedly the most popular of the author's productions.

APOCRYPHAL GOSPELS, and other Documents relating to the History of Christ. Translated from the originals in Greek, Syriac, Latin, etc., by B. H. Cowper. A trustworthy, scholarly, and complete collection of the writings, not included in the New Testament, which sprang up in various quarters as attempts to recover the story of Christ. They form a singular body of curious stories, mostly legendary

fictions without historical value, but very interesting and significant as showing how legends could arise, what form they could take, and what ideas they embodied.

APOLLO, 'an Illustrated Manual of the History of Art throughout the Ages,' by Salomon Reinach (1904, new ed. 1913). This illustrated record of the evolution of art is a reproduction of twenty-five lectures delivered at the École du Louvre. Professor Reinach assumes that art is a social phenomenon and not merely the efflorescence of individual genius. He therefore traces the growth of the artistic faculty from the stone and bronze ages, the civilizations of Egypt, Chaldea, and Persia, and the later products of Greece and Rome to the masterpieces of Romanesque and Gothic, the architecture of the renaissance and modern times, the painting of the Netherlands, Italy, France, and Germany, and the varied products of the eighteenth and nineteenth centuries. The work is written by a master and an expert for students and learners. The variety of subjects upon which it touches is amazing and no less astonishing is its unfailing sure-footedness and sense of proportion. M. Reinach concludes with a prophecy that the social mission of art is far from coming to an end, that in the twentieth century greater importance than ever will be attached to the study of art as a branch of education. "The art of the twentieth century," he says, "will be idealistic and poetical, as well as popular; it will translate the eternal aspiration of man, of all men, towards that which is lacking in daily life, and that which completes it, those elements of superfluity and luxury which our sensibility craves and which no mere utilitarian progress can supplant." There are nearly six hundred clear and appropriate illustrations.

APOLOGIA PRO VITA SUA, Cardinal Newman's famous justification of his religious career, was published in 1865. The occasion of his writing it was the accusation by Charles Kingsley that he had been, in all but the letter, a Romanist while preaching from the Anglican pulpit at Oxford. This accusation was incorporated in an article by Kingsley upon Queen Elizabeth, published in January, 1864, in a magazine of wide circulation. In Newman's preface to his 'Apology' he quotes from this article a pivotal paragraph: — "Truth, for its own sake, has never been a virtue with the Roman clergy. Father Newman informs us that it need not and on the whole ought not to be; that cunning is the weapon which heaven has given to the saints wherewith to withstand the brute male force of the wicked world, which marries and is given in marriage. Whether his notion be doctrinally correct or not, it is at least historically so." A correspondence ensued between Kingsley and Newman, which appeared later in the shape of a pamphlet. Kingsley replied in another pamphlet. Newman then deemed the time ripe for a full and searching justification of his position, and of the position of his brother clergy. The 'Apologia' appeared the next year. In it Newman endeavors to show that from his childhood his development was a natural, logical, instinctive progress toward the Catholic Church; that the laws of his nature, and not intellectual trickery or sophistry, led him to Rome. His reason was one with his heart, his heart with his reason. Yet he does not neglect the recital of the external influences which marked the changes in his religious life. For this reason the 'Apologia' casts remarkable light upon the religious England of the first half of the nineteenth century; and especially upon its concentrated expression, the Oxford movement. Its supreme value, however, is its intimate revelation of a luminous spirituality, of a personality of lofty refinement and beauty.

APOLOGY FOR HIS LIFE. Colley Cibber's autobiography was published in 1740, when the author, poet-laureate, actor, and man-about-town was in his seventieth year. In the annals of the stage this curious volume holds an important place, as throwing light upon dramatic conditions in London after the Restoration, when the theatre began to assume its modern aspect. Cibber, born in 1671, had become a member of a London company when only eighteen years of age.

Cibber gives a very full account of famous contemporary actors and actresses: Mrs. Oldfield, Mrs. Barry, Mrs. Bracegirdle, Betterton, Kynaston, Mountford, and others. His record is valuable also as revealing the relations between the stage and the State, indicated by the various laws and restrictions in regard to the drama.

The 'Apology' is brimful of personal gossip. Cibber talks a great deal about himself, his friends, his enemies, his plays, his acting, but in a good-humored, nonchalant way. The ill-nature of Pope, who had placed him in the Dunciad, only moves him to an airy protest. Altogether his autobiography reveals an interesting eighteenth-century type of character, witty, worldly, without a gleam of spirituality, almost non-moral, yet withal kindly and companionable. Such, by his own confession, was the man who became poet-laureate to George II.

APOSTOLIC FATHERS, THE: Revised Texts, with English Translations (2 pts., 2d ed. 1889–90), by J. B. Lightfoot. A collection of about twelve of the earliest Christian writings, directly following those of the Apostles, made with great care and learning by the ablest of recent English Biblical scholars. The writings gathered into the volume represent those teachers of Christian doctrine who stand in the history nearest to the New Testament writers, and the account of them given by Dr. Lightfoot is not only the best for students, but it is of great interest to the general reader.

APRIL HOPES, a novel of two young people, by W. D. Howells, was published in 1887. In the heroine, Alice Pasmer, he has portrayed the high-bred New England girl with the Puritan conscience. The hero, Dan Mavering, a Harvard graduate of good family, has this conscience to contend with in his wooing of Alice and during his engagement with her. Their most serious misunderstandings arise from the girl's iron-clad code, which "makes no allowance for human nature." The book is well written, exhibiting the author's characteristic realism of style and treatment.

ARABIA, Central and Eastern: A Personal Narrative of a Year's Journey through (1862–63), by William Gifford Palgrave: 2 vols., 1865. One of the best reports of travel ever made. The author was a brilliant Englishman, who, after graduating at Oxford with great distinction, and a very short connection with military service in India, became a priest in the Society of Jesus, and was sent as a missionary to Syria. Here he perfectly mastered the Arabic language, and the Syrian and Arab customs. Napoleon III. called him to France in 1860 to report on the Syrian massacres; and upon this he undertook to make, at the Emperor's expense, an expedition through Arabia, where no Christian could safely risk his life. He assumed the guise of a Syrian physician and a Mohammedan, and succeeded in going through the kingdom under fanatical Wahabee rule, making observations of the greatest value.

ARABIAN NIGHTS, or, THE THOUSAND AND ONE NIGHTS, a collection of about two hundred and fifty stories, romantic and realistic, enclosed in a frame-story of a cruel king who postpones, night after night, the execution

of his queen through interest in her narratives, which she takes care to leave unfinished, when the hour of execution arrives. The idea of the frame comes from India and many of the stories also, though other oriental countries have also contributed. The fourteenth or fifteenth century was the approximate date of the collection as we know it. For fuller information see the essay on 'The Arabian Nights' in the LIBRARY.

D'ARBLAY, MADAME, DIARY AND LETTERS OF. The diary and letters of Madame d'Arblay, the gifted Fanny Burney, surpass in modern estimation the rest of her writings. The record begins with 'Evelina.' The success of her first effort, the dinings, winings, and compliments that followed, are recorded with a naïve garrulousness perfectly consistent with simplicity and sincerity. The three periods of the authoress's life — her home life, her service as maid of honor to Queen Charlotte, and her subsequent travels and residence abroad with General D'Arblay — are described. She draws portraits of her friends: Johnson, Burke, Sir Joshua Reynolds, Thrale, Boswell, and her "Dear Daddy Crisp." Outside their talk of literary celebrities, these memoirs describe court etiquette under the coarse Madame Schwellenberg, the trial of Warren Hastings, the king's insanity during 1788–89, and many other incidents which were the talk of the town. In later life, after her husband had regained his command, the stay of the D'Arblays in Waterloo just before the day of the battle furnishes a passage upon great events. From this source, Thackeray, when describing the departure and death of George Osborne in 'Vanity Fair,' probably drew his material. Lively, talkative, gossipy, full of prejudices, the book is as interesting as little Frances Burney herself must have been.

ARCADIA, a rpastoral romance by Sir Philip Sidney, was begun in 1580, while he was in retirement at the seat of his brother-in-law, the Earl of Pembroke; and published in 1590, four years after his death. Composed with no thought of publication, but as an offering to a beloved sister, the Countess of Pembroke, the 'Arcadia' bears the character of a work intended for no harsher judgment than that of love and intimacy. It seems to have been written in a dreamy leisure, filling the idle spaces of long summer days, sheet after sheet passing from the poet's hand without revision, sometimes without completion. It is a pastoral of the artificial order: Arcadia is in Greece; its inhabitants are half-gods in mediæval dress, knights and shepherds, princes and helots; fair maidens who worship Christ and Apollo and other people of the same order, who never lived save in the fair and bright imagination of a poet-soldier. That the 'Arcadia' is formless and without plot constitutes much of its charm. In fairy-land there are no direct roads; and no destinations, since it is all enchanted country. There the shepherd-boy pipes "as though he should never be old," in meadows "enameled with all sorts of eye-pleasing flowers"; there the "humble valleys" are comforted with the "refreshing of silver rivers"; there, there are "pretty lambs" and "well-tuned birds."

Such was the popularity of the 'Arcadia,' that, previous to the middle of the seventeenth century, upwards of ten editions were published; a French translation appeared in 1624.

ARCHITECTURE, A HISTORY OF, in all Countries, from the Earliest Times to the Present Day, by James Fergusson (1st ed. 1867–76; 3d ed., 5 vols., 1891–99). The method of treatment in these volumes is historical, and the aim is to trace every form from its origin and note the influence one style has had upon another. Ar-

chitecture thus becomes "one of the most important adjuncts of history, filling up many gaps in the written record and giving life and reality to much that without its presence could with difficulty be realized." Still more important is its ethnographic use, for if studied in this way it may be made a more trustworthy and intelligible guide even than language to discriminate between different races of mankind. A valuable section of the book, "Ethnography as Applied to Architectural Art," shows how the religion, government, morals, literature, arts, and sciences are reflected in the architectural remains of the Turanian, Semitic, Celtic, and Aryan races. Following the historical method, Dr. Fergusson then proceeds to deal with the architecture of ancient times, under the headings (1) Egyptian, (2) Assyrian, (3) Grecian, (4) Etruscan, Roman, and Sassanian. Christian architecture is discussed topographically and the great masterpieces of France, Flanders, Germany, Scandinavia, England, Spain and Portugal, Italy, and Byzantine countries are described and criticized. Saracenic and ancient American buildings are also included in a work of vast scope and immense learning. The author thus replies to the charge that he has criticized Gothic architecture with undue severity: "My faith in the exclusive pre-eminence of mediæval art was first shaken when I became familiar with the splendid remains of the Mogul and Pathan emperors of Agra and Delhi, and saw how many beauties of even the pointed style had been missed in Europe in the Middle Ages. My confidence was still further weakened when I saw what richness and variety the Hindu had elaborated not only without pointed arches, but indeed without any arches at all. And I was cured when, after a personal inspection of the ruins of Thebes and Athens, I perceived that at least equal beauty could be obtained by processes diametrically opposed to those employed by the mediæval architects."

ARCTIC BOAT JOURNEY, AN, in the autumn of 1854, by Isaac Israel Hayes, M.D. (1860. Enlarged edition, 1867). The record of a boat journey of nearly four months, amid perils of ice and storm and extreme cold, the object of which was to carry intelligence to Upernavik, in North Greenland, of the peril in which Dr. Kane's second Grinnell expedition found itself, with their vessel hopelessly fast in the ice. The simple story of adventures is a thrilling one, and with it Dr. Hayes gives, in his final edition, information in regard to the Open Polar Sea discovered in 1854; the great Mer de Glace of Northern Greenland, of which he was one of the discoverers in 1853; and Grinnell Land, the most northern known land of the globe, his own discovery in 1854.

ARCTIC EXPLORATIONS, the Second Grinnell Expedition in search of Sir John Franklin, 1853–55, by Elisha Kent Kane (2 vols., 1856). Dr. Kane's first Grinnell Expedition voyage, which he made as a surgeon under E. J. DeHaven, 1850–51, was described in his 'U. S. Grinnell Expedition' (1854). It was by the second expedition, under his own command, that his fame as an Arctic explorer was made. The incidents of the voyage along the coast of Smith Sound to a latitude never before attained, 78° 43′ N.; the winter spent in that far region; the discovery of the Humboldt glacier of Greenland, and the attempt the next spring to follow its course northward; and the series of adventures following, until the frozen-in ship had to be abandoned, and the party escaped perishing only through Kane's indefatigable exertions, supplied rich materials for the book in which Kane told the story of the more than two years' voyage. In the additions made to geographical knowledge also, and in many accurate and valuable scientific observations, Kane's work was

exceptionally interesting and valuable. It brought him both popular applause from delighted readers, and honors from societies, English and French, representing the scholars of the time.

ARCTIC SERVICE, see **THREE YEARS OF.**

L'ARGENT, see **ROUGON-MACQUART.**

ARGONAUTICA, an epic poem in four cantos, by Apollonius of Rhodes, a contemporary of Ptolemy Philadelphus. Apollonius found all the elements of his poem in the legendary traditions of the Greeks; the expedition of the Argonauts being, next to the siege of Troy, the most famous event of the heroic ages, and the most celebrated poets having sung some one or other of its heroes. The first two cantos contain an explanation of the motives of the expedition, the election of Jason as commander-in-chief, the preparations for departure, and a narrative of the incidents that marked the voyage from Chalcis. The third describes the conquest of the Golden Fleece, and the beginning of Medea's love for Jason, the development of which forms the finest portion of the poem. Her hesitations and interior struggles supplied Virgil with some of his best material for the fourth book of the Æneid. In the fourth canto Medea leaves her father to follow Jason. This book is full of incident. The Argonauts go through the most surprising adventures, and encounter perils of every description, before they are able to reach the port from which they started. These various events have allowed the poet to introduce brilliant mythological pictures, such as his account of the Garden of the Hesperides. The work has been frequently translated into almost every modern language, and is admittedly the masterpiece of Alexandrian literature. The 'Argonautica' of Valerius Flaccus is an imitation of that of Apollonius, while the style is that of Virgil. Quintilian and other contemporaries of the author considered the imitation superior to the original. Most modern scholars, however, regard it as without originality or invention, and as a mere tasteless display of erudition.

ARISTOTLE'S WORKS. An English translation of the works of Aristotle is now being published by the Oxford University Press with funds, left by Professor Jowett, "to promote the study of Greek literature, especially by the publication of new translations and editions of Greek authors" (Pref.). The series was begun in 1907 under the general editorship of Professors J. A. Smith and W. D. Ross of Oxford university, with the co-operation of various scholars. The editors hope to include translations of all extant works of Aristotle. Those which have appeared are — The 'Parva naturalia,' translated by J. I. Beare and G. R. T. Ross; 'De mundo,' translated by E. S. Forster; 'De spiritu,' translated by J. F. Dobson; 'Historia animalium,' translated by D. W. Thompson; 'De partibus animalium' translated by William Ogle; 'De motu animalium,' 'De incessu animalium,' translated by A. S. L. Farquharson; 'De generatione animalium,' translated by A. Platt; 'Opuscula,' 'De coloribus,' 'De audibilibus,' 'Physiognomonica,' 'De Melisso,' 'Xenophane,' 'Georgia,' translated by T. Loveday and E. S. Forster; 'De plantis,' 'Mechanica,' 'Ventorum situs et cognomina,' translated by E. S. Forster; 'De mirabilibus auscultationibus,' translated by L. D. Dowdall; 'De lineis insecabilibus,' translated by H. H. Joachim; 'Metaphysica,' translated by W. D. Ross; 'Magna moralia,' translated by St. George Stock; 'Ethica eudemia,' 'De virtutibus et vitiis,' translated by J. Solomon. Among books of chief importance are the following:

'The Parts of Animals,' translated, with Introduction and Notes, by W. Ogle 1882, opens for the reader a special field of interest. One of the subjects of Aristotle's interest and research was animal life, the phenomena of which he carefully observed, and a theory of which he endeavored to form. In his work on the parts of animals, following that on their history, he undertook to find the causes of biological phenomena, and set forth his physiological conclusions. He showed profound scientific insight in recognizing the importance of comparative anatomy as the foundation of biology, and was one of the first to look for the laws of life in all organic beings. Although making but little approach to the exact knowledge of to-day, Aristotle's study of animals is of great interest from its anticipation of the best modern method, and to some extent from the material which it furnishes. The whole work is carefully translated and explained in Mr. Ogle's volume.

Aristotle's 'History of Animals,' in ten books, is counted one of his greatest achievements. It shows an acquaintance with about 500 species, and enumerates observations very remarkable for the time at which they were made. A translation in two volumes is given in Bohn's Library.

'On Youth and Old Age; Life and Death and Respiration,' translated, with Introduction and Notes, by W. Ogle, 1897, is the latest of the treatises devoted by Aristotle to the phenomena of animal life; and a specially important one as containing ideas of vitality, of the soul, of youth compared with age, of the contrast of life and death, and of respiration or the breath of life, and its function in the animal system. Even the errors of Aristotle are curiously interesting, and in some of his ideas there are remarkable suggestions of truth as modern research has established it. Not a little of Aristotle's reference of the phenomena of life to fire would prove sound science if a doctrine of electricity as the cause of vitality should be adopted. The translator of the work devotes an elaborate introduction to a careful review of all the points made by Aristotle, and he further appends full notes to his translation of Aristotle's text. It is easy now to correct the errors of Aristotle, but even as wrong guesses at truth they are interesting. In his conception of the animal system the play of the heart causes heat; heat causes the lungs and chest to expand; and cold air rushing in checks this expansion by neutralizing the heat.

'The Metaphysics' is one of Aristotle's most famous works and enjoyed a particular popularity in the Mediæval Universities. The title would have mystified Aristotle for it means merely "a supplement to the 'Physics,'" and was given to the work by an editor in Roman times. It deals with being as being; its properties and causes, and with God, the first mover of all things. The earlier portions contain an important review of previous Greek thought. It is not a finished work but a rather confused and repetitious compilation from various essays and discourses in which the author was grasping toward a coherent metaphysical theory. By far the best translation is that by Ross, in the Oxford edition.

'On the Soul,' the 'De Anima,' as it was called in the Middle Ages, is a species of psychology, dealing with the vital principle in men, animals, and even plants. After a review of the objections to the prevailing conception of the soul and a historical retrospect of earlier theories the author deals with the five powers of the soul, nutrition, desire, perception, movement from place to place, and, finally, thinking. Much attention is given to the nature and organs of sensation and to the deep philosophic problems involved in thought. There are many obscure and dislocated passages which have left readers in doubt as to whether Aristotle believed in the immortality of the soul; and, if he did, in what sense and to what extent. Translated by R. D. Hicks in 1907.

Aristotle's 'Politics,' G. Bekker's Greek Text of Books i., iii., iv. (vii.), with an English translation by W. E. Bolland, and short Introductory Essays by A. Lang, gives a good introduction to this part of Aristotle's writings. The essays by Lang, extending to 105 pages, give an excellent view of Greek political ideas represented by Aristotle. The fine two-volume edition of Jowett's 'Politics' of Aristotle, translated into English with an elaborate Introduction, a whole volume of critical notes, and a very full Index, puts the reader in complete possession of the means of thoroughly knowing what Aristotle taught on politics. In every respect the work is one of the most admirable presentations ever made of a masterpiece of Greek antiquity. A second work of great value is the elaborate 'Politics of Aristotle,' by W. L. Newman, who devotes an introductory volume of 580 pages to a very careful study of the political theories of Aristotle, in comparison with other Greek political teaching, and in his second and third volumes gives the Greek text of the 'Politics' with very elaborate and valuable notes. A less expensive work than Jowett's, for a good English translation of the 'Politics,' is J. E. C. Welldon's; a complete English version, with an analysis in 96 pages, and some critical footnotes. To scholars a work of elaborate learning will be found in 'The Politics of Aristotle: A Revised [Greek] Text, with Introduction, Analysis, and Commentary,' by Franz Susemihl and R. D. Hicks, of which the first volume, of 700 pages, was published in 1894.

Aristotle's 'Constitution of Athens' — Translation, Introduction, and Notes, by F. G. Kenyon, 1891; also an edition, translated, by E. Poste — is an important recent addition to our knowledge of Greek politics.

'The Nicomachean Ethics of Aristotle,' newly translated into English, by Robert Williams, 1869–91, is the most important to the modern reader of all that Aristotle has left us. The work is a brief and methodical system of moral philosophy, with much in it of connection with modern thought. The translation here given is designed to reproduce the original in an intelligible and connected form for the benefit of the general reader. J. A. Stewart's 'Notes on the Nicomachean Ethics of Aristotle' is a two-volume work of more than a thousand pages, devoted to notes discussing and explaining, from the Greek text, the thoughts of Aristotle and the exact meaning of the Greek terms employed by him. It can be used by the English reader, without reference to knowledge of Greek.

The 'Rhetoric of Aristotle,' with a Commentary; by Edward Meredith Cope: Revised by John Edwin Sandys: (3 vols., 1877), gives Aristotle's work in the original Greek, with very full and valuable notes. Mr. Cope published in 1867 an 'Introduction to Aristotle's Rhetoric,' in which he gives a general outline of the contents of the treatise and paraphrases of the more difficult portions. With the four volumes the English reader can readily find the points and arguments of Aristotle's treatment of the art of rhetoric.

'Aristotle's Theory of Poetry and Fine Art,' with a Critical [Greek] Text and a Translation of the 'Poetics,' by S. H. Butcher (1895), is an excellent treatment of Aristotle's theory of poetry in connection with other aspects of his comprehensive thought. The insight of Aristotle in his conception of the essential character of poetry, his penetrating analysis of the imaginative creations of Greece, and his views of tragedy, limited by the theatre of his time, give a special interest to Dr. Butcher's volume.

ARMADALE, by Wilkie Collins (1866). The plot of this, like that of 'The New Magdalen,' and other of its author's later novels, is a gauntlet of defiance to the

critics who had asserted that all the interest of his stories lay in the suspension of knowledge as to the dénouement. The machinery is in full view, yet in spite of this disclosure, the reader's attention is held until he knows whether the villain or her victims will come out victorious. This villain is one Lydia Gwilt, who, as a girl of twelve, has forged a letter to deceive a father into letting his daughter throw herself away. Hateful and hideous as is her character, Lydia is so drawn as to exact a certain pity from the reader, by reason of her lonely childhood and her strong qualities. The few minor characters of the book, though distinct enough, do not detain the reader, eager to know the fate of poor Ozias, the hero, who is a lovable fellow. Among the few minor characters in this novel are Mrs. Oldershaw, Mr. Felix Bashwood, and Mr. Pedgift the lawyer.

ARMOREL OF LYONESSE, by Sir Walter Besant, published in 1884. The scene is the Scilly (or Lyonesse) Isles (twenty-five miles south of England). Alone on one of these (Samson) lives an old woman of nearly a hundred, Ursula Rosevean, with her great-great-great-granddaughter Armorel and the Tryeth family of four. To them come Dick Stephenson and Roland Lee, the latter an artist saved from shipwreck by Armorel. Roland finds a strong attraction in Armorel, and remains at the islands three weeks. He returns to London, where, later, Armorel is instrumental in extricating him from a network of evil in which he has become involved through one false step. The intricacy of the plot is worthy of Wilkie Collins.

ARMY LIFE IN A BLACK REGIMENT, by Thomas Wentworth Higginson (1870). The First South Carolina Volunteers was the first slave regiment mustered into the service of the United States during the late Civil War. It was viewed in the beginning more in the light of an experiment than as an actual factor in the war, and Colonel Higginson, who left a company of his own raising to take command, tells the story of this experiment in the form of a diary, the first entry being dated Camp Saxton, Beaufort, South Carolina, November 24th, 1862; the last, February 29th, 1864. While the regiment did not engage in any great battles, it made many minor expeditions, was on picket duty, engaged in constructing forts, etc., all these duties being described in detail. The diary is valuable, in the first place, for the account of camp life, its privations and pleasures, work and recreation; secondly, for the description of the colored man as a soldier, and the amusing accounts of his peculiarities before freedom had made him "more like white men, less naïve, less grotesque." Many quaint negro songs are given, and stories told in dialect. The diary displays great moderation and good taste, — merits never absent from Colonel Higginson's work; and had it no other merit, it would be delightful reading, from its vivid description of Southern scenes and its atmosphere of Southern life.

ARNE, by Björnstjerne Björnson, was published in 1858, when the author was twenty-six. It was the second of the delightful idyllic tales of Norwegian country life with which Björnson began his literary career. It is a simple, beautiful story of the native life among the fiords and fells, with a charming love interest running through it. There is no intricacy of plot, and the charm and power come from the sympathetic insight into peasant character and the poetical way it is handled. Arne is a typical son of the region, sketched from his days of boyhood to his happy marriage. The portrayal of Margit, Arne's mother, is a pathetic and truthful one; and many of the domestic scenes have an exquisite naturalness.

ARNOLD, THOMAS, LIFE AND CORRESPONDENCE OF, by A. P. Stanley (1844). Dean Stanley's vivid and fascinating personality will perhaps best be remembered as a magnetic influence rather than as a figure in literature. His first work of importance, and by common consent his best and the one most likely to live, is his Life of the famous head-master of Rugby School. Arnold's greatness as a schoolmaster consisted in his recognizing, to use Stanley's words, "in the peculiar vices of boys the same evils which, when full grown, become the source of so much social mischief"; "he governed the school precisely on the same principles as he would have governed a great empire"; "constantly, to his own mind or to his scholars, he exemplified the highest truths of theology and philosophy in the simplest relations of the boys towards each other, or towards him." "The business of a schoolmaster," he used to say, "no less than that of a parish minister, is the cure of souls." The lads were treated as schoolboys, but as schoolboys who must grow up to be Christian men. The aim of the teacher was to foster, first, religious and moral principles; second, gentlemanly conduct; third, intellectual ability. As a scholar Arnold was one of the first to introduce into England the historic methods of men of the school of Niebuhr, the historian of Rome. In his view the aim of education should be to attain to Christianity without sectarianism. Similarly, Church and State should be coterminous and the aim of the Church should be "to Christianize the nation, to introduce the principles of Christianity into men's social and civic relations, and expose the wickedness of that spirit which maintains the game laws, and in agriculture and trade seems to think that there is no such sin as covetousness, and that if a man is not dishonest, he has nothing to do but to make all the profit of his capital that he can." Stanley has adopted the unfortunate method of appending Arnold's letters at the end of each chapter, instead of weaving them into the narrative.

AROUND A SPRING ('Autour d'une Source'), by Gustave Droz, is a French idyl of country life in the last century, charming in its truthful presentation of a village community. It was published in 1869. The hero is the Abbé Roche, a middle-aged priest in a mountain town. He is a man of noble, vigorous nature, and fine presence, with no experience of the outside world. To the long-untenanted château of Manteigney comes its count, with his pretty young wife, a rather light fashionable Parisian, whose money has enabled her husband to rehabilitate his ancestral possessions. She is a strange, alluring apparition to the priest, and he loves her, to his sorrow. She is a somewhat cynical study of a social butterfly. The attraction of the tale lies in the romantic nobility of the Abbé, the poetry with which the country scenes are depicted, — the fact that Droz was originally a painter comes out in his picturesque descriptions, — and the light touch with which the frivolous folk of the château are portrayed. The title of the story refers to a medicinal spring that is discovered on the Manteigney estate.

AROUND THE WORLD IN EIGHTY DAYS, by Jules Verne (1873). Phileas Fogg, a respectable English gentleman of phlegmatic temperament and methodical habits, maintains, during a discussion at his club in London, that a man can travel around the world in eighty days; and to prove it, he makes a wager of half his fortune that he can do it himself in that time. The bet is accepted, and he starts the same night, taking his French servant Passepartout with him. He wins his wager, after a series of adventures in which nature, man, accident, and the novelist combine to defeat him, but are all baffled by his unfailing resource, iron will, invincible coolness,

and Napoleonic readiness to sacrifice everything else to the one essential point; — everything except humanity, in whose behalf he twice risks defeat, first to save from suttee the beautiful young Hindoo widow Aouda, and second to save Passepartout from murder by a Chinese mob. His virtue is rewarded by success and Aouda.

ART, LECTURES ON, by H. A. Taine (1865). M. Taine in this volume applies to art the same theory as to literature in his 'Histoire de la Littérature Anglaise.' A work of art is not an isolated creative act but is the product of (1) the sum total of the author's artistic tendencies; (2) the school to which he belongs; (3) the society amid which he lives. Hence we speak of Greek tragedy, or Gothic architecture, or Flemish painting, or French tragedy. M. Taine divides art into two groups, (1) painting, sculpture, poetry, and (2) architecture, music. "The end of a work of art," he says, "is to manifest some essential or salient character, consequently some important idea, clearer and more completely than is attainable from real objects. Art accomplishes this end by employing a group of connected parts, the relationships of which it systematically modifies. In the three imitative arts of sculpture, painting, and poetry, these groups correspond to real objects." The remainder of the lectures are devoted to an exposition of the philosophy of art in Italy, the Netherlands, and Greece. In Italy the special object of classic art was to express the ideal human form. In the Netherlands art was intimately associated with the national life and rooted in the national character itself. Greek art was marked by a sensitiveness to delicate relationships, propriety and clearness of perception, and love of beauty.

ART IN ANCIENT EGYPT, A HISTORY OF, from the French of Georges Perrot and Charles Chipiez; translated and edited by Walter Armstrong. 2 vols., 1883. — Art in Chaldea and Assyria. 2 vols., 1884. — Art in Phœnicia and its Dependencies. 2 vols., 1885. — Art in Sardinia, Judæa, and Asia Minor. 2 vols., 1890. — Art in Persia. 1 vol., 1892. — Art in Phrygia, Lydia, Caria, and Lycia. 1 vol., 1892. — Art in Primitive Greece. 3 vols., 1894.

This entire series not only constitutes a monumental contribution to the history of art in its earlier and more remote fields, but serves most admirably the purpose of a realistic recovery of the almost lost histories of the eastern originators of human culture. Perrot as author of all the narratives, and Chipiez as the maker of all the drawings and designs, have together put upon the printed and pictured page a conscientious and minutely accurate history, fully abreast of the most recent research, — French, English, German, and American, — and supplying revelations of the life, the worship, the beliefs, the industries, and the social customs of the whole eastern group of lands, from Egypt and Babylonia to Greece.

ART OF JAPAN, THE ('L'Art Japonais'), by Louis Gonse. This standard work, published in 1886, treats successively of painting, architecture, sculpture, decorative work in metal, lacquer, weaving, embroidery, porcelain, pottery, and engraving. It points out the unity and harmony of all artistic production in a country where no distinction is made between the minor and the fine arts, where even handwriting — done with the most delicate of implements, the brush — is an art within an art, and where perfect equipment implies a universality of aptitudes. But painting is the key to the entire art, and the book dwells upon all that is indigenous or not due to Chinese influence. It traces the development of the parallel schools of painting: the Tosa, dependent on the fortunes of the imperial family, and the Kano, following Chinese tradition and supported by the shogunate. The shrines of Nikko are regarded as the culminating point of architecture and painting: there is nothing in

the modern Tokio to compare with them. Many pages are devoted to Hokusai; long disdained by his countrymen, but now become so important that a painting with his signature is the white blackbird of European and Japanese curiosity. Kiosai, who was fifty-two at the time of writing, is commended for his resistance to European influence. Among the abundant illustrations, several examples of colored prints are given, as well as reproductions of bronzes and lacquer. Still more interesting is the reproduction — a bronze nine feet in height, now in Paris — of the colossal Buddha of Nara, the largest statue ever cast in bronze. Throughout the book all materials and processes are clearly explained. The method of casting is the same as in Europe, the perfection of the workmanship constituting the only difference. The best ivory is of a milky transparency, — the reader is warned against *netzkes* that have been treated with tea to make them look old. Cherry-wood lends itself to the most minute requirements of the engraver. A Japanese connoisseur could judge the æsthetic value of a piece of lacquer by the quality of the materials alone. The etiquette, significance, and wonderful temper of the Japanese blade are discussed, and the deterioration of art since the revolution of 1868 lamented.

ART OF PHEIDIAS, ESSAYS ON THE, see **PHEIDIAS.**

ART OF POETRY, THE ('L'Art Poétique'), a didactic poem, by Boileau (1674). The work is divided into four cantos. In the first, the author intermingles his precepts with an account of French versification since Villon, now taking up and now dropping the subject, with apparent carelessness but with real art. The second canto treats of the different classes of poetry, beginning with the least important: eclogue, elegy, ode, epigram, sonnet, etc. The third deals with tragedy, comedy, and the epic. In the fourth, Boileau returns to more general questions. He gives, not rules for writing verse, but precepts addressed to the poet; and points out the limits within which he must move, if he wishes to become perfect in his art. Although his work is recognized as one of the masterpieces of the age of Louis XIV., Boileau has prejudices that have long been out of date. He ridicules the choice of modern or national subjects by a poet, and would have him confine himself exclusively to the history or mythology of Greece and Rome.

ART OF POETRY, OF THE ('Ars Poetica'), by Horace (65–8 B.C.). The name by which this famous work is known is not the name given it by its author, who called it simply a 'Letter to the Pisos.' It does not pretend to be a didactic treatise and is rather in the nature of a friendly talk by a man of exquisite taste and discernment. It has become the type of all works of a similar character. In the first part Horace treats of the unity that is essential to every composition, and the harmonious combination of the several parts, without which there can be no lasting success. The metre and style must also be in unison with the particular kind of poetry in question: the form of verse suited to tragedy not being suited to comedy, although it is allowable for a tragic hero to use occasionally the speech of ordinary life. The language must be adapted to the situation and passions of the character, and must be consistent throughout with the disposition assigned him by history or fable and with the age in which he lived. In the second part, the poet confines himself to the form of the drama, the principles he has already established being so general that they apply to every class of composition. This form is the representation of the action itself, and he points out the limits beyond which the dramatic writer may not go. In the third part Horace shows how a young poet will find ample material for his works in the writings of the philosophers, and above all in a careful observation

of life and society. He then traces the character of a perfect poem. But perfection is not to be expected. Faults are excusable if they are rare and unimportant. What neither gods nor publishers will excuse is mediocrity. Yet mediocrity is the order of the day. One of the causes of this is that poets do not take their art seriously. But poetry is of more importance than many think. Horace concludes by counseling the author not to be in a hurry to publish, and to seek the advice of some safe guide and critic.

ARTEVELDE, see **PHILIP VAN.**

ARTHUR, see **MORTE D'ARTHUR.**

ARTIST'S LETTERS FROM JAPAN, AN, by John La Farge (1887). "The pale purple even melts around my flight," ran the author's telegram at the moment of turning his face toward those islands where, as he afterwards wrote from Nikko, "everything exists for the painter's delight." And the telegram struck the keynote of the journey; for it is *atmosphere* even more than varied information, that renders these letters remarkable. The wonderful whiteness, the "silvery milkiness," of the atmosphere was the first "absorbingly new thing" that struck the painter when he landed at Yokohama. He erects a series of brilliant *toriis* or gateways (literally *bird-perches* of the gods), the reader getting the most exquisite glimpses of life and art in the "land of inversion," where "art is a common possession." Like the shrines to which they lead, the letters are enriched with elaborate carving and delicate designs. But unlike the actual toriis, they do not of necessity point out any place, pleased rather with some tone "of meditation slipping in between the beauty coming and the beauty gone." Or they serve as a frame to a "torrent rushing down in a groove of granite" between "two rows of dark cryptomeria," or a garden or a sunset: "a rosy bloom, pink as the clouds themselves, filled the entire air, near and far, toward the light." The idealist easily passes to the effect of the moral atmosphere. The whole drift of the book is toward a purer art; but it contains much lively matter, — accounts of the butterfly dance in the temple of the Green Lotus, and of fishing with trained cormorants. A thread runs through the letters, tracing the character and progress of the usurping Tokugawa family, from the cradle of their fisherman ancestors to the graves of the great shogun and his grandson in the Holy Mountain of Nikko. In Nikko the interest culminates: there was written the chapter on *Tao*, serene as the peculiar philosophy it diffuses, and perhaps the best part of the book, which sets forth the most serious convictions on universal as well as Japanese art. Yet the letters were written without thought of publication or final gathering into this unique volume, with its various addenda and the "grass characters" of its dedicatory remarks peeping out irregularly, like the "lichens and mosses and small things of the forest" that "grow up to the very edges of the carvings and lacquers."

ARYAS, SACRED LAWS OF THE, see **SACRED BOOKS OF THE EAST.**

AS IT WAS WRITTEN, 'a Jewish Musician's Story,' by Sidney Luska (Henry Harland). This story is as fatalistic as the Rubáiyát, though the scene is laid in modern New York. Ernest Neumann, a young violinist of great promise, but of painfully sensitive temperament, falls in love with a beautiful girl of his own race, Veronika Pathzuol, living with her uncle Tibulski, a kindly old dreamer and an unsuccessful musician, whom she supports by singing and teaching. Ernest and Veronika are shortly to be married, when she, in the absence of her uncle, is murdered in

her bed. The mystery of this murder is the motive of the ensuing plot. Sombre and tragic though it is, the romance shows unusual vigor of conception and execution, and extraordinary intuitive knowledge of the psychology of an alien race.

AS YOU LIKE IT (1600). In this happiest of his middle-period comedies, Shakespeare is at no pains to avoid a tinge of the fantastical and ideal. Its realism lies in its gay riant feeling, the fresh woodland sentiment, the exhilaration of spirits that attend the escape from the artificialities of urban society. For one reason or another all the characters get exiled, and all meet in the Forest of Arden, where "as you like it" is the order of the day. There is the manly young Orlando, his villainous elder brother Oliver, and their servant Adam. At court is the reigning duke, his daughter Celia, her cousin Rosalind, and Touchstone the clown. In the forest, the banished elder duke (father of Rosalind) and the melancholy Jacques, and other lords who are blowzed with sun and wind a-chasing the dappled deer under the greenwood tree; the pealing bugle, the leaping arrow, the *al fresco* table loaded with the juicy roast of venison, and long idle summer hours of leisurely converse. On the outskirts of the forest are shepherd swains and lasses, — old Corin, Silvius (in love with Phebe), and the wench Audrey. Orlando has had to fly from his murderous brother. Rosalind has been banished the court by her uncle, and she and Celia disguised as shepherd men have slipped away with Touchstone. Now Rosalind has been deeply smitten with Orlando since she saw him overcome the duke's wrestler, and he is equally in love with her. We may imagine her as "a nut-brown maid, tall, strong, rustically clad in rough forest garments," and possessing a perennial flow of cheerful spirits, a humor of the freshest and kindliest. Touchstone is a fellow of twinkling eye and dry and caustic wit, his face as solemn as a churchyard while his hearers are all agrin. He and Jacques look at life with a cynical squint. Jacques is a blasé libertine, who is pleased when things run counter and athwart with people, but is after all not so bad as he feigns to be. Like a series of dissolving views, scene after scene is glimpsed through the forest glades — here the forester lords singing, and bearing the antlers of the stag; there lovesick Orlando carving verses on the bark of trees, or rescuing his brother from the lion. The youth Ganymede (really Rosalind) pretends she can cure Orlando of his lovesickness by teaching him to woo him as if he were Rosalind, all of which makes a pretty pastoral picture. Anon Touchstone passes by, leading by the hand the captive of his spear, Audrey, who has never heard of poetry; or in another part of the woodland he is busy mystifying and guying the shepherd Corin. Ganymede gets the heartless coquette Phebe to promise that if she ever refuses to wed him (with whom she is smitten) she will wed her scorned and despairing admirer Silvius, and makes her father promise to give Rosalind to Orlando; then retires and comes back in her own garments as Rosalind. The play ends with a fourfold marriage and a dance under the trees.

ASLAUGA'S KNIGHT, 'a tale of mediæval chivalry,' by Friedrich Fouqué, Baron de la Motte (1814). Aslauga was a Danish queen, whose memory was preserved in an illuminated volume that told of her good and beautiful life. The fair knight Froda read in this book, and made a vow that Aslauga should be his lady, the object of his love and worship. She thereupon appears to him, an entrancing visionary form. From that day forth he often sees her, in the dimness of the forest, or mingling with the glory of the sunset, or gliding in rosy light over the winter sea. She protects him in a great tournament, where the bravest knights of Germany fight for the hand of the Princess Hildegardis. Only Froda contends for glory, not for love, and wins.

Froda's dear friend Edwald desires to win the princess; but as he is second, not first, she scorns him. Froda is to wed the princess; but on the day of their nuptials, Froda's skyey bride, Aslauga, again appears in her golden beauty to claim her faithful knight; he dies that Edwald and Hildegardis may be one.

ASMODEUS, The Lame Devil ('Le Diable Boiteux'). A novel by Alain Réné Le Sage, first published in 1707, and republished by the author, with many changes and additions, in 1725. It is sometimes known in English as 'Asmodeus,' and sometimes as 'The Devil on Two Sticks,' under which title the first English translation appeared, and was dramatized by Henry Fielding in 1768.

The title and some of the incidents are borrowed from 'El Diablo Cojuelo' (1641) of the Spanish Luiz Veloz de Guevara. But after the first few chapters Le Sage departs widely from his predecessor. The very plan is abandoned, and the new episodes and characters introduced are entirely original with Le Sage. Guevara ends his story with awkward abruptness; while the French romancer winds up with a graceful romance, dismissing Don Cleofas to happiness with his beloved Seraphina. In short, where the two diverge the advantage is wholly with the later comer in style, wit, and ingenuity of invention. Nevertheless the conception is Guevara's. Don Cleofas, a young Spanish profligate of high lineage, proud and revengeful but brave and generous, delivers from his imprisonment in a bottle the demon Asmodeus; who in gratitude assists him in his pranks, and carries him triumphantly through a series of amusing adventures. Especially does the demon bestow on his deliverer the power of sailing through the air, and seeing through the roofs what is going on within the houses of Madrid. Le Sage introduced into his story; under Spanish names, many anecdotes and portraits of Parisian celebrities. These were all immediately recognized, and contributed greatly to the contemporary vogue of the novel, which was greater even than that of 'Gil Blas.' It is one of the famous traditions of the book trade that two young French noblemen actually fought a duel in a book-store for the possession of the only remaining copy.

ASPECTS OF FICTION, AND OTHER VENTURES IN CRITICISM (1896), by Brander Matthews, is a collection of crisp articles relating largely to novelists and novel-writing. A clever practitioner in the art of short-story writing, the author speaks here as of and to the brothers of his own craft, with an eye especially for good technique, that artistic sense of proportion and presentation so dear to his own half-Gallicized taste. 'The Gift of Story-Telling,' 'Cervantes, Zola, Kipling & Co.,' are brilliant analyses, fresh, original, pregnant, and spiced with a just measure of sparkling wit; by means of his close study of the history of fiction, he often brings the traits and practices of older authors to illuminate by a felicitous application those of contemporary novelists, discovering permanent canons of art in fresh, elusive guises. A lighter vein of humor and observation renders the paper in 'Pen and Ink' upon the 'Antiquity of Jests' an interesting and amusing bypath of research. 'Studies of the Stage' is the fruit of many years' intimacy with the history of the stage and stage conventions, aided, enriched, and deepened by an experience with such present methods of stagecraft behind the footlights as falls to the lot of a practical playwright. Mr. Matthews writes of 'The Old Comedies' and 'The American Stage' in a happy tone of reminiscence and sympathetic observation. 'The French Dramatists of the Nineteenth Century,' the best work accessible on the subject in English, is a scholarly contribution to the history of the French stage from the Romantic movement to the present day. A lifelong familiarity with French people and literature gives the

judgments of Professor Matthews an especial convincingness. His 'Americanisms and Briticisms' contains a series of telling strokes at the provincialism that still characterizes some aspects of our literature.

L'ASSOMMOIR, see **ROUGON-MACQUART.**

ASTORIA, OR, ANECDOTES OF AN ENTERPRISE BEYOND THE ROCKY MOUNTAINS, by Washington Irving (1836; revised ed. 1849). An early work, of a somewhat rambling and disjointed nature, comprising stories of expeditions by land and sea, but presenting the history of a grand scheme, devised and conducted by a master mind, the national character and importance of which fully justified the interest which Irving was led to take in it. The characters, the catastrophe of the story, and the incidents of travel and wild life, were easily made by Irving to have the interest of a novel; and in that light, not less than as a chapter of Far West history, the work does not lose its value by the lapse of time.

ASTREA ('L'Astrée'), by Honoré d'Urfé, a famous French novel, is in five volumes. The first volume appeared in 1609, the second was published in 1616, the third in 1619, and in 1627 his posthumous notes and manuscripts were compiled into the fourth and fifth volumes, and published by his secretary Baro. Probably no other novel was ever so successful, all cultivated Europe being enthusiastic over it for many years. The period is the fourth century. Céladon, a shepherd, lover of the beautiful shepherdess Astrea, lives in the enchanted land of Foreste. While their marriage awaits parental sanction, a jealous shepherd persuades Astrea that Céladon loves Aminthe. She therefore angrily repulses him. Céladon throws himself into the river Lignon, and Astrea faints on the bank. Her parents sorrow so bitterly over her grief that both soon die. Astrea may now weep unreservedly without being suspected of mourning for Céladon. But Céladon lives. He has been succored by the Princess Galatea and her attendant nymphs, taken to court, and tenderly cared for. Thence he escapes to a gloomy cavern, where he spends his time bewailing Astrea. Meeting a friendly shepherd, he sends a letter to "the most beautiful shepherdess in the world." Astrea at once sets out to find him. Thus the story rambles on, a long, inconsequent sequence of descriptions, adventures, and moral reflections. War breaks out in Foreste. Céladon, who, disguised as a druidess, has become Astrea's friend, is with her taken prisoner, but both escape. At last he reveals himself, but is repulsed. Once more he resolves to die; all the characters accompanying him to the Fountain of Truth, whose guardian lions devour hypocrites and defend the virtuous. They spare him; and Astrea, looking into the truth-revealing water, is at last convinced of his fidelity. Everybody is a model of virtue, and the story ends with a general marriage fête. Whether 'L'Astrée' requires a key is not important. Euric may have been Henri IV., Céladon and Astrea other names for D'Urfé and his wife Diane; but probably the story is fanciful. Its charm lies in its pastoral setting, and its loftily romantic conception of love. It is a day-dream, which solaced the soldier-author himself. The story is written in straightforward, fluent French, and is full of sentiment and ingenuity; but like so many other immortal works of fiction, it lives only in the limbo of the forgotten.

ASTRONOMY, THE DAWN OF, see **DAWN etc.**

AT THE RED GLOVE, by Katharine S. Macquoid (1885). The scene of this slight but pleasant story is laid among the bourgeois of Berne. Madame Robineau, a mean and miserly glove-dealer, takes her pretty orphan cousin, Marie Peyrolles,

to serve in her shop. The girl finds two admirers among her cousin's lodgers, — one Captain Loigerot, an elderly retired French officer, the very genius of rollicking fun and kindness; the other a handsome young bank clerk, Rudolph Engemann. The chief interest in the story follows the clever character-study of Madame Carouge and the simple life of the homely Bernese.

ATALA, a romance of the American wilderness, by Chateaubriand, was published in 1801. In a letter in the Journal des Débats, the preceding year, the author makes this reference to it: — "In my work upon the 'Genius of Christianity, or the Beauties of the Christian Religion,' a certain portion is devoted exclusively to the poesy of Christianity; . . . the work is terminated by a story extracted from my 'Travels in America,' and written beneath the very huts of the savages. It is entitled 'Atala.'" 'Atala' is an extravagant and artificial but beautiful romance of two lovers, — a young Indian brave, Chactas (*i.e.*, Choctaw), and an Indian maiden, Atala. Chateaubriand drew his conception of Chactas — a savage, half civilized by contact with European culture — from the tradition of an Indian chief, who, having been a galley-slave at Marseilles, was afterwards liberated and presented to Louis XIV. The pivot of the romance is the power of Christianity to subdue the wildest passions of man. Atala, a Christian, has taken the vow of virginity by the death-bed of her mother. Afterwards she finds herself in love with Chactas, who has been taken prisoner by her tribe. She aids him to escape, and together they roam through the pathless forests of the New World surrounded by luxuriant nature, haunted by the genius of the wilderness, the genius of productive life. Chactas would fain be one with nature in his abandonment to instinct; but Atala, although she is consumed with love for him, is obedient to what she believes to be a higher law. In a great tempest of lightning and rain they lose their way, being found and sheltered by a pious hermit, Father Aubrey, who takes them to his cave. Atala tells him the story of her vow, and of her temptation. He replies that she may be released, but his assurance comes too late. She has taken a poison, that she may become death's bride ere she has given herself to another. The hermit fills her last hours with the comfort of his ministrations, and she departs reconciled and soothed. Chactas carries her in his arms to the grave prepared by the hermit, the wind blowing her long hair back against his face. Together they leave her to her sleep in the wilderness. 'Atala,' despite its artificiality, retains its charm to this day. Chateaubriand's savages are Europeans, his forests are in Arcadia; nevertheless the narrative has a fascination which gives it a place among the fairy-tales of fiction, — due not only to its charm of style but its noble elevation of thought.

ATALANTA IN CALYDON, by Algernon Charles Swinburne (1865), is a tragedy dealing with a Greek theme, and employing the Greek chorus and semichorus in its amplification. To this chorus are given several songs, which exemplify the highest charms of Swinburne's verse, — his inexhaustible wealth of imagery, and his flawless musical sense. The story is as follows: Althæa, the daughter of Thestius and Eurythemis, and wife to Œneus, dreams that she has brought forth a burning brand. At the birth of her son Meleager come the three Fates to spin his thread of life, prophesying three things: that he should be powerful among men; that he should be most fortunate; and that his life should end when the brand, then burning in the fire, should be consumed. His mother plucks the burning brand from the hearth and keeps it; the child grows apace and becomes in due time a great warrior. But Artemis, whose altars Œneus, King of Calydon, has neglected, grows wroth with

him, and sends a wild boar to devastate his land, a beast which the mightiest hunters cannot slay. Finally all the warriors of Greece gather to rid Œneus of this plague. Among them comes the Arcadian Atalanta, a virgin priestess of Artemis, who for his love of her lets Meleager slay the boar; and he presents her the horns and hide. But his uncles, Toxeus and Plexippus, desire to keep the spoil in Calydon, and attempt to wrest it from Atalanta. In defending her, Meleager slays the two men. When Althæa hears that Meleager has slain her brothers for love of Atalanta, she throws the half-burned brand upon the fire, where it burns out, and with it his life. The feast becomes a funeral. Althæa dies of sorrow, but Meleager has preceded her; his last look being for the beautiful Atalanta, whose kiss he craves at parting, ere the night sets in, the night in which "shall no man gather fruit."

ATHALIE, a tragedy, by Racine (1691). The drama is founded on one of the most tragic events in sacred history, described in 2 Kings xi., and in 2 Chronicles xxii. and xxiii. Athaliah is alarmed by a dream in which she is stabbed by a child clad in priestly vestments. Going to the Temple, she recognizes this child in Joash, the only one of the seed royal saved from destruction at her hands. From that moment she bends all her efforts to get possession of him or have him killed. The interests and passions of all the characters in the play are now concentrated on the boy, whose restoration to the throne of his fathers is finally effected through the devotion of his followers. The drama is lofty and impressive in character, and well adapted to the subject with which it deals.

ATLANTIS, a novel by Gerhart Hauptmann (1912). A German physician, Frederick von Kammacher, is the victim of a morbid passion for a depraved young girl, Ingigerd, who has made a sensation on the stage in a dance which portrays the struggle and surrender of a spider's victim. He has recently placed his wife in an insane asylum; a scientific monograph he has written has been ridiculed by other scientists; and in the psycho-pathological state induced by depression, he is obsessed by Ingigerd's fascination. He takes passage on the ship with her to America where she is to appear in vaudeville. The action takes place almost entirely on shipboard. It is a stormy passage, and they are shipwrecked in mid-ocean, possibly on a mountain peak of the lost Atlantis. The narration of events leading up to the wreck, the description of the wreck itself, and the struggle for the lifeboats is vivid realism. He saves Ingigerd and becomes her lover. In New York they meet theatre managers, and artists, and Ingigerd begins her professional career. Frederick escapes from her to a log cabin in the country, recovering from his obsession after an attack of brain fever. His wife dies, and he marries an artist whose sane, normal comradeship had helped him to free himself from Ingigerd's toils; together the newly married pair return to Europe. The description of American personalities attracted attention because some of them seemed to be taken from the life during Hauptmann's visit to this country in 1892, and the account of the shipwreck was notable as a kind of prophetic version of the loss of the Titanic, which followed in 1912.

ATTIC PHILOSOPHER, AN ('Un Philosophe sous les Toits'), appeared in 1850. The author, Émile Souvestre, then forty-four, was already well known as a writer of stories; but this book was less a story than a collection of sympathetic moralizings upon life, "the commonplace adventures of an unknown thinker in those twelve hostelries of time called months." He shows us one year in the life of a poor workingman who, watching brilliant Paris from his garret window, knows moments of envy,

ambition, and loneliness. For these moods he finds a cure in kindness to others, in a recognition of his own limitations, and in a resolve to make the best of things. The voice is that of Souvestre himself, deducing from his own experience lessons of contentment, brotherly love, and simplicity. His character sketches include the frail and deformed Uncle Maurice, learning self-abnegation; the drunken Michael Arout, regenerated through love and care for his child; the kind and ever-youthful Frances and Madeleine, middle-aged workwomen, cheerful under all hardships; and many more vivid personalities. He excels in presenting the nobility hidden under commonplace exteriors, and the pathos involved in commonplace conditions. In 1851 the French Academy crowned the 'Attic Philosopher'; and in 1854, after the death of Souvestre, it awarded his widow the Lambert prize, which is always bestowed upon the most useful author of the year.

AUCASSIN AND NICOLETTE, a twelfth-century *cante-fable*, or tale in alternating prose and verse, composed by an unknown minstrel probably of the borders of Champagne and Picardy. Its subject, the idyllic love of a youthful pair separated by religion, birth, and romantic vicissitudes, bears a general resemblance to that of the lay of *Floire et Blanchefor*. The narrative medium, a simple prose giving way at intervals to seven-syllable verses with refrain, though unique in Old-French literature, is well known to students of the popular ballad and tale in various countries. The style has an apparently artless grace and a freshness suitable to the portrayal of young love; and there is a whole-souled almost pagan devotion to worldly beauty which anticipates the Italian Renaissance. Aucassin, son of the Count de Biaucaire, falls in love with Nicolette, a Saracen maiden, brought up a Christian in the home of his father's captain. On learning of Aucassin's passion the Count orders the captain to remove her, and the latter shuts her up in his own house. Aucassin's efforts to find Nicolette are frustrated by the captain, who warns the youth that a liaison with her would conduct him to Hell. At this Aucassin bursts out that Hell, the abode of fine knights and ladies and minstrels, would be preferable to Paradise, the home of beggars, priests, and monks. Later he does valiant service against his father's enemy, Count Bougars de Valence, on the promise of a short interview with Nicolette; and when the promise is broken, he releases the Count, whom he has made prisoner. For this act Aucassin is imprisoned in a tower. Through a crevice in the wall he is addressed by Nicolette, who has escaped by letting herself down from her window. As she is telling him of her resolution to flee the country and he is begging her to be true, they are interrupted by the arrival of the city guards. Nicolette manages to cross the wall and ditch and to escape to the neighboring woods. With some shepherd boys, who take her for a fay, she leaves a message for Aucassin and then constructs a bower of boughs and leaves, where she lives in hiding. Meanwhile her escape becomes known and Aucassin is released from prison. Riding through the forest he meets the shepherd boys, who inform him of Nicolette's presence there; and after a long search, and a meeting with a gigantic swain to whom he gives money to replace a lost ox, Aucassin reaches the bower. The meeting of the lovers is described in a strain of simple, idyllic beauty and is followed by an account of their journey to the land of Torelore, a topsy-turvy realm, where the king lies in child-bed and the queen goes out to a battle in which apples, eggs, and cheeses are used for missiles. Carried off in separate vessels by Saracens the lovers are brought to their respective countries. Aucassin finds his parents dead and rules in their place; Nicolette is restored to her father, the King of Carthage. When, however, he arranges a marriage for her she steals away disguised as a jongleur, reaches the palace of Aucassin, relates to him her own story

in the form of a lay, and at last reveals herself. Their happy marriage ends the tale. 'Aucassin and Nicolette' was charmingly translated by Andrew Lang in 1887.

AUDREY, by Mary Johnston, published in 1902, has taken its place with the other successful historical novels of that day. The scene is laid in Virginia in the early part of the eighteenth century, where Marmaduke Haward, a wealthy young man, rescues a little orphan girl Audrey, whose parents have been killed by the Indians, and makes her his ward. He puts her in the care of the minister Darden, and his wife Deborah, who take charge of her during Haward's absence of ten years in England. Darden proves himself dissolute and Audrey receives but scant kindness from her guardians. Haward returns to his country estate, Fairview, and, upon finding Audrey grown into a girl of wondrous beauty, begins to take a deep interest in her. At this time he is paying his addresses to Mistress Evelyn Bird, a charming woman of wealth and position who really loves him, but hesitates about accepting his advances, fearing they may not be sincere. Hugon, a half-breed trader, whose attentions to Audrey are most distasteful to her, feels he has a rival in Haward and his plot to kill him is only prevented by the prompt action of Audrey and McLean, the storekeeper of Fairview. Haward and Audrey are much together and gossip is already rife, when the former, piqued by Evelyn's refusal to dance with him at the Governor's ball, in a fit of feverish bravado determines to make Audrey his partner at the Palace. In doing this he draws upon himself and upon her the anger of the guests, especially of Evelyn, and Audrey is publicly rebuked in the church the following Sunday. She is completely crushed when she realizes the position in which she has been placed by Haward and her faith in him is destroyed. He has a long illness and upon his recovery endeavors to persuade Audrey that he loves her and wishes her to become his wife, but she eludes him and repulses him on every occasion. Audrey becomes an actress and her beauty and talents bring the world to her feet. Haward is unceasing in his efforts to win back her love and has just succeeded in doing so, when the blow of the assassin Hugon, which was intended for him, is intercepted by Audrey, who sacrifices her life for his.

AULD LICHT IDYLLS, by Sir James M. Barrie (1888), is a series of twelve sketches of life in Glen Quharity and Thrums. In all of them the same characters appear, not a few being reintroduced in the author's later books, — notably Tammas Haggart, Gavin Ogilvy, and the Rev. Gavin Dishart, "the little minister," who figures in the novel of that name. The titles of the sketches suggest the nature of their contents: The School-House; Thrums; The Auld Licht Kirk; Lads and Lasses; The Auld Lichts in Arms; The Old Dominie; Cree Queery and Mysy Drolly; The Courting of T'nowhead's Bell (reprinted in this LIBRARY); Davit Lunan's Political Reminiscences; A Very Old Family; Little Rathie's "Bural"; and A Literary Club. Humor and pathos mingle, and the characters are vividly real. The charm of the sketches — the author's earliest important work — lies in their delineation of rural Scottish character. Barrie's peculiar characteristics are well illustrated in the 'Idylls.'

AULULARIA (from *Aulula,* a pot), a comedy by Plautus (254–184 B. C.). Although an old miser is the principal character in the play, the real hero, or heroine, is the pot. The favor of his Lar, or household god, enables Euclion to dig up a pot of gold, buried beneath the hearth by his grandfather. No sooner has he become rich than avarice takes hold of him. With trembling hands he buries the pot deeper still: he has found it, others may; the very thought makes his hair stand on end. The

dramatic situations of the play turn on this dread of Euclion's that someone will rob him of his new-found treasure. The fifth act is supposed to have been written by Antonius Urceus Codrus, a professor in the University of Bologna, sometime during the fifteenth century. Molière's 'L'Avare' is an imitation of the 'Aulularia.' It has been imitated also, at least in the principal character, by Le Mercier in his 'Comédie Latine.' See also 'L'Avare.'

AURELIAN, a historical novel by William Ware, an American author born in 1797, was first published in 1838 under the title 'Probus.' It was a sequel to 'Letters of Lucius M. Piso,' published the year before; and like that novel, it is written in the form of letters. The full title reads 'Aurelian; or, Rome in the third century. In Letters of Lucius M. Piso, from Rome, to Fausta, the daughter of Gracchus, at Palmyra.' The novel presents a singularly faithful picture of the Rome of the second half of the third century, and of the intellectual and spiritual life of the time as expressed in both Christians and pagans. The Emperor Aurelian figures prominently in the story, which closes with the scene of his assassination. The style of 'Aurelian' is dignified and graceful, with enough of the classical spirit to meet the requirements of the narrative.

AURORA LEIGH, a poem by Elizabeth Barrett Browning, which appeared in 1857. She called it the "most mature" of her works, the one in which "the highest convictions upon life and art are entered." It is in reality a novel in blank verse. The principal characters are Aurora Leigh, who is supposed to write the story; Romney Leigh, her cousin; Marian Earle, the offspring of tramps; and a fashionable young widow, Lady Waldemar. The book discusses various theories for the regeneration of society. The chief theme is the final reconcilement of Aurora's ideals with Romney's practical plans for the improvement of the masses. Bits of scenery, hints of philosophy, and many of Mrs. Browning's own emotions and reflections regarding art are interspersed through the narrative. Aurora Leigh, the child of a cultivated and wealthy Englishman, is at his death sent from Tuscany to England, and put into the care of a prim maiden aunt. She devotes herself to study; refuses the hand of her rich cousin Romney, who has become a socialist; and goes to London to gain a livelihood by literary work. Romney Leigh wishes to afford society a moral lesson by a marriage with Marian Earle, a woman of the slums, who becomes involved in a tragedy which renders the marriage impossible, when Romney retires to Leigh Hall. Through an accident he becomes blind, and these misfortunes reveal to Aurora her love for him; and the poem closes with a mutual exchange of vows and aspirations. It is filled with passages of great beauty, and ethical utterances of a lofty nature.

AUSTRALASIA. Vol. i.: Australia and New Zealand, by A. R. Wallace (1893); with 14 Maps and 91 Illustrations. Vol. ii.: Malaysia and the Pacific Archipelagoes, by F. H. H. Guillemard; with 16 Maps and 47 Illustrations. The first of these volumes, by an eminent English naturalist and traveler, describes from full information the remote southern regions in which the expansion of England is going on upon a scale very inadequately understood in America. These regions, moreover, are of extreme interest, from their natural features, and from the part which they have played in the history of mankind. It would be difficult to have their story from a hand more competent than that of A. R. Wallace. The second volume supplies by far the most interesting and accurate account extant of the tropical portion of the great eastern Archipelago, the northern part of which is really a portion of Asia.

AUTOBIOGRAPHY OF A SLANDER, THE, by Edna Lyall (1887). The slander is born in a small dull English country town, called Muddleton, in the summer of 1886. It is introduced to the world by an old lady, Mrs. O'Reilly, a pleasant, talkative woman, who imagines it and puts it into words over the teacups to her young friend Lena Houghton. "I assure you, my dear," she says, "Mr. Zaluski is nothing less than a Nihilist." Sigismund Zaluski, a young Polish merchant of irreproachable character, has recently come to Muddleton, achieved an instant popularity in its society, and won the affections and promised hand of Gertrude Morley, one of the village belles. Miss Houghton repeats this slander to the young curate, who, jealous of the Pole's success, tells it to Mrs. Milton Cleave, his gossipy hostess, who writes it to a friend in London. It makes its next appearance at a dinner party, where, with the additions it has gained, it is related to a popular novelist. Struck with its dramatic possibilities, he repeats it to a friend at the Club, where it is overheard by an uncle of Gertrude, who writes to St. Petersburg to find out the truth. By this time, in addition to being a Nihilist, the young Pole is an atheist, an unprincipled man, besides being instrumental in the assassination of the Czar. The letter is found by the police; and Zaluski, returning to St. Petersburg on business, is arrested, and dies in a dungeon. The story is strongly told, its probabilities seeming often actual facts. It needs no commentary; its truth is epitomized in the apt quotation of the author: "Of thy words unspoken thou art master: thy spoken word is master of thee."

AUTOCRAT OF THE BREAKFAST TABLE, THE, by Oliver Wendell Holmes (1858),— a series of essays appearing first in the Atlantic Monthly, — consists of imaginary conversations around a boarding-house table, and contains also many of his most famous poems: 'The Deacon's Masterpiece, or the Wonderful One-Hoss Shay'; 'The Chambered Nautilus'; 'The Old Man Dreams'; 'Contentment'; 'Æstivation'; the bacchanalian ode with the teetotal committee's matchless alterations; and others. The characters are introduced to the reader as the Autocrat, the Schoolmistress, the Old Gentleman Opposite, the Young Man Called John, The Landlady, the Landlady's Daughter, the Poor Relation, and the Divinity Student; but Holmes is far too good an artist to make them talk always the "patter" of their situations or functions, like automata. Many subjects — art, science, theology, philosophy, travel, etc. — are touched on in a delightfully rambling way; ideas widely dissimilar following each other, with anecdotes, witticisms, flowers of fact and fancy plentifully interwoven. This is the most popular of Dr. Holmes's books; and in none of them are his ease of style, his wit, his humor, his kindly sympathy and love of humanity more clearly shown. While there is no attempt to weave these essays into a romance, there is a suggestion of sentimental interest between the Autocrat and the Schoolmistress, which affords an opportunity for a graceful ending to the conversations, when, having taken the "long walk" across Boston Common, — a little journey typical of their life's long walk, — they announce their approaching marriage to the circle around the immortal boarding-house table.

L'AVARE ('The Miser'), one of the most famous of Molière's prose comedies, first produced September 9th, 1668. It is founded on the 'Aulularia' of Plautus (which see above), and was paraphrased by Fielding in his comedy of 'The Miser.' Harpagon, a sexagenarian miser who incarnates the spirit of avarice, has determined to marry a young woman named Mariane, who lives in obscure poverty with her invalid mother. He has likewise determined to bestow the hand of his own daughter

Elise upon Anselme, a friend and companion of his own age, who has consented to take her without a *dot* or marriage portion. But the young women prefer to choose their own lovers. Harpagon's son, Cléante, is the favored suitor of Mariane. Valère is desperately smitten with Elise, and for the purpose of wooing her has introduced himself into the Harpagon household under the guise of the house-steward. Harpagon's dearest possession is a casket containing ten thousand francs, which he has buried in his garden, and with which his thoughts are ever occupied. La Flêche, a valet, discovers the chest. Harpagon's despair and fury, the complications ensuing, and the disentanglement necessary to a successful stage ending, are given with all Molière's inexhaustible *verve* and humor. See also 'Aulularia.'

AVE, see **HAIL AND FAREWELL,** by George Moore.

AVERAGE MAN, AN, by Robert Grant (1883), is a New York society story; a novel of manners rather than plot, concerning itself more with types than with individuals. Two young men, both clever and of good family, educated at Harvard with an after-year of Europe, settle down in New York to practice law. One of them, Arthur Remington, is content to win a fair income by hard work at his profession, and finally marries a poor but charming girl, who has always represented his ideal, and who refuses a millionaire for his sake. His friend, Woodbury Stoughton, eager for money and fame, dabbles in stocks and loses most of his small fortune. He marries for her money the beautiful uncultivated daughter of a railway king, who loves him devotedly, and to whom he is indifferent. He is elected to the Assembly as a leader of the "better element" in politics; but his ambition to get into Congress leads him into such double-dealing that the Independents desert him, and he is overwhelmingly defeated. On the eve of election, also, his young wife learns of his infidelity to her, and leaves him. The story is slight, but the portraiture of a certain phase of New York fashionable society is vivid, and the study of the inevitable deterioration of life without principle is searching and dramatic.

AVESTA, THE ZEND–, see **SACRED BOOKS OF THE EAST.**

AWAKENING OF HELENA RICHIE, THE, by Margaret Deland (1906). The scene of this story is laid in Old Chester and depicts many of the same characters that have appeared in previous tales by the author. Helena Richie is an attractive and fascinating woman who is something of a mystery to her neighbors. She has recently moved to the town and settled herself in a comfortable home, where she lives alone with her servants and holds herself aloof from the residents of Old Chester. She is known as a widow and her only visitor is Lloyd Pryor, who passes as her brother. This, however, is not the truth, as he is in reality Helena's lover and she in her desire for happiness blinds herself to her wrongdoing. She has been separated for thirteen years from her husband whom she despises, and expects in the event of his death to marry Pryor. He, however, is selfish and cruel and in spite of her intense love for him his affection for her has cooled. Helena adopts a small boy named David, who is brought to her notice by her two friends Dr. William King and Dr. Lavendar, and becomes passionately attached to him. She has an unsought admirer in Sam Wright, a village youth of artistic temperament, who shoots himself when he learns her secret. This tragedy makes a deep impression on Helena and she decides to marry Pryor at once, as her husband has died at last, and she feels this act will restore her womanhood. However, Pryor is not at all anxious for this step, partly on account of his daughter Alice, a girl of nineteen, who is in complete ignorance of her father's

past, and partly because his feelings for Helena have undergone a change. He consents with rather bad grace to the plan, stipulating, however, that she part with David. This Helena refuses to do, and when called upon to choose between them takes David. Her plan is frustrated by Dr. King, who convinces her she is not qualified to bring up a child. She confesses everything to Dr. Lavendar, renounces David, and becomes so chastened that he restores the child to her care.

AWAKENING OF SPRING ('Frühlings Erwachen'), by Frank Wedekind (1891). This "children's tragedy" is "one of the documents in a paper war which has resulted . . . in having the physiology of sex taught in many of the German schools" (Translator's preface). The play is a frank but withal artistic presentation of the necessity of enlightening the child with regard to the problems of sex. In the story, two boys, the sensitive Moritz and the more assertive Melchior, speculate about sex, and Melchior promises to write out the physiological facts with drawings for his friend. Wendla, one of the group of school-children, questions her mother about her sister's new baby, but her mother evades the question, and seems interested only in the flounces to lengthen her growing daughter's dress. Later Wendla and Melchoir take refuge from a thundershower in the hayloft, and being, in the author's view, as innocent as mating birds and spring flowers are exposed to the dangers of their ignorance at this critical period. The play is also an indictment of the cramming system of education. Moritz fails in his examinations and commits suicide. The paper Melchior had written for Moritz is judged by his parents and teachers to be a contributing cause to his suicide. One of the few touches of humor is the scene in which the faculty of the Gymnasium pass judgment on Melchior and spend the time quarreling over the opening and closing of a window. Melchior is not allowed to defend himself. In vain he says he has written nothing obscene. He is sent to a reformatory by his unintelligent parents. Wendla dies at fourteen in giving birth to a child, from the abortives given her to avoid a scandal. She says reproachfully, "Oh mother, why didn't you tell me everything?" and her mother replies: "My mother told me no more." In the last scene, Melchior, escaping from the reformatory, discovers Wendla's tombstone in the graveyard. Moritz appears carrying his head under his arm, and tries to induce Melchior to kill himself. A masked man, typifying the spirit of Life as Moritz symbolizes Death, urges Melchior to trust to him. The contest in the soul of Melchior is externalized in this duel between Life and Death, and Life wins him.

AZTEC TREASURE-HOUSE, THE, by Thomas A. Janvier (1890), is a narration of the thrilling adventures of a certain Professor Thomas Palgrave, Ph.D.; an archæologist who goes to Mexico to discover, if possible, remains of the early Aztec civilization. The reader is hurried with breathless interest from incident to incident; and the mingling of intense pathos and real humor is characteristic of the author of 'The Uncle of an Angel' and other charming books. Professor Palgrave, in company with Fray Antonio, a saintly Franciscan priest; Pablo, an Indian boy; and two Americans, — Young, a freight agent, and Rayburn, an engineer, — starts in search of the treasure-house of the early Aztecs. The professor goes to advance science; Fray Antonio to spread his faith; Pablo because he loves his master; and the rest for gold. What befell them in the search must be learned from the story. This volume, considered either as a piece of English or as a tale of adventure, deserves a high place.

BABYLONIAN INFLUENCE ON THE BIBLE AND POPULAR BELIEFS, by A. Smythe Palmer, D.D. (1897). A small volume specially devoted to showing how the Hebrew Mosaic books evince "familiarity with the great religious epics of Babylonia, which go back to the twenty-third century B.C., — to a date, that is, about 800 years earlier than the reputed time of Moses"; and how, in consequence of this familiarity, "Babylonian ideas were worked into these early Hebrew documents, and were thus insured persistence and obtained a world-wide currency." That "Babylon still survives in our culture," is Dr. Palmer's general conclusion. He especially devotes his work to showing how the Babylonian conception of *Tiamat* was reproduced in the Hebrew conception of *Tehom*, "the Deep"; how the Babylonian idea of the Deep, suggesting the Dragon of the Deep, gave the Hebrew mind its idea of Satan; and how again the idea of the Deep became, first to the Babylonians, and then to the Hebrews, the idea of a Hades, or Tartaros, or Hell. Dr. Palmer makes prominent these points: (1) that "the Hebrew record of the creation is based on the more ancient accounts which have been preserved in the Babylonian tablets"; (2) that "religious conceptions of the Babylonians, suggested by phenomenal aspects of nature, especially the Sun, lay at the base of the Hebrews' early faith"; (3) that "the Great Deep was constituted a symbol of lawlessness," "was personified as a dragon or great serpent," and "became a symbol of moral evil"; (4) that "among the Hebrews this serpent or dragon introduces sin"; and (5) that "this Chaos-Dragon contributed shape to later conceptions of the Devil." He further says, with reference to "the mediatorial god, Merodach" of Babylonian belief: "It has often been remarked that Merodach, as mediator, healer, and redeemer, as forgiving sin, defeating the Tempter, and raising the dead, in many of his features foreshadowed the Hebrew Messiah"; and also: "The Babylonians themselves seem to have considered their Merodach (or Bel) and the Hebrew Ya (Jah — Jehovah) to be one and the same." In such suggestions of study as these, Dr. Palmer's pages are very rich.

BABYLONIAN TALMUD, see **TALMUD.**

BALAUSTION'S ADVENTURE, by Robert Browning, see **ALCESTIS.**

BALLADES AND VERSES VAIN, by Andrew Lang (1884). Mr. Lang's light and graceful touch is well illustrated in this little volume, containing some of his prettiest lyrics. He is fond of the old French verse forms, and the sentiments which belong to them. The gay verses are wholly gay; the serious ones are pervaded with a pensive sadness — that of old memories and legends. Mr. Lang's sober muse is devoted to Scotland, and after that to old France and older Greece; but whether grave or gay, his exquisite workmanship never fails him.

BALLADS, English and Scottish Popular, by Francis J. Child (Ten Parts, or Five Volumes, Imperial Quarto. 1897.) A complete collection of all known English and Scottish popular ballads; every one entire and according to the best procurable text, including also every accessible independent version; and with an introduction to each, illustrated by parallels from every European language. In its recovery and permanent preservation of songs which date far back of modern civilization, — songs which show the thought and feeling of the child-life of humanity, and the seed from which the old epics sprang, — the collection is of the highest value to the student of primitive history. It is a storehouse of language, of poetry, of fiction, and of folk-lore, so many times the richest ever made, so complete, learned, and accurate, as to

occupy a final position. It is a monument of research, scholarship, and laborious service to literature, — and of the essential unity of all races and peoples in their popular poetry, — to have raised which was the work of a noble life.

BALLADS AND BARRACK-ROOM BALLADS, by Rudyard Kipling (1892). This volume is about evenly divided between poems written in English and those written in cockney dialect. The first half is serious; and most of its themes are found in Hindoo legends and wild sea-tales. The last half deals with the joys and woes of Tommy Atkins, and the various experiences of the British private, from the "arf-made recruity" to the old pensioner on a shilling a day. No such vivid portraiture of the common soldier, with his dullness, his obedience, and his matter-of-course heroism, has ever been drawn by any other artist. The book contains, among other favorites, 'Danny Deever,' 'Fuzzy Wuzzy,' and 'The Road to Mandalay,' besides the grim story of Tomlinson, too ineffective either in virtue or sin to find place in heaven or hell.

BANQUET, THE, a dialogue by Plato (427–347 B.C.). 'The Banquet' is usually considered the finest of Plato's dialogues, because of its infinite variety, its vivid and truthful discrimination of character, and the ease with which the author rises naturally from the comic, and even the grotesque, to the loftiest heights of sublimity. A number of guests assemble at the house of Agathon. The subject of love is introduced; they proceed to discuss, praise, and define it, each according to his ideas, disposition, and character. Socrates, summoned to give his opinion, relates a conversation he once had with a woman of Mantinea named Diotime. This artifice enables Plato to make Socrates responsible for ideas that are really his own. In the opinion of the Mantinean lady, the only way to reach love is to begin with the cultivation of beauty here below, and then rise gradually, by steps of the ladder, to supreme beauty. Thus we should proceed from the contemplation of one beautiful body to two, from two to several; then from beautiful functions and occupations to beautiful sciences. Thus we come at last to the perfect science, which is nothing else but the science of supreme beauty. A man absorbed in the contemplation of pure, simple, elementary beauty — beauty devoid of flesh, color, and all other perishable vanities; in a word, divine beauty, one and absolute — could never endure to have his ideas distressed by the consideration of ephemeral things. Such a man will perceive beauty by means of the organ by which beauty is perceptible; and will engender here below, not phantoms of virtue, because he does not embrace phantoms, but true virtues, because he embraces truth. Now, he who engenders and fosters true virtue is loved by God; and if anyone deserves to be immortal, surely it is he. The end of the dialogue is almost entirely devoted to the praise of Socrates, and to a picture of his life as a man, a soldier, and an instructor of youth. It is Alcibiades who draws the portrait of his master. He has just entered the banquet hall with some of his boon companions, and is himself tipsy. His potations, however, serve to add fire and energy to his description of the philosopher, whom he says he knows thoroughly, and of whom he has also a good many personal reasons to complain. Socrates, he continues, is not unlike those Silenuses you find in the studios of the sculptors, with reed-pipes or flutes between their fingers. Separate the two pieces composing a Silenus, and lo! the sacred figure of some god or other, which was hidden by the outer covering, is revealed to your eyes. As far as outward appearance goes, then, Socrates resembles a Silenus or satyr. Indeed, anyone who looks closely can perceive clearly that he is the very image of the satyr Marsyas, morally as well as physically. Can he

deny that he is an unblushing scoffer? If he does, witnesses are within call ready to prove the contrary. Is he not also a flute-player, and a far better one than Marsyas, too? It was by the potency of the sounds which the satyr's lips drew from his instruments that he charmed men. The only difference between him and Socrates is that the latter, without instruments and by his discourses simply, produces the same effects. Alcibiades next dwells on the oracles that predicted the advent of his divine teacher, and their mutual relations at Athens during the military expedition to Potidæa and in the defeat at Delium. He then returns to his comparison between Socrates and a Silenus, and declares that his discourses also are Silenuses. With all his admiration for the philosopher, he must acknowledge that at first his language seemed to him as grotesque as his person. The words and expressions forming the exterior garb of his thought are quite as rugged and uncouth as the hide of some repulsive satyr. And then he is always talking of such downright asses as blacksmiths, cobblers, curriers, and so forth, and he is always saying the same thing in the same terms. But a person has only to open his discourses and take a peep inside, and he will discover, first, that there is some meaning in them after all; and after closer observation, that they are altogether divine, and enshrine the sacred images of every virtue and almost of every principle that must guide anyone ambitious to become a good man.

BANQUET, THE, a dialogue by Xenophon (430–357 B.C.), is the third work directly inspired by the author's recollections of Socrates, and was probably written with the view of giving a correcter idea of his master's doctrines than is presented in 'The Banquet' of Plato. The scene takes place at the home of the wealthy Callias during the Panathenaic festival. Callias has invited a large party to a banquet arranged in honor of young Autolycos. Socrates and a number of his friends are among the guests. The extraordinary beauty of Autolycos has such an effect on the assembly that everyone is struck dumb with admiration. The buffoon Philippos makes vain efforts to dispel this universal gravity; but he has only poor success, and complains with mock solemnity of his failure. When the tables are removed, three comedians, a harper, a flute-player, and a dancer enter, and with them their manager. The artists play, sing, and dance; while the guests exchange casual remarks, which, on account of the distraction caused by the entertainment, become more and more disconnected. Socrates proposes that conversation take the place of music entirely, and that each describe the art he cultivates, and speak in praise of it. Then several discourses follow. The most important of them are two by Socrates, in one of which he eulogizes the dignity of the trade he himself has adopted. In the other, he speaks of love. The love, however, which he celebrates, is the pure love that has the heavenly Aphrodite for its source, and has no connection with the popular Aphrodite. After these discourses an imitative dance is given by the artists, in which the loves of Bacchus and Ariadne are portrayed.

BARABBAS: 'A Dream of the World's Tragedy,' by Marie Corelli (1893), is briefly the story of the last days of Christ, his betrayal, crucifixion, and resurrection. The scene opens in a Syrian prison where Barabbas, a convicted murderer and thief, is awaiting sentence. It being the feast of the Passover, according to the Law the Jews can demand the release of a prisoner. Fearful that Christ will be given up, they ask the freedom of Barabbas. Leaving his cell, he joins the crowd in the Hall of Judgment, is present on the journey to Calvary, at the crucifixion, and at its tragic ending. The crimes of Barabbas had been instigated by the wiles of Judith Iscariot,

a beautiful wanton, who also prompts her brother to the betrayal of his Lord. Judas Iscariot is described as a weak-minded youth, a willing tool in his sister's hands. His self-destruction and her ruin by Caiaphas unite in driving her insane. During her madness she attempts to kill the High Priest; who however escapes, and hating Barabbas for his rivalry in Judith's affections, has him imprisoned on the false charges of attempted murder and the theft of Christ's body from the tomb. Barabbas dies in prison, after being converted to Christianity. He is depicted as a "type of Human Doubt aspiring unto Truth."

The story is dramatically told, but gives the author's imaginary conception of persons and events rather than historic portraits. It shows, however, a certain amount of study of Jewish manners and customs. The style is florid and meretricious.

BARBARA'S HISTORY, by Amelia Blandford Edwards, appeared in 1864. It is the romance of a pretty girl, clever and capable, who, passing through some vexations and serious troubles, settles down to an unclouded future. Barbara Churchill is the youngest daughter of a selfish widower, who neglects his children. When ten years old, she visits her rich country aunt, Mrs. Sandyshaft, with whom she is far happier than in her London home. Here she meets Hugh Farquhar, owner of the neighboring estate of Broomhill; a man of twenty-seven, who has sowed wild oats in many lands and reaped an abundant harvest of troubles. He makes a great pet of Barbara, who loves him devotedly. The story thenceforth is of their marriage, her jealousy in regard to an Italian girl whom her husband has protected, and an explanation and reconciliation. It is well told, the characterization is good, and Barbara is made an extremely attractive little heroine.

BARBER OF SEVILLE, THE, by Pierre Augustin Caron (who later assumed the *nom de guerre* "Beaumarchais"), appeared in 1775 as a five-act French comedy. It is the first of the Figaro trilogy, the later plays being the 'Marriage of Figaro' and the 'Guilty Mother.' The whole drift of the 'Barbier,' as of the 'Mariage,' is to satirize the privileged classes, from the political and "rights-of-man" point of view rather than from that of the social moralist. The plays proved to be formidable political engines.

Full of sparkling, incisive, and direct dialogue, eminently artistic as a piece of dramatic construction, yet lacking the high literary merit which characterizes some of the author's other work, the 'Barbier,' the embodiment of Beaumarchais's vivacious genius, lives to the world in its leading character, Figaro the inimitable. The simple plot follows the efforts and "useless precautions" of Bartholo, tutor and guardian of Rosine, — a coquettish beauty loved by Count Almaviva, — to prevent his pupil-ward from marrying, for he himself loves her. But Bartholo is outwitted, though with difficulty, by younger and more adroit gallants, whose schemes form the episodes of the comedy. Don Basilio, an organist and Rosine's teacher of singing, is the typical calumniator, operating by covert insinuation rather than by open disparagement. Figaro is, as the title indicates, a barber of Seville, where the action is laid, though the play has an air unmistakably French. He is presented as a master in cunning, dexterity, and intrigue, never happier than when he has several audacious plots on hand. "Perpetually witty, inexhaustibly ingenious, perennially gay," says Austin Dobson, "he is pre-eminently the man of his country, the irrepressible mouthpiece of the popular voice, the cynical and incorrigible laugher . . . who opposes to rank, prescription, and prerogative, nothing but his indomitable audacity or his sublime indifference."

BARCHESTER TOWERS, by Anthony Trollope (1857), is the second of the eight volumes comprised in his 'Chronicles of Barsetshire.' The noteworthy success of 'The Warden' led him to continue his studies of social life in the clerical circle centring at the episcopal palace of Barchester. He gives us a pleasant love story evolved from an environment of clerical squabblings, schemes of preferment, and heart-burnings over church government and forms of service. The notable characters are Bishop Proudie, his arrogant and sharp-tongued wife Mrs. Proudie, and Eleanor Bold, a typical, spirited, loving English girl. Trollope excels in showing the actuating motives, good and bad, of ordinary men and women. In a book as thoroughly "English as roast beef," he tells a story of every-day life, and gives us the interest of intimate acquaintance with every character. A capital sense of the "Establishment" pervades the book like an atmosphere.

BARFÜSSELE, see **LITTLE BAREFOOT.**

BARLAAM AND JOSAPHAT, one of the most popular of early mediæval romances, is supposed to have been written by St. John of Damascus, — or Damascenus, as he is sometimes called, — a Syrian monk born about the end of the seventh century. The name of Barlaam and Josaphat appear in both the Greek and Roman lists of saints. According to the narrative of Damascenus, Josaphat was the son of a king of India brought up in magnificent seclusion, to the end that he might know nothing of human misery. Despite his father's care, the knowledge of sickness, poverty, and death cannot be hidden from him: he is oppressed by the mystery of existence. A Christian hermit, Barlaam, finds his way to him at the risk of life, and succeeds in converting him to Christianity. The prince uses his influence to promote the new faith among his people. When he has raised his kingdom to high prosperity, he leaves it to spend the remainder of his days as a holy hermit.

Professor Max Müller traces a very close connection between the legend of Barlaam and Josaphat, and the Indian legends of the Buddha as related in the Sanskrit of the Lalita Vistara. This connection was first noticed, according to Professor Müller, by M. Laboulaye in the Journal des Débats (July, 1859). A year later, Dr. Felix Liebrecht made an elaborate treatment of the subject.

The episodes and apologues of the romance furnished poetic material to Boccaccio, to Gower, to the compiler of the 'Gesta Romanorum,' and to Shakespeare; who is indebted to this source, through Wynkyn de Worde's English translation, for the casket incident in the 'Merchant of Venice.' The entire story is found in the 'Speculum Historiale' of Vincent of Beauvais, and in a briefer form in the 'Golden Legend' of Jacobus de Voragine. It has been translated into several European tongues, "including Bohemian, Polish, and Icelandic. A version in the last, executed by a Norwegian king, dates from 1204; in the East there were versions in Arabic, Ethiopic, Armenian, and Hebrew, at least; whilst a translation into the Tagala language of the Philippines was printed at Manila in 1712."

BARNABY RUDGE was Dickens's fifth novel, and was published in 1841. The plot is extremely intricate. Barnaby is a poor half-witted lad, living in London toward the close of the eighteenth century, with his mother and his raven Grip. His father had been the steward of a country gentleman named Haredale, who was found murdered in his bed, while both his steward and his gardener had disappeared. The body of the steward, recognizable only by the clothes, is presently found in a pond. Barnaby is born the day after the double murder. Affectionate and usually docile, credulous and full of fantastic imaginings, a simpleton but faithful, he grows up to

be liked and trusted. His mother having fled to London to escape a mysterious blackmailer, he becomes involved in the famous "No Popery" riots of Lord George Gordon in 1780, and is within an ace of perishing on the scaffold. The blackmailer, Mr. Haredale the brother and Emma the daughter of the murdered man, Emma's lover Edward Chester, and his father, are the chief figures of the nominal plot; but the real interest is not with them but with the side characters and the episodes. Some of the most whimsical and amusing of Dickens's character-studies appear in the pages of the novel; while the whole episode of the gathering and march of the mob, and the storming of Newgate (quoted in the LIBRARY), is surpassed in dramatic intensity by no passage in modern fiction, unless it is by Dickens's own treatment of the French Revolution in the 'Tale of Two Cities.' Among the important characters, many of whom are the authors of sayings now proverbial, are Gabriel Varden, the cheerful and incorruptible old locksmith, father of the charming flirt Dolly Varden; Mrs. Varden, a type of the narrow-minded zealot; Miss Miggs, their servant, mean, treacherous, and self-seeking; Sim Tappertit, an apprentice, an admirable portrait of the half-fool, half-knave, so often found in the English servile classes about a century ago; Hugh the hostler and Dennis the hangman; and Grip the raven, who fills an important part in the story, and for whom Dickens himself named a favorite raven.

BARNAVAUX ET QUELQUES FEMMES, see **UNDER THE TRICOLOUR.**

BARNEVELD, JOHN OF, THE LIFE AND DEATH OF, by John Lothrop Motley (1874). In this brilliant biography, the author shows that as William the Silent is called the author of the independence of the Dutch Provinces, so John of Barneveld deserves the title of the "Founder of the Dutch Republic." The Advocate and Keeper of the Great Seal of the Province of Holland, the most powerful of the seven provinces of the Netherlands, was virtually "prime minister, president, attorney-general, finance minister, and minister of foreign affairs, of the whole republic." Standing in the background and veiled from public view behind "Their High Mightinesses, the States-General," the Advocate was really their spokesman, or practically the States-General themselves, in all important measures at home and abroad, during those years which intervened between the truce with Spain in 1609 and the outbreak of the Thirty Years' War in 1618.

Born in Amersfoort in 1547, of the ancient and knightly house of Oldenbarneveld, he received his education in the universities of Holland, France, Italy, and Germany, and became one of the first civilians of his time, the friend and trusted councilor of William the Silent, and the chief negotiator of the peace with Spain. The tragedy with which his life ended owes itself, as Motley points out, to the opposition between the principle of States-rights and religious freedom advocated by Barneveld, and that of the national and church supremacy maintained by Prince Maurice the Stadtholder, whose desire to be recognized as king had met with Barneveld's prompt opposition. The Arminian doctrine of free-will, as over against the Calvinists' principle of predestination, had led to religious divisions among the provinces; and Barneveld's bold defense of the freedom of individual belief resulted at length in his arrest and that of his companion and former pupil, Hugo Grotius, both of whom were condemned to execution. His son, engaging later in a conspiracy of revenge against the Stadtholder, was also with the other conspirators arrested and put to death.

The historian obtained his materials largely from the Advocate's letters and other MS. archives of the Dutch government, and experienced no little difficulty in de-

ciphering those papers "covered now with the satirical dust of centuries, written in the small, crabbed, exasperating characters which make Barneveld's handwriting almost cryptographic; but which were once, "sealed with the Great Seal of the haughty burgher aristocracy, documents which occupied the close attention of the cabinets of Christendom."

Of Barneveld's place in history the author says: — "He was a public man in the fullest sense of the word; and without his presence and influence the record of Holland, France, Britain, and Germany might have been essentially modified. The Republic was so integral a part of that system which divided Europe into two great hostile camps, according to creeds rather than frontiers, that the history of its foremost citizen touches at every point the general history of Christendom."

BARRACK-ROOM BALLADS, see **BALLADS, ETC.**

BARRIERS BURNED AWAY, by Edward Payson Roe, after appearing as a serial story in the New York Evangelist, was published in book form in 1872. Of a cheap edition, issued ten years later, 87,500 copies were sold. It was the author's first novel, and its great popularity led him to adopt story-writing as a profession. The plot of this book is very simple. Dennis Fleet finds the support of his mother and the younger children devolving upon him, after the death of his father. Seeking work in Chicago, he finds it impossible to secure a position suited to his social rank and education. After many hard experiences, he is hired to shovel snow in front of a fine-arts shop where he afterward becomes a porter. Though he cheerfully performs the humblest duties, his superiority to them is evident. His employer, Mr. Ludolph, a rich and money-loving German, finds him valuable enough to be made a salesman. Mr. Ludolph is a widower, having an only daughter, Christine, with whom Dennis falls in love. She treats him contemptuously at first, but soon discovers his trained talent for music and knowledge of art. He rises above the slights he receives, and makes the impression of a nobleman in disguise. Then follow an estrangement and a reconciliation. The most noteworthy feature of the novel is the striking description of the Chicago fire.

BARRY LYNDON, the best of Thackeray's shorter novels, originally written as a serial for Fraser's Magazine, was published in book form in 1844. It is cast in the form of an autobiography. The hero is an Irish gambler and fortune-hunter, a braggart and a blackleg, but of audacious courage and of picturesque versatility. He tells his story in a plain matter-of-fact way, without concealment or sophistication, glorying in episodes which would seem shameful to the most rudimentary conscience, and holding himself to be the best and greatest but most ill-used of men. The irony is as fine as that of Fielding in 'Jonathan Wild the Great,' a prototype obviously in Thackeray's mind.

BASHKIRTSEFF, MARIE, THE JOURNAL OF ('Le Journal'), which appeared in Paris in 1885, and was abridged and translated into English in 1889, was called by Gladstone "a book without a parallel." Like Rousseau's 'Confessions,' it claims to be an absolutely candid expression of individual experience. But the 'Journal' was written avowedly to win posthumous fame; and the reader wonders if the gifted Russian girl who wrote it had not too thoroughly artistic a temperament for matter-of-fact statement. The child she portrays is always interpreted by a maturer mind. Marie is genuinely unhappy, and oppressed with modern unrest; but she studies her troubles as if they belonged to someone else, and is interested rather than absorbed

by them. After a preface, summarizing her birth in Russia of noble family and her early years with an adoring mother, grandmother, and aunt, she begins the 'Journal' at the age of twelve, when she is passionately in love with Count H —— whom she knows only by sight. A few years later a handsome Italian engages her vanity rather than her heart. But, as she herself vaguely felt, her struggle for self-expression unfits her for marriage. From the age of three years she cherished inordinate ambition, and felt herself destined to become great either as singer, or writer, or artist, or queen of society. Admiration was essential to her, and she records compliments to her beauty or her erudition with equal pleasure. Her life was a curious mixture of the interests of an attractive society girl with those of a serious student. The twenty-four years that the diary covers were crowded with ambitions and partial successes. Her chronic discontent was due to the disproportion between her aspirations and her achievements. In spite of the encouragement which her brilliant work received in the Julian studio, she suspected herself of mediocrity. "The canvas is there, everything is ready, I alone am wanting," she exclaims despairingly, shortly before her death, — when, although far advanced in consumption, she is planning a chef-d'œuvre. She was never unselfconscious, and her book reveals her longings, her petty vanities, and her childish crudities, as well as her versatile and brilliant talents.

BATRACHOMYOMACHIA, see **BATTLE OF THE FROGS AND MICE.**

BATTLE OF DORKING, THE, by Charles Cornwallis Chesney. This little skit appeared first in Blackwood's Magazine in 1871, and has since been reprinted under the title 'The Fall of England.' After the ignominious defeat of the French at Sedan, Colonel Chesney, professor of military history at Sandhurst, foresaw a similar fate for his own country unless it should reorganize its army. He urged vigorous measures of reform; and as the necessity for these was not perceived by the country at large he contributed to the press various articles, both technical and popular. Among the latter was this realistic and matter-of-fact account of an imaginary invasion of England by a foreign power. The fleet and army are scattered when war is declared, but the government has a sublime confidence that British luck and pluck will save the country now as hitherto. To universal surprise and consternation, the hostile fleet annihilates the available British squadron and the enemy lands on the south coast. Volunteers are called out and respond readily; but ammunition is lacking, the commissariat is unorganized, and the men, though brave, have neither discipline nor endurance. The decisive battle is fought at Dorking, and the British are routed in confusion. Woolwich and London are in the hands of the enemy, and England is compelled to submit to the humiliating terms of the conqueror. She is stripped of her colonies, and pays a heavy war indemnity, all because power has come into the hands of the rabble, who have neither foresight nor patriotism to preserve the liberties of their country. The book was widely read and quoted in its day, then forgotten, and recalled at the beginning of the Great War.

BATTLE OF THE BOOKS, THE, by Jonathan Swift, was written in 1697, but remained in manuscript until 1704. It was a travesty on the endless controversy over the relative merits of the ancients and moderns, first raised in France by Perrault. Its immediate cause, however, was the position of Swift's patron, Sir William Temple, as to the genuineness of the 'Letters of Phalaris.'

In the satire, the Bee, representing the ancients who go direct to nature, and the Spider, representing the moderns weaving their webs from within, have a sharp dispute in a library, where the books have mutinied and taken sides, preparatory to

battle. In the description of this battle, Swift's arrows of wit fly thick and fast, Dryden and Bentley coming in for a goodly share of their destructive force. Nothing is left of the poor moderns when he has finished with them. The work, despite its vast cleverness, was not taken with entire seriousness by Swift's contemporaries. He was not then the great Dean; and besides, he was dealing with subjects he was not competent to treat. It remains, however, a brilliant monument to his satirical powers, and to the spirit of destruction which impelled him even as a youth to audacious attacks on great names.

BATTLE OF THE FROGS AND MICE, THE ('Batrachomyomachia'), a mock-heroic poem written in imitation of the Iliad. The authorship has been attributed to Homer, and to Pigres the brother of Queen Artemisia, but without any foundation in either case. It is really a parody on the style of Homer. The mouse Prigcheese, who has just escaped the tooth of a hideous monster (a weasel perhaps, or it may be a cat), stops on the border of a marsh to slake his thirst; for he has been running fast and long. Chubbycheek, Queen of the Frogs, enters into conversation with him. She invites him to come to her palace, and politely offers her back as a mode of conveyance. The novelty of the journey enchants Prigcheese, but his joy is not of long duration. A water-snake rears its awful head above the waters. Chubbycheek, wild with terror, plunges to the bottom; and Prigcheese, after heroic struggles, perishes in the waves, but not before he has devoted Chubbycheek to the wrath of the avenging gods. A mouse who happens to be sauntering along the shore hastens to announce to the mouse nation the sad fate of their fellow-citizen. A general assembly is convoked; and on the motion of Nibbleloaf, the father of the victim, war is declared against the frogs, and the herald Lickthepot is charged with the duty of entering the enemy's territories and proclaiming hostilities. Chubbycheek asserts her perfect innocence, nay her ignorance, of the death of Prigcheese. The frogs, fired by her eloquence, prepare to make a vigorous resistance. Meanwhile the gods, from their Olympian thrones, view with anxiety and fear the agitations that are disturbing the earth. But Minerva is of opinion that for the present it would be rash to interfere, and the lords of heaven decide to remain simply spectators of the direful event that is drawing near. Soon the conflict rages, furious, terrible, the chances leaning now to the one side, now to the other. At length the mice are victorious, and Greedyguts, their leader, announces his determination to wipe out the entire vile race of their enemies from the face of the earth. Jupiter is alarmed, and resolves to prevent such a disaster. He will send Pallas or Mars to assuage the wrath of the ferocious Greedyguts. Mars recoils in terror from the rough task. Then the King of Heaven seizes his thunderbolt, and hurls it among the conquerors; even the thunderbolt is powerless. They are frightened for a moment, and then renew the work of destruction with more fury than ever. Jupiter thereupon enrolls another army, and sends it against these haughty victors: it is composed of warriors supplied by nature with arms defensive and offensive, who in the twinkling of an eye change the issue of the battle. These new antagonists are crabs. The mice fly in confusion, and the conflict ends at sunset.

BAVIAD, THE, and **THE MÆVIAD,** by William Gifford. It was through these two satires that the author, who later was the first editor of the Quarterly Review, first became known. 'The Baviad,' which first appeared in 1792, is an attack on a band of English writers living in Florence, Italy, among them being Mrs. Piozzi, Mr. Greathead, Mr. Murray, Mr. Parsons, and others, who had formed themselves into

a kind of mutual admiration society. It is an imitation of the first satire of Perseus, and in it the author not only attacks the "Della Cruscans" but all who sympathize with them: "Boswell, of a song and supper vain," "Colman's flippant trash," "Morton's catch-word," and "Holcroft's Shug-lane cant," receive his attention; while the satire ends with the line, "the hoarse croak of Kemble's foggy throat." The 'Mæviad,' which appeared in 1795, is an imitation of the tenth satire of Horace, and was called forth, the author says, "by the reappearance of some of the scattered enemy." He also avails himself of the opportunity briefly to notice "the present wretched state of dramatic poetry." It was generally considered that the author was engaged in a task of breaking butterflies on wheels, but he says, "There was a time (when 'The Baviad' first appeared) that these butterflies were eagles and their obscure and desultory flights the object of universal envy and admiration."

BEACONSFIELD, LORD, see **DISRAELI, BENJAMIN, EARL OF BEACONSFIELD, THE LIFE OF.**

BEAUCHAMP'S CAREER, one of George Meredith's novels (1876). This story presents a complex network of social and political problems, in which the chief figures are enmeshed. Nevil Beauchamp, the hero, is a young English naval officer, of distinguished lineage and aristocratic environment and traditions. But he takes little pride in these accidents of fortune. With the temper and ambition of a martyr, he is prepared to sacrifice himself or his caste to the interests of his country. In Venice he meets a French girl, Renée de Croisnel, whose father has betrothed her to the middle-aged Marquis de Rouaillat. Nevil and Renée fall in love. Beauchamp, with characteristic impetuosity and lack of humor, urges that the larger interests of humanity condemn the proposed marriage as a sin against nature, and that it is her sacred duty to accept him. Renée remains unmoved in the conviction that her duty to her father is paramount. The disappointed lover plunges again into politics. On his return to England he falls under the influence of the radical, Dr. Shrapnel (an enthusiastic advocate of the rights of the democracy), and of his adopted daughter, Jenny Denham. He has many sharp and bitter conflicts with his own people. They are ultra-conservative, he is a radical and a republican. Always ready for sacrifice and indifferent to ridicule, often blundering, he yet succeeds in preserving a certain dash and distinction even in the midst of his failures. Renée presently leaves her husband to come to England and throw herself into his arms; but is foiled by the ready wit of Rosamund Culling, the housekeeper of Beauchamp's uncle. Eventually the young radical makes a loveless marriage with Jenny Denham. Shortly after, he is drowned in saving the life of a nameless little urchin in the harbor of Southampton. The novel is a remarkable study of youthful radicalism.

BEAUTY AND THE BEAST, see **FAIRY TALES.**

BEAUX' STRATAGEM, THE, by George Farquhar (1707). "The rules of English comedy," says Farquhar, "don't lie in the compass of Aristotle or his followers, but in the pit, box, and galleries. . . . Comedy is no more at present than a well-framed tale handsomely told as an agreeable vehicle for counsel or reproof." Farquhar's dramatic work is marked by rollicking spirits, good humor, manliness, and spontaneity. His last and best play, 'The Beaux' Strategem,' was written in six weeks during a "settled illness." Before he had finished the second act he knew that his malady was mortal, but he persevered and tried to be "consumedly lively to the end." Archer and Aimwell, two gentlemen of broken fortunes, disguised as master and

servant, are a source of perpetual amusement. The innkeeper Boniface is an original creation which met with immediate success on the stage. Scrub, servant to the stupid and brutal Squire Sullen, is not only the ornament of the kitchen but a reliable repository for the secrets of the young ladies. Lady Bountiful, the "old civil country gentlewoman that cures all her neighbors of all distempers and is foolishly fond of her son, Squire Sullen," and who besides is the gullible benefactress of the whole parish, has passed into a proverb.

BEE, see **LIFE OF THE.**

BEES, BRAMBLE AND OTHERS, see **MASON-BEES.**

BEES, THE MASON, see **MASON-BEES.**

BEGGAR'S OPERA, THE, by John Gay, was first played in 1728, exciting "a tempest of laughter." Dean Swift, upon whose suggestion this "Newgate pastoral" was written, declared that "'The Beggar's Opera' hath knocked down Gulliver." The object of the play was to satirize the predatory habits of "polite" society in thief-infested London, and incidentally to hold up to ridicule Italian opera. The chief characters are thieves and bandits. Captain Macheath, the hero, is the leader of a gang of highwaymen. A handsome, bold-faced ruffian, "game" to the last, he is loved by the ladies and feared by all but his friends — with whom he shares his booty. Peachum is the "respectable" patron of the gang, and the receiver of stolen goods. Though eloquently indignant when his honor is impeached, he betrays his confederates from self-interest. Macheath is married to Polly Peachum, a pretty girl, who really loves her husband. She remains constant under many vicissitudes, despite the influence of her mother, whose recommendation to Polly to be "somewhat nice in her deviations from virtue" will sufficiently indicate her character. Having one wife does not deter Macheath from engaging to marry others, but his laxity causes him much trouble. Being betrayed, he is lodged in Newgate gaol. His escape, recapture, trial, condemnation to death, and reprieve, form the leading episodes in his dashing career. After his reprieve he makes tardy acknowledgment of Polly as his wife, and promises to remain constant to her for the future. Polly is one of the most interesting of dramatic characters, at least three actresses having attained matrimonial peerages through artistic interpretation of the part. Gay's language often conforms to the coarse taste and low standards of his time; and the opera, still occasionally sung, now appears in expurgated form. Its best-known piece is Macheath's famous song when two of his inamoratas beset him at once —

> "How happy could I be with either
> Were t'other dear charmer away!"

BEGINNERS OF A NATION, THE. 'A history of the source and rise of the earliest English settlements in America, with special reference to the life and character of the people.' By Edward Eggleston (1896). This is the first volume of a proposed History of the United States, on the lines set forth by Mr. Eggleston in the sub-title quoted above. The volume is fully and carefully treated in the LIBRARY, under 'Eggleston.'

BEGINNINGS OF NEW ENGLAND, THE, by John Fiske (1889). The occasion and manner of this book, in the author's series of American History volumes, are indicated in a few sentences of the preface: —

"In this sketch of the circumstances which attended the settlement of New

England, I have purposely omitted many details which in a formal history of that period would need to be included. It has been my aim to give the outline of such a narrative as to indicate the principles at work in the history of New England down to the Revolution of 1689. . . . In forming historical judgments, a great deal depends upon our perspective. Out of the very imperfect human nature which is so slowly and painfully casting off the original sin of its inheritance from primeval savagery, it is scarcely possible in any age to get a result which will look quite satisfactory to the man of a riper and more enlightened age. Fortunately we can learn something from the stumblings of our forefathers; and a good many things seem quite clear to us to-day, which two centuries ago were only beginning to be dimly discerned by a few of the keenest and boldest spirits. The faults of the Puritan theocracy, which found its most complete development in Massachusetts, are so glaring that it is idle to seek to palliate them or to explain them away. But if we would really understand what was going on in the Puritan world of the seventeenth century, and how a better state of things has grown out of it, we must endeavor to distinguish and define the elements of wholesome strength in that theocracy, no less than its elements of crudity and weakness."

In the scientific spirit, which seeks the truth only and never the buttressing of any theory, yet with the largest liberality of judgment, the historian illustrates the upward trend of mankind from its earlier low estate. His philosophic bent appears most lucidly expressed in the first chapter, where the Roman idea of nation-making is contrasted with the English idea; the Roman conquest, with incorporation but without representation, with the English conquest, which always meant incorporation with representation. Then follow a description of the Puritan exodus, and the planting of New England, with comments on its larger meanings, a picture of the New England confederacy; the scenes of King Philip's lurid war, and the story of the tyranny of Andros, — James the Second's despotic viceroy, — which began the political troubles between the New England and the Old, that ended only with American independence. This volume, as will be inferred, is among the most interesting and suggestive of Mr. Fiske's many monographs.

BEGUM'S DAUGHTER, THE, by Edwin Lassetter Bynner (1890), is a tale of Dutch New York when Sir Edmund Andros was royal governor of New England.

The chief figures are Jacob Leisler and his family; the Van Cortlandts; and Dr. Staats, with his wife and daughter. This daughter, Catalina, child of a Dutch physician and an East-Indian mother (the Begum), combines the characteristics of both parents. She is the best friend of Hester Leisler, who is betrothed — against her father's will — to Steenie Van Cortlandt. When Leisler succeeds in overthrowing the royal governor, he forbids Hester's intercourse with Steenie, whose father is of the governor's party. Hester is defiant; but her sister Mary is forced by her father to marry Milborne, one of his supporters, though her heart is with Abram Gouverneur, a young Huguenot. Leisler tries to marry Hester to Barent Rhynders, a junker from Albany, whose people are of use to him, but she refuses; and before her father can press the point, matters of graver importance claim his entire attention, — he is sentenced to death as a traitor. After his execution, Hester still refuses to marry the patient Steenie, until she has cleared her father's reputation; and she finally dismisses him and becomes betrothed to Barent Rhynders, after her widowed sister Mary has wedded her first love, Gouverneur. Steenie lays his heart at the feet of the capricious Catalina, who refuses him because she thinks him in love with Hester. She presently accepts him, however; and when he reminds her of their former meeting, saying,

"But you told me — " she interrupts, blushing, "A wicked lie!" This scene closes one of the quaintest stories in the large number of tales that depict colonial New York. The student finds in it nothing with which to quarrel; and the lover of fiction enjoys it all.

BELINDA, by Maria Edgeworth (1801). Belinda Portman, the charming niece of Mrs. Stanhope, goes to spend the winter in London with Lady Delacour, a brilliant and fashionable woman; at her house she meets Clarence Hervey for the first time. He admires Belinda and she likes him, but mutual distrust serves to keep them apart. Belinda is greatly beloved in the household; and her influence almost succeeds in bringing about a reconciliation between Lady Delacour and her dissipated husband, when her Ladyship becomes most unreasonably jealous, and Belinda is forced to seek refuge with her friends the Percivals. While there, Mr. Vincent, a young Creole, falls violently in love with her; but the old friendship with Lady Delacour is re-established, and Belinda returns without having bound herself to him. Believing that Clarence Hervey's affections are already engaged, she would have married Mr. Vincent had she not discovered his taste for gaming. Clarence is deeply in love with Belinda, but feels obliged to marry Virginia St. Pierre, whom he had educated to be his wife. Fortunately she loves another. The story ends happily with the reconciliation of the Delacours, and the marriage of Clarence Hervey and Belinda.

BELL OF ST. PAUL'S, THE, by Sir Walter Besant (1889), is a romance covering in actual development only three months, but going back twenty years or more for a beginning. Lawrence Waller, a typical hero of romance, a young, handsome, rich Australian, comes to London and takes up his residence at Bank Side, in the house of Lucius Cottle. Although they are not aware of the fact, Cottle and his family are cousins to Lawrence's mother; whose husband, an unsuccessful London boat-builder, having emigrated to Australia, has become after thirty years premier of that colony. On the night of his arrival the young Australian sees two lovely girls rowing out of the sunset, — Althea Indagine, and Cottle's younger daughter Cassie. Althea is the daughter of an unsuccessful and embittered poet, with whom the girl leads a hermit life, seeing no one but the Cottle family and an adopted cousin, Oliver, — whom twenty years before, her uncle Dr. Luttrell had bought from his grandmother for £5, intending to see how far education, kindness, and refined association could eradicate the brutish tendencies in a gipsy child of the worst type. The boy, having become an eminent chemist, displays when opportunity offers the worst characteristics of his race. Lawrence falls in love with Althea; and Oliver Luttrell appears as his rival, having already, unknown to Althea, trifled with the affections of her friend Cassie. In the end Oliver is exposed as a forger, a discovery which deeply pains his foster-father. Like a fairy prince Lawrence comes to the assistance of all his relatives, revealing himself at the most dramatic moment, and shipping most of them to Australia, where there is room for all. The unhappy poet, too, decides to emigrate.

BELOVED VAGABOND, THE, by William J. Locke (1906). This is the story of Paragot, the Beloved Vagabond, told by his adopted son, whom he had picked up from among the unwashed urchins of London and transplanted to his Bohemian quarters which were as Paradise to the neglected boy. Amid untidy surroundings Paragot reigns a king of philosophers instructing his pupil, whom he christens Anti-

cot, in art, literature, and the humanities, and enlightening the frequenters of "The Lotus Club" with his droll wit and philosophic lore. Later, the pair set out for a tour of Europe and travel from place to place picking up general information and performing odd jobs. They fall in with Blanquette, a friendless country girl, and a stray dog, who are by Paragot annexed to his wandering household. Paragot for a time exercises his skill as a violinist and they practice the rôles of traveling musicians, the girl playing the zither and the boy the tamborine. Chance brings together the "Beloved Vagabond" and his early love Joanna, who has become Countess de Verneuil, and from whom he was separated by the treachery of the man she later married. She recognizes her old lover and during her husband's illness summons him to her aid. After the Count's death the truth regarding his treachery is revealed to the Countess who recalls the still adoring Paragot and renews their previous engagement believing that they can resume the old relations at the point where they were broken off thirteen years before. But the result is an absolute failure. Paragot gives up his Bohemian habits and tries to adapt himself to the conventional standard sweetly set by his adored Joanna; he dresses in prescribed garb and meekly endeavors to become as are the others in a placid English country town. Gradually the couple begin to realize that they have changed irrevocably in the intervening years. Paragot, unable longer to endure the strain, rushes off without a word and turns up in a state of blissful hilarity at a Bohemian resort in Paris, where he is captured and brought home to his old lodgings by his adopted son and the faithful Blanquette, who worships the ground he walks on. Paragot returns with rejoicing to his free and easy methods of existence and realizing the futility of restoring his old ideal world turns to that of commonplace reality; he marries the devoted Blanquette and goes to live on a small farm. Here the reader takes final leave of him as he is visited by his protégé who has become a successful artist, thanks to his adopted father's training. Paragot has at last attained the happiness he sought for, in cultivating the soil and resting content in the ministrations of his cheerful wife while he views with pride the growth of his infant son.

BEN HUR: A TALE OF THE CHRIST, by Lew Wallace (1880). The scene of this extremely popular story is laid in the East, principally in Jerusalem, just after the Christian era. The first part is introductory, and details the coming of the three wise men, Melchior, Kaspar, and Balthasar, to worship the Babe born in the manger at Bethlehem. Some fifteen years later the hero of the tale, Judah Ben Hur, a young lad, the head of a rich and noble family, is living in Jerusalem, with his widowed mother and little sister to whom he is devotedly attached. When Valerius Gratus, the new Roman governor, arrives in state, and the brother and sister go up on the roof to see the great procession pass, Judah accidentally dislodges a tile which fells the governor to the ground. Judah is accused of intended murder; his (till then) lifelong friend Messala, a Roman noble, accuses him of treasonable sentiments; his property is confiscated, and he is sent to the galleys for life. In the course of the narrative, which involves many exciting adventures of the hero, John the Baptist and Jesus of Nazareth are introduced, and Ben Hur is converted to the Christian faith through the miracles of our Lord.

This book is one of the most successful examples of modern romantic fiction. It displays great familiarity with Oriental customs and habits of mind, good constructive ability, and vivid powers of description. The story of the Sea Fight, for example, and of the Chariot Race (quoted in the LIBRARY), are admirably vivid and exciting episodes.

BEOWULF, an old English epic poem of unknown author and uncertain date, probably composed from earlier heroic lays, about 650 A.D., by a Christian poet, familiar with court life. As the scene and characters of the poem are entirely Scandinavian it is inferred that the material was brought over by the Angles when they settled in Britain or that the author obtained it by a visit to Scandinavia. Beowulf gives a representative picture of the courts of Germanic kings at a stage of society not dissimilar to the heroic age of Greece; and in its dignity, warlike ideals, and literary form is not incomparable to the Homeric poems. Each represents the point of development at which the rudely improvised lay of the bard is passing into the finished epic — though in Beowulf the transition is less complete. Popular superstition is the basis of the story. Heorot, the palace of Hrothgar, King of the Danes, is visited nightly by a monster named Grendel, who devours the king's thanes as they sleep. Beowulf, the nephew of Hygelac, King of the Geats, a tribe in Southern Sweden (or, according to some scholars, the Jutes), comes across the sea with fourteen followers to free the Danes from this scourge. After a cordial welcome by Hrothgar and his court the visitors are left alone in the hall for the night. As they sleep, the monster Grendel enters, and devours one of the Geats. Though invulnerable to weapons Grendel is seized by Beowulf and held in a mighty grip from which he breaks away only with the loss of his arm, and flees to his cavern beneath a lake to die. Great are the rejoicings in Heorot. The minstrels sing heroic lays to honor Beowulf and the king loads him with gifts. But another monster, Grendel's mother, still lives and comes to the hall that night to avenge her son's death. The followers of Hrothgar are now sleeping there, and one of them, Æschere, she carries off and devours. Beowulf pursues her to the depths of the gloomy lake, where she grapples with him and drags him into the cavern beneath the water. A desperate struggle ensues, in which after Beowulf's sword has failed and he has been flung to the ground and almost killed by her dagger, he slays the monster with an enchanted sword, found in the cavern. He then decapitates the lifeless Grendel and returns with his head to the shore. He is again thanked by Hrothgar, and after many ceremonious speeches returns to the palace of Hygelac, where his narration of his exploits gives occasion for another picture of court life. A long interval ensues, in the course of which Hygelac and his son Heardred are successively killed in battle, leaving the kingdom to Beowulf, who rules well for fifty years. Then a dragon with fiery breath devastates the kingdom. Beowulf with twelve followers goes out to kill it. Sorely wounded and deserted by all his comrades but one, he finally slays the dragon, but at the cost of his own life. His body is burned by the Geats on a funeral pure and the ashes are enclosed in a barrow.

The poem contains many references to other Scandinavian saga heroes, and at least one historical personage, Hygelac, who has been conclusively identified with a chieftain, Chochilaicus, who was slain during a raid upon the Franks and Frisians, about 515 A.D. Beowulf may also have been an actual person but has affiliations with the heroes of popular story and with certain Scandinavian deities.

BERRY, MISS, EXTRACTS OF THE JOURNALS AND CORRESPONDENCE OF. Edited by Lady Theresa Lewis. These interesting records cover the long period, 1783-1852,—say from the American Revolution to the Crimean War. They were edited by Lady Lewis at Miss Berry's request, and were published in three volumes in 1865.

Miss Mary Berry was born in 1763, and was brought up with her younger sister Agnes. Neither of the two was robust, and a large part of their lives was spent

traveling on the Continent in search of health. While young girls the Misses Berry became acquainted with Horace Walpole, afterwards Lord Orford, and the friendship then begun ended only with his death in 1797. The lonely old man was charmed with their good sense and simplicity, and his intercourse and correspondence with them comforted his declining years. He bequeathed his papers to Miss Berry, who edited and published them, as well as the letters of his friend Madame du Deffand. She also wrote some original works, the most important being 'A Comparative View of Social Life in England and in France,' in which she strongly advocated a better understanding between the two countries. She devoted herself to the serious study of events and character, and lived with her sister in modest retirement. They were long the centre of a little coterie of choice spirits, and both died in 1852, beloved and lamented by the children and grandchildren of their early friends.

The extracts from the journals are chiefly descriptive of Miss Berry's travels, and are valuable as pictures of manners and customs that have changed, and of modes of travel long obsolete. But the main interest attaches to her account of the people she met, among whom were Scott, Byron, Louis Philippe, and the Duke of Wellington. She was an intimate friend of Princess Charlotte; and one of the most important papers in the collection is Lady Lindsay's journal of the trial of Queen Caroline, written expressly for Miss Berry.

The correspondence is even more interesting than the journals, and contains many of Horace Walpole's letters hitherto unpublished. They touch lightly on political and social topics, and show his genial nature and brilliant style, as well as his unaffected devotion to the young ladies. We find several letters from Joanna Baillie and from Madame de Staël, who were both warm personal friends of Miss Berry. There are also cordial letters from Canova, Lord Jeffrey, Sydney Smith, and other celebrities. The reader owes a debt of gratitude to Miss Berry for preserving these interesting and valuable papers, and to Lady Lewis for her careful and sympathetic editorship.

BESIDE THE BONNIE BRIAR BUSH (1894), by Ian Maclaren (the Rev. Dr. John Watson), delineates Scottish character and life among the lowly. It consists of short sketches with no attempt at plot, but interest attaches to the well-drawn characters. Domsie, the schoolmaster, bent on having Drumtochty fitly represented by "a lad o' pairts" in the University; Drumsheugh, with a tender love-sorrow, and a fine passion for concealing from his left hand the generous deeds of his right; the Rev. Dr. Davidson, long the beloved minister at Drumtochty; Burnbræ, with apt comments upon men and events; Marget Howe, whose mother heart still beats warm even after her Geordie's death; "Posty," the mail carrier; and Dr. Weelum Maclure, going through field and flood at the call of duty, — these with many others are drawn with a quaint intermingling of pathos and humor. The church life of rural Scotland affords a rich field for the powers of the author.

BÊTE HUMAINE, LA, see **ROUGON-MACQUART.**

BETROTHED, THE, ('I Promessi Sposi') by Alessandro Manzoni. 'A Milanese story of the 17th century. Discovered and Retold by Alessandro Manzoni. Milan, 1825–26. Paris, 1827,' is the title of a book which, the author's only romance, sufficed to give him a European reputation. The purity and nobility of his life and the spiritual tone of his writing make him the fit companion of his compatriot Mazzini in morals and politics. He wrote little, but all was from his heart and

bespoke the real man. Skeptical in early life, and marrying a Protestant woman, she in restoring him to the Christian church herself became Roman Catholic, and their union was one of both heart and faith. It was under these influences, and amid the religious and political reaction which followed the death of Napoleon I., that Manzoni — who had already become famous through his 'Sacred Hymns,' and his tragedies the 'Adelchi' and 'Carmagnola,' both relating to remote periods of the past — now produced a colossal romance which combined in one narrative a complete picture of Italian life. The scene of the story is laid within the country around Milan, and the plot concerns only the troubled and impeded but at last happily liberated course of true love between the humble peasant Renzo and his already betrothed Lucia, the village maiden, for whom Don Rodrigo, the chief of a band of outlaws, has laid his snares. On this simple scheme the author manages to introduce a graphic picture of the Italian robber-baron life, as represented by the outlawed but law-defying Don Rodrigo and his retainers; of various phases of the clerical and monastic life, as represented by the craven village curate Abbondio, the heroic priest Cristoforo, and the gentle and magnanimous Cardinal Borromeo; of a devastating plague in all its terrors and demoralizing power, as witnessed by the lover in searching the great city and the lazaretto for his beloved; of the "monatti," the horrible band of buriers of the dead; of the calming and restoring influence of the Church in bringing order out of tumult, the wicked to punishment, and virtue to its reward. The story is like a heritage of Boccaccio, Defoe, and Walter Scott, in a single superb panorama of which Salvator Rosa might have been the painter. The religious motive of the book is sincere but not exaggerated, and never runs to fanaticism. Its original publication was in three volumes, and occupied two years, 1825–26, during which time it awakened a wide interest in European circles; and having been soon translated into all modern languages, it has become probably the best known of all Italian romances to foreign readers.

BETTY ALDEN, by Jane G. Austin. When 'Betty Alden' appeared in 1891, it was at once received as among the best of Mrs. Austin's historical novels. Betty was the daughter of John Alden and Priscilla; and from the fact that she was the first girl born among the Plymouth Pilgrims, her career has an especial interest for readers of history. Yet although Betty gives her name to the book, she is not the heroine. The story opens when she is about four years old, and continues until after her marriage with William Pabodie, — critical years in the history of the Plymouth colony, whose events are skillfully woven into the narrative, and whose great men — Winslow, and Bradford, and the doughty Miles Standish, with Dr. Fuller, and the Howlands, and John Alden himself — appear and reappear, with Barbara Bradford and Priscilla, and the pure, fragile Lora Standish, whose early death causes her father such sorrow. In sharp contrast with the upright Pilgrims stand out Sir Christopher Gardiner, the *soi-disant* knight of the Holy Sepulchre, with his fine clothes and light morals; Oldham and Lyford, with their treacherous reports to the Adventurers; and other outsiders, who were thorns in the flesh of the Pilgrims. Mrs. Austin is accurate as well as picturesque in her descriptions of the merrymakings and feasts of the time, and of the everyday life of these first settlers.

BEVERLY OF GRAUSTARK, by George Barr McCutcheon (1904). This is a sequel to the story entitled Graustark, and gives the reader a further glimpse of the romantic adventurer Grenfall Lorry and his lovely wife, the Princess Yetive. When the story opens they are living in Washington but are called suddenly back to Grau-

stark by the news that political troubles have broken out there. Prince Gabriel, who was the villain of the previous volume, has escaped from prison where he has been confined and has wrested the throne of Dansbergen from his step-brother, Prince Dantan. In consequence war is eminent and Graustark is likely to be involved. While in Washington the Princess Yetive has become greatly attached to a charming American girl named Beverly Calhoun and invites her to visit her at the royal palace. Beverly, who is ready for adventure, starts from St. Petersburg in the company of a negro maid-servant to make the journey by coach to Graustark. She is provided with an escort as she is to pass through a rough and dangerous country, but is deserted by her false protector who mistakes her for the Princess Yetive, and is left in a most dangerous position. She is rescued from this predicament by a band of goat-hunters, headed by a chief named Baldos, who also takes her for the princess but who protects her until she reaches her destination. Baldos, who has been seriously injured in saving Beverly from the attack of a wild beast, is put into a hospital by her, and while he is convalescing she persuades the princess to make him one of the palace guards. Beverly and Yetive conspire to keep up the illusion that the former is the princess of Graustark, but though they lay their plans very cleverly, Baldos sees through their deception. He does not let them know, however, that he has discovered the conspiracy and plays his part without committing himself. His manners and bearing, which are so far above his position, baffle the princess and her household and they endeavor to solve the mystery. Beverly finds herself becoming deeply in love with her unknown hero and after having tried in vain to conquer her feelings agrees to marry him and share his humble lot. After a series of thrilling adventures Gabriel is captured and the real identity of Baldos is revealed, as he acknowledges himself to be the dethroned Prince Dantan.

BEWICK, THOMAS, AND HIS PUPILS, by Austin Dobson (1884). This informal biography, in the poet's charmingly familiar style, is further enlivened by extracts from the great engraver's autobiography, prepared for his daughter, and in its descriptions of nature almost striking the note of English poetry. Born in 1753, when the art of wood-engraving was at its lowest ebb, Bewick falsified the saying of Horace Walpole that the world would "scarcely be persuaded to return to wooden cuts." It would be easy to draw a parallel between this son of a Northumberland farmer and his contemporary the Japanese Hokusai. Both were pioneers, indefatigable workers, lovers of nature from early childhood, acute observers of all objects, and artists whose best work is unrivaled, though their field lay in the prints displayed in the homes of the people. Both the efforts and the escapades of the English lad are spicy reading. He had never heard of the word *drawing*, and knew no other paintings than the King's Arms in Ovingham Church, and a few public signs. Without patterns, and for coloring having recourse to brambleberry juice, he went directly to the birds and beasts of the fields for his subjects. He covered the margins of his books, then the gravestones of Ovingham Church and the floor of its porch; then the flags and hearth of Cherryburn, the farm-house where he was born. Soon the neighbors' walls were ornamented with his rude productions, at a cheap rate. He was always angling, and knew the history and character of wild and domestic animals; but did not become so absorbed in them as to ignore the villagers, their Christmas festivities and other features of their life. After serving his apprenticeship to an engraver in Newcastle, he went to London; but pined for the country, and though he abhorred war, said that he would

rather enlist than remain. He opened a shop in Newcastle, where for nearly fifty years he carried on his work. His serious work begins with his illustrations to a work called 'Select Fables.' His cut for 'Poor Honest Puss' is worthy of a Landseer in little. Bewick considered his Chillingham Bull, drawn with difficulty from the living model, his masterpiece; and its rarity, owing to the accidental destruction of the original block, enhances its value. But he reached his high-water mark in birds. We see them as he saw them, — alive; for he had an eye-memory like that of Hogarth. One of the last things he ever did was to prepare a picture and a biography, in some seven hundred words, of a broken-down horse, dedicating the work to the Society for the Prevention of Cruelty to Animals. This forerunner of 'Black Beauty' was entitled 'Waiting for Death.' His own death occurred in 1828, before the head of the old horse had been entirely engraved. Among many delightful passages, this life contains an interesting account of the visit that the naturalist Audubon paid him in 1827. Although Bewick was responsible for the revival of wood engraving, he had no "school" in the conventional sense. Mr. Dobson explains the marked differences between Bewick's method and that of Dürer and Holbein, and credits him with several inventions.

BEYOND THE PALE, by B. M. Croker (1897). The scene of this story is laid in Munster, Ireland. The heroine is Geraldine O'Bierne, better known as Galloping Jerry, the last representative of an old and ruined race. At her father's death, the great estate of Carrig is seized by the mortgage-holders; and her mother, a penniless and silly beauty, marries Matt Scully, a neighboring horse-dealer, — a match so far beneath her that the indignant county cuts her altogether. Scully despises his stepdaughter till he discovers that she can ride with judgment and dauntless courage; whereupon he takes her from school, and sets her to breaking his horses. Her mother being dead, she is bullied and abused by him and his niece Tilly, a vulgar slattern; pursued by Casey Walsh, jockey and blackleg; cut by the county, and adored by the peasantry. The Irish pride of race is the main element of interest. The story is bright, original, and very well told; while two or three character-studies of Irish peasants are portraitures that deserve to live with Miss Edgeworth's.

BHAGAVADGITA, see **SACRED BOOKS OF THE EAST.**

BIBLE, THE; 'that is the holy Scripture of the Olde and Newe Testament, faithfully & truly translated out of Douche and Latyn into Englishe (1535).' The first complete English Bible, being the earliest translation of the whole Bible into English. The Psalms of this translation are still used in the Book of Common Prayer and much of the rare quality of our most familiar version is due to Coverdale. Born in Yorkshire in 1488, and educated at Cambridge, Miles Coverdale was able to contribute to English popular literature a version of the Bible "translated out of Dutch and Latin," before a translation from the original tongues had been attempted. He superintended also the bringing out in 1539 of the first 'Great Bible'; and the next year edited the second 'Great Bible,' known also as 'Crammer's Bible.' He is supposed to have assisted in the preparation of the 'Geneva Bible' (1560), which was the favorite Puritan Bible, both in England and in New England.

BIBLE, see also **THE INDIAN BIBLE:** also **APOCRYPHAL GOSPELS** and articles on the **OLD TESTAMENT** and **NEW TESTAMENT** in the LIBRARY.

BIBLE, THE POLYCHROME. A new translation of the Scriptures from a revised text, by eminent Biblical scholars of Europe and America; Professor Paul Haupt, Johns Hopkins University, editor, with the assistance in America of Dr. Horace Howard Furness. The special scheme of this great work is its use of color backgrounds upon which to print the various passages by different writers which have been made up into one work, as Isaiah or the Psalms. It is based on the general conviction of Biblical scholars that only good can come from making perfectly clear to the public the full results of modern critical research. The Revised Version is considered by the projectors of the Polychrome an unsatisfactory compromise, in that it fails to show the results of modern research, either in its text of the original or in its translation. In particular it does not show the exact facts of the Hebrew originals; where in many cases a book is made up by fitting together parts of two or three writings, differing in character, authorship, and date. The Polychrome device to show these facts is that of printing what is of one writer on the white paper, what is of a second writer on a color impressed on the page over just space enough for the passage, and so with a third, or more. Each has his color, and the reader easily follows the respective writers. In the translation a marked change is effected by the use of modern literary English, in place of Biblical English, which does not faithfully show the true meaning. In the texts followed and the translation adopted, the general agreement of Biblical scholars is represented. In the preparations made for its execution, and the plans for a collaboration of eminent specialists throughout the world, the work is perhaps the greatest yet attempted in the field of Biblical scholarship. Its translators especially represent the best scholarship of America, England, and Continental Europe. A corresponding Polychrome edition of the Hebrew text, edited by eminent Hebraists under Professor Haupt's direction, was issued in advance of the English version.

BIBLE IN SPAIN, THE, by George Borrow, was published in 1843. It is an account of the author's five-years' residence in Spain as an agent of the English Bible Society. In the preface he thus explains his book: —

"Many things, it is true, will be found in the following volumes, which have little connection with religion or religious enterprise; I offer, however, no apology for introducing them. I was, as I may say, from first to last adrift in Spain, the land of old renown, the land of wonder and mystery, with better opportunities of becoming acquainted with its strange secrets and peculiarities than perhaps ever yet were afforded to any individual, certainly to a foreigner; and if in many instances I have introduced scenes and characters perhaps unprecedented in a work of this description, I have only to observe that during my sojourn in Spain I was so unavoidably mixed up with such, that I could scarcely have given a faithful narrative of what befell me had I not brought them forward in the manner I have done."

'The Bible in Spain' is therefore a fascinating story of adventure and picturesque life in a land where, to the writer at least, the unusual predominates. As a reviewer wrote of the book at the time of its publication, 'We are frequently reminded of Gil Blas in the narratives of this pious, single-hearted man.' Borrow's work is unique in the annals of missionary literature.

BIBLE LANDS, Recent Research in: Its Progress and Results. Edited by Hermann V. Hilprecht (1897). A work of definitive and comprehensive excellence presenting in eight chapters, by as many writers of high authority, the best new know-

ledge of the fruits of Oriental exploration throwing light on the Bible. It grew out of a series of articles prepared by leading American and European specialists for the Sunday-School Times; and it thus carries an attestation which will commend it to readers who desire a trustworthy account of the recent most remarkable expansion of knowledge concerning Palestine, Babylonia, Egypt, and Arabia, in respect of their history previous to and during the "Mosaic" period. As some of the art objects pictured in the illustrations are of date 4000 B.C., it will be seen that the recovery of a time long before Abraham's opens to view pages of the story of mankind of extreme interest and significance. The new light thus thrown upon the ancient East shows how "Ur of the Chaldees" was, to older cities near the head of the Persian Gulf, a new mart of trade and seat of culture, such as Chicago is to New York; and how Abraham in going to Palestine went to the Far West of that Oriental world, where the east coast of the Mediterranean was to the world of culture what the American Pacific coast is to-day. It was Abraham who thus first acted on the advice, "Young man, Go West." The date of his defensive expedition related in Genesis xiv. is now definitely fixed by Babylonian inscriptions at about 2250 B.C.; and the invasion he repelled is found to have been in pursuance of aims on which the kings of Babylonia are known to have acted as early as 3800 B.C., or fully 1500 years before Abraham.

BIGLOW PAPERS, THE, by James Russell Lowell, a series of political satire, in alternating prose and verse. The first series, relating to the war between the United States and Mexico, appeared in various journals from 1846 to 1848 and was published in the latter year in book form. Lowell believed the Mexican war a device of the Southern states to increase the extent of slave-holding territory and vehemently opposed it. For the expression of his views he created three typical Yankee characters: the Reverend Homer Wilbur, a New England country parson, scholar, and antiquarian, whose stilted and pedantic introductions to the verses serve as a medium for conveying Lowell's more serious moods; Hosea Biglow, a down-east farmer, whose shrewdness, common sense, and zeal for liberty find congenial expression in racy Yankee dialect both prose and verse; and Birdofredum Sawin, a rascally fellow-villager of Biglow's, who enlists for the Mexican war, becomes a convert to slavery and later to secession, and writes from the South epistles full of uproarious adventure and absurd arguments in favor of the cause he has adopted. This first series voices Lowell's hatred of a war which he considered un-Christian and of those Northern Whigs who supported it in order to gain political power. Few political invectives are more withering than Hosea Biglow's first poem, attacking the recruiting agents and the editorial supporters of the war; and the famous third poem, 'What Mr. Robinson Thinks,' with its stinging sarcasm and catchy metre, is not easily matched in the annals of satire. 'The Pious Editor's Creed' is worthy of Burns as an ironical presentation of hypocrisy. 'I du believe in Freedom's cause. . . . But libbaty's a kind of thing that don't agree with niggers.'

The second series of Biglow papers appeared in the Atlantic Monthly from 1862 to 1866 and was published in book form in 1867. The Civil War had induced Lowell to revive the literary figures created in an earlier crisis, and he handles these characters with the old brilliance and power. Of particular interest are the comments of Wilbur and Biglow on the Trent Affair which constitute the second paper, entitled 'Mason and Slidell: a Yankee Idyll.' In a dignified prose introduction, a vernacular dialogue in heroic couplets between Concord Bridge and Bunker Hill Monument (suggested by Burns's 'Brigs o' Ayr'), and a homely epistle from Jonathan

to John, Lowell expresses his indignation at England's sympathy for the Confederacy, her supercilious attitude toward the North, and her resentment at an act of seizure similar to that which she had herself defended in 1812; he approves, however, the action of Lincoln in giving up the captured Confederate commissioners, and prophesies a future understanding between Great Britain and the Union. Birdofredum Sawin excites ridicule by his long epistles descriptive of his settlement and marriage in the South and his conversion to slavery and separation from the Union. Biglow's imaginary message to the Confederate Congress by Jefferson Davis illustrates the growing encouragement of the North at the weakening of Southern credit and morale. In the closing papers there are some attractive pictures of New England scenery and some fine prophecies of peace and reconstruction. The book is a brilliant and witty embodiment of the best abolitionist and unionist sentiment. The often ponderous but genuine and earnest zeal of the Reverend Homer Wilbur, the vigorous native wit and humor of Hosea Biglow, whose dialect, a spontaneous development of the race and soil, was deliberately chosen by Lowell as a source of life and freshness in diction, and the characteristically American exaggeration and caricature of Birdofredum Sawin are merely different phases of Lowell's attitude and temper. Many of the political allusions are obscure to the modern reader but the general drift of the satire is easy to follow and its effectiveness is unquestionable.

BIMBI: STORIES FOR CHILDREN (1882). Ouida has done nothing so perfectly as her stories of child-life. In 'Bimbi' we see her at her best. The stories are simply but charmingly told, and show a wonderfully intimate sympathy with children. The characters are mostly little peasants, sweet, natural, and thoughtful, filled with a love of beauty and of old legends, and touched with the simple spontaneous heroism that is possible only to a child.

'Hirschvogel,' which opens the volume, is the story of a German boy's romantic attachment for a beautiful porcelain stove, made by the great master Hirschvogel. August's father having sold the stove, the child secretes himself in it, and after a terrible journey of three days is found inside by the young king who has bought it; and who, pleased with the child's devotion, allows him to stay with his beloved Hirschvogel and receive an artist's education.

'Moufflou' takes its name from a clever poodle, which Lolo, his little lame master, had taught to do many tricks. Lolo's mother having sold the dog while he was away, the child takes the loss so much to heart that he becomes ill, and is saved from death only by the opportune arrival of Moufflou, who has escaped and walked many miles to find his little master.

Findelkind is a boy whose whole life is saddened because some twin lambs from his flock stray, and are frozen to death, while he is away upon a quest for money with which to found a monastery.

The Little Earl who gives his name to the last story in the book learns early the lesson that "It is the title they give me and the money I have got that make people so good to me. When I am only *me* you see what it is."

'In the Apple Country' relates how a young Englishman receives into his home Gemma, a hot-tempered, warm-hearted little Italian girl, with her grandfather and brother, who have been arrested for strolling. And when Gemma has grown into a beautiful girl, impulsive still, but sweet and gentle, she consents to give up forever the grapes and oranges of Italy to live in the "Apple Country," as Philip Corey's wife.

Perhaps the most charming of the stories is 'The Child of Urbino.' Two friends of the child Rafaelle — Luca, a noble youth, and his sweetheart Pacifica, a gentle maiden — are in great trouble. Pacifica's father, a great artist, has promised his daughter's hand to the painter winning in a contest to be decided by the duke, and Luca could paint but ill. On the day of the decision the duke and all present gaze in wonder upon one piece, which is found to be the work of the seven-year-old child Rafaelle. Modestly and quietly the child claims Pacifica, takes her hand and places it in Luca's. They tell Luca that an angel has come down for him. "But Luca heard not: he was still kneeling at the feet of Rafaelle, where the world has knelt ever since."

BIOGRAPHIA LITERARIA, a loosely-knit series of chapters, autobiographical, philosophical, and critical, by Samuel Taylor Coleridge, published in 1817. In the more philosophical chapters Coleridge explains his distinction between fancy and imagination and shows its relation to the views of Kant and other idealists. In chapters xiv. to xxii. he presents an extremely valuable examination and criticism of the poetical theories of Wordsworth as expressed in his Preface to the 'Lyrical Ballads' (1800). To the first edition of this famous collection Coleridge had contributed 'The Ancient Mariner.' He had been in close association with Wordsworth at the time when the book was planned and had discussed that plan with him. While warmly praising Wordsworth's power of investing common objects and scenes with an atmosphere of wonder he took exception to his dicta that the language of poetry should as far as possible be identical with that of common life and that there is no essential difference between the language of prose and that of poetry. He points out that poetry, being idealistic in its aims, must express concepts for which there are no words in ordinary conversation, that Wordsworth himself frequently uses in his poetry language utterly removed from that of humble, uneducated people, and that metre, by its emotional effect, differentiates poetry from prose. This admirable critique forms a salutary corrective to the excesses of Wordsworth's theory and brings out with sympathetic and appreciative insight the poetic beauties of his practice. It also enriched English criticism by some very important principles and judgments.

BIRCH DENE, by William Westall (1891). The scene of this sombre story is laid in London and the North of England, the England of George IV. and the landed proprietor. A young gentlewoman, wife of an officer, comes up to London with her child, to meet her husband, on his return from extended foreign service. He does not arrive, and she can hear no news of him. Friendless and alone, she falls into dire want; and finally, one stormy day, snatches a little cloak hanging outside a shop, for her shivering boy. She is immediately seized and brought to trial. In the criminal code of that day, stealing an article valued at five shillings or more was one among one hundred and fifty capital crimes; and the poor woman is sentenced to be hanged, a fate she escapes by dropping dead in the dock. Stricken with brain fever after the trial, the poor little lad, Robin, cannot remember his father's name, which his mother had carefully concealed, nor where he was born. He is sheltered and brought up by a kindly old bookseller; but on the death of his benefactor, when no will is found, the little property passes to a nephew, a miserly undertaker. To get rid of Robin, now aged nineteen, he apprentices him to a cotton-spinner in the Lancashire village of Birch Dene. The interest of the story lies in its graphic portraiture of the English industrial life of the early part of the century,

in its study of artisan character, its clever invention of incident and plot, and its humane spirit.

BIRD, THE ('L'Oiseau'), by Jules Michelet. In the year 1855 the eminent historian took up the study of natural science, as a relief from the too great strain of continued observation of the course of human events; and in three volumes, of which 'L'Oiseau' is one, he treated of non-human nature in a manner sympathetic and stimulating, but thoroughly imbued with his peculiar ethical and scientific theories. These works partook of the exceeding popularity which had met his studies in human history; and naturally, for they had all the charm of style, the grace and color and poetic feeling, which belonged to Michelet, together with the interest of an entirely novel attitude toward the subject presented.

'L'Oiseau' is less a treatise on ornithology than a biography of the bird and, as a translator says, "an exposition of the attractiveness of natural history." It tells the story of bird-life in a delightful, somewhat discursive fashion, as the story of a being like ourselves. A hint of Pantheism, a suggestion of metempsychosis, a faint foreshadowing of Darwin, infuse the story of the birds as told by Michelet. Through it breathes a tender love for nature, a love which strove rather to establish a sympathy between man and his environment than to inform him concerning it. The author says that he shall try "to reveal the bird as soul, to show that it is a person. The bird, then, a single bird, — that is all my book, but the bird in all the variations of its destiny, as it accommodates itself to the thousand vocations of winged life. . . . What are these? They are your brothers, embryo souls,— souls especially set apart for certain functions of existence, candidates for the more widely harmonic life to which the human soul has attained." This conception colors the whole treatment of the subject. A translation, with illustrations by Giacomelli, was published in London and New York, 1869, three years after it first appeared in Paris.

BIRDS, THE ('Aves'), by the Greek dramatist Aristophanes, is a comedy that appeared in 414 B.C. It belongs with the writer's earlier plays, in which farcical situations, exuberant imagination, and a linguistic revel are to be noted. The comedy is a burlesque on the national mythology: the author creates a cloudland for his fancy to sport in without restraint. A couple of old Athenians, Euelpides and Peisthetairos, sick of the quarrels and corruptions of the capital, decide to quit the country. They seek Epops, now called Tereus, who has become King of the Birds. He tells them so much about the bird kingdom that they are interested; and after a council of the birds, — who, at first hostile, finally give the strangers a friendly reception, — propose to build a walled city (Cloud-Cuckoo-Land) to shut out the gods and enhance bird power. This is done under Peisthetairos's supervision. Various messengers come from Athens and are summarily treated; a deputation from the gods also comes, offering peace, which is accepted on condition that the birds are reinstated in all their old-time rights. The comedy closes with the marriage hymn for Peisthetairos and Basileia, the beautiful daughter of Zeus. Throughout, the bird chorus sings lofty poetry, and the comedy parts are full of rollicking audacity of wit, — much of it, however, so dependent upon local allusion or verbal play as to make it obscure for the English reader.

BIRDS OF AMERICA, THE, the monumental work of John James Audubon, the great American naturalist, was published first in England between the years 1827 and 1830. It contained colored illustrations of 1065 species of birds. The

text of this remarkable book is descriptive of the habits and manners of the birds observed by Audubon himself in his long wanderings over the North-American continent. Aside from its scientific value, it is most interesting because written throughout with the same enthusiasm which prompted the original investigations of the author.

BISMARCK, SOME SECRET PAGES OF HIS HISTORY, by J. H. M. Busch (1898). From 1870 Busch had been employed by Bismarck as one of his press agents, and in this capacity was with the Chancellor during the whole of the Franco-Prussian War. His work is a priceless record, not only as a moving picture of Bismarck's daily life, but as a revelation of the means which the Chancellor used to manipulate opinion in Germany, in England and other neutral countries, and even in France. The most illuminating side-lights are thrown upon the great events which led up to the formation of the German Confederation and the war of 1870–1. Speaking of Moltke, for example, Bismarck said (October 4, 1870): "I have not seen him looking so well for a long time past. That is the result of the war. It is his trade. I remember, when the Spanish question became acute, he looked ten years younger. Afterwards, when I told him that the Hohenzollern had withdrawn, he suddenly looked quite old and infirm. And when the French showed their teeth again, 'Molk' was once more fresh and young. The matter finally ended in a *diner à trois* — Molk, Roon, and I — which resulted (here the Chancellor smiled a cunning smile) in the Ems telegram."

BITTER-SWEET, by J. G. Holland, is a narrative didactic poem, of about three thousand five hundred lines, which appeared in 1858 and won great popularity. Israel, a good old Puritan farmer, dwells in his ancestral New England home.

> "His daughter Ruth orders the ancient house,
> And fills her mother's place beside the board."

On Thanksgiving eve the patriarch's children, with their families, gather for the festival. Round the hearth God's justice and providence and the mystery of evil are discussed. Israel stands for faith. Ruth expresses her doubts, having looked in vain for justice in the world. David, a poet, husband to Ruth's sister Grace, undertakes to teach Ruth that there is no incongruity in the existence of evil in a world created by beneficent design. His first illustration is drawn from nature, as David and Ruth seek the cellar to bring cider and apples for the company, and is epitomized in the couplet: —

> "Hearts, like apples, are hard and sour,
> Till crushed by Pain's resistless power,"

Grace, and Mary, a foster-daughter of the house, exchange the stories of their domestic sorrows, while each finds in the other consolation and sympathy. Grace tells of her husband's apparent interest in some unknown woman; but admits her griefs to be trivial beside those of Mary, whose dissolute husband has deserted her and their child. The question is next illustrated by story. Joseph, one of Israel's sons, tells to the children the old story of Bluebeard. The older folk find in it serious lessons in line with the main theme of the poem. Finally there is heard the cry of a man perishing in the storm which rages without. Brought to the fireside and revived, he proves to be the weak but now repentant Edward, husband to Mary. The injured wife forgives all, and discloses that the friend who has been comforting

her is the poet David. The revelation shows Grace that her jealousies have been groundless. Edward dies peacefully, and all see more clearly that God has not forgotten the world, and that there is

> "In every evil a kind instrument
> To chasten, elevate, correct, subdue."

BLACK BEAUTY, HIS GROOMS AND COMPANIONS, by Anna Sewall (1877). This story, written in the form of a horse's autobiography, is really a tract on the proper treatment of horses. Black Beauty, a high-bred gentle creature, accustomed to kind treatment in a gentleman's stables, has his knees broken by a drunken groom, and is so much disfigured that he is sold to the keeper of a livery stable. In turn he becomes a cab-horse, a cart-horse, then a cab-horse again, and finally, when he is utterly broken down by overwork and hard treatment, he is bought by a farmer who recognizes his good blood, and nurses him patiently into health again. He is then sold to a family of ladies, whose coachman is an old friend, and in whose stable he passes the rest of his days happily. The story, told with simplicity and restraint, and without a word of preaching, is the best of sermons. Its vogue was great, and it remains a favorite with young readers.

BLACK DIAMONDS, by Maurice Jokai, the famous Hungarian novelist, is a strong story of industrial and aristocratic life in Hungary, with a complicated plot, and dramatic — even sensational — features. It was published in 1870. Its interest centres around the coal-mining business; the black diamonds are coal — also, by a metaphor, the humble folk who work in the mines and exhibit the finest human virtues. The hero is Ivan Behrends, owner of the Bondavara coal mine; a man of great energy and ability, with a genius for mechanics. He does a small conservative business, and a syndicate of capitalists try to crush him by starting an enormous colliery near by; only to make a gigantic failure, after floating the company by tricky stock-exchange methods. Ivan outwits them by sticking to honest ways and steady work. Edila, the pretty little colliery girl whom Ivan loves, goes to the city as the wife of a rich banker, and has a checkered career there, becoming the protégée of a prince and a conspicuous actress; but eventually she prefers to come back to the mine, don her old working clothes to show her humility, and marry Ivan. Very graphic scenes in the stock exchange, in the underground world of the miner, and in the fashionable society life of Vienna and Pesth, are given; the author being thoroughly familiar with Hungary, high and low, and crowding his book with lively incidents, and varied clearly drawn characters.

BLACK SHEEP, THE. A novel by Edmund Yates (1867). George Dallas is the black sheep of his family. His mother, a widow, has married Capel Carruthers, a wealthy, pompous, narrow-minded bit of starched propriety. Carruthers refuses to make a home for the youth on his splendid estates, and casts him adrift on the world. George becomes wild and reckless, and moves in a set of "black sheep": men and women mostly of gentle birth like himself, who have fallen into evil ways. Chief among these are George Routh and his wife Harriet, professional sharpers, who deem it to their interest to get him into their power. Routh is a scamp by nature. His wife, an innocent girl, falls to his level through her overwhelming love for him. Routh lends Dallas the money to pay a gambling debt to a mysterious American named Deane. The style of the story is energetic, and its rapid complications make it interesting.

BLACKWOOD, WILLIAM, AND HIS SONS, their Magazine and Friends; Annals of a publishing house, by Mrs. M. O. W. Oliphant (1897). This book, projected in three volumes, — the last of which, unhappily, the author did not live to complete, — is in effect an outline sketch of English letters for the greater part of the eighteenth century. In the form of a biography of the great Scotch publishing-house, the relations of its partners to the writing world of their time are detailed with infinite humor and enjoyment. William Blackwood, first of the name, began as a dealer in second-hand books in Edinburgh; his first publication being a catalogue of his own stock, done with so much knowledge and so excellent a classification that it still remains in use. The great London house of Murray wanting a Scotch agency, the enterprising and determined Blackwood secured it, — the first "ten-strike" in his game of life. His next good fortune was the honor of publishing 'The Tales of My Landlord,' which, though anonymous, Blackwood confidently ascribed to Scott. Unluckily, he ventured afterward to find some fault with 'The Black Dwarf'; and the indignant author of Waverley repudiated him and all his works in a sharp letter, closing "I'll be cursed but this is the most impudent proposal that ever was made." Blackwood therefore lost the opportunity of becoming Scott's publisher; but poor Scott doubtless lost the assurance of a comfortable and tranquil age. Miss Susan Ferrier, the author of 'Marriage,' 'Destiny,' etc., was one of Blackwood's protégées, as were so many of the successful writers of the early century. But all his other débuts and successes were eclipsed, Mrs. Oliphant considers, by the association of Wilson, Lockhart, and Blackwood in the founding and editing of Blackwood's Magazine. 'Maga,' the Blackwood venture, on the other hand, was a Tory rival to the well-established Edinburgh Review. For those were days when politics colored opinion to a degree which is now almost incredible. "When the reviewer sits down to criticize," wrote Lockhart, "his first question is not, 'Is the book good or bad?' but 'Is the writer a Ministerialist or an Oppositionist?'" Mrs. Oliphant confesses freely the blunders of 'Maga': its mean attack on Coleridge in the first number, its foolish and baseless onslaught on the "Cockney school" represented by Leigh Hunt, and its promise of judgment to come on "the Shelleys, the Keatses, and the Webbes." On the other hand, she shows the friendly connection of George Eliot and of Lord Lytton with the house, and its pleasant relations with many less famous persons whom Blackwood introduced to the world. Full of the most agreeable gossip as they are, the real value of these volumes lies perhaps not more in the history of the time which they present, than in the impression they give of the kindly and helpful influence of the Blackwoods themselves upon the lives and work of their many clients.

BLEAK HOUSE. A novel by Charles Dickens (1853). One theme of this story is the monstrous injustice and even ruin that could be wrought by the delays in the old Court of Chancery, which defeated all the purposes of a court of justice; but the romance proper is unconnected with this. The scene is laid in England about the middle of last century. Lady Dedlock, a beautiful society woman, successfully hides a disgraceful secret. She has been engaged to a Captain Hawdon; but through circumstances beyond their control, they were unable to marry, and her infant she believes to have died at birth. Her sister, however, has brought up the child under the name of Esther Summerson. Esther becomes the ward of Mr. Jarndyce, of the famous chancery law case of Jarndyce *vs.* Jarndyce, and lives with him at Bleak House. Her unknown father, the Captain, dies poor and neglected in London. A veiled lady visits his grave at night; and this confirms

a suspicion of Mr. Tulkinghorn, Sir Leicester Dedlock's lawyer, already roused by an act of Lady Dedlock. With the aid of a French maid he succeeds in unraveling the mystery, and determines to inform his friend and client Sir Leicester of his wife's youthful misconduct. On the night before this revelation is to be made, Mr. Tulkinghorn is murdered. Lady Dedlock is suspected of the crime, disappears, and after long search is found by Esther and a detective, lying dead at the gates of the graveyard where her lover is buried. The story is told partly in the third person, and partly as autobiography by Esther. Among the other characters are the irresponsible and impecunious Mr. Skimpole; Mrs. Jellyby, devoted to foreign missions; crazy Miss Flite; Grandfather Smallweed; Krook, the rag-and-bottle dealer; Mr. Guppy, who explains all his actions by the statement that "There *are* chords in the human mind"; the odiously benevolent Mrs. Pardiggle; Mr. Turveydrop, the model of deportment; Mr. Chadband, whose name has become proverbial for a certain kind of loose-jointed pulpit exhortation; Caddy Jellyby, with inky fingers and spoiled temper, — all of whom Dickens portrays in his most humorous manner; and, among the most touching of his children of the slums, the pathetic figure of poor Jo, the crossing-sweeper, who "don't know nothink." The story is long and complicated; but its clever satire, its delightful humor, and its ingrained pathos, make it one of Dickens's most popular novels.

BLIND, THE ('Les Aveugles') (1890), by Maurice Maeterlinck, the Belgian poet-dramatist, is a play of symbolism; which, like the earlier 'The Intruder,' is one of the writer's best-known and most striking works. It is an eerie kind of allegory. On an island, in a mystic norland wood, under the night stars, sit a company of blind folk, men and women, under the guidance of an old priest returned from the dead. They grope about in a maze and query as to their location and destiny, — a strange, striking effect being produced by the grewsome setting of the scene and the implication of the words, through which the reader gathers that this is a symbolic picture of life, in which mankind wanders without faith or sight in the forest of ignorance and unfaith, depending upon a priestcraft that is defunct, and knowing naught of the hereafter. The poetry and humanity of this picture-play are very strong. Good English translations of this and other dramatic pieces by Maeterlinck have been made by Richard Hovey, Alexander Teixeira de Mattos, and Alfred Sutro.

BLITHEDALE ROMANCE, THE, the third of Nathaniel Hawthorne's romances, published in 1852, was the outcome of an intimate acquaintance with the members of the Brook Farm Community; and immortalized the brief attempt of that little group of transcendentalists to realize equality and fraternity in labor. It is more objective and realistic than Hawthorne's other works, and therefore in a sense more ordinary. Its central figure is Zenobia, a beautiful, intellectual, passionate woman; drawn as to some outlines from Margaret Fuller. At the time it opens, she has taken up her abode at Blithedale Farm, the counterpart of Brook Farm. The other members of the community are Hollingsworth, a self-centred philanthropist; a Yankee farmer, Silas Forster, and his wife; Miles Coverdale, the relater of the story; and Priscilla, who is Zenobia's half-sister, though of this fact Zenobia is ignorant. 'The Blithedale Romance' is a brilliant instance of Hawthorne's power as a story-teller. No scene in the whole range of fiction is more realistic than the finding of Zenobia's body in the dead of night; drawn from the dank stream, a crooked, stiff shape, and carried to the farm-house where old women in nightcaps

jabber over it. Nothing could be more in the manner of Hawthorne than his comment that if Zenobia could have foreseen her appearance after drowning, she would never have committed the act.

BLOT IN THE 'SCUTCHEON, A, a tragedy by Robert Browning, published in 1843 and acted in the same year. Mildred Tresham, only sister of Thorold, Earl Tresham, has been seduced by Henry, Earl Mertoun, whose lands adjoin those of her brother. Anxious to repair this wrong he formally requests her in marriage. Thorold, who knows nothing of his sister's fall, readily consents. But a retainer sees Mertoun climb to Mildred's chamber and informs his master, without being able to identify the intruder. Questioned by her brother, Mildred admits the truth of the story, but refuses to divulge her lover's name or to dismiss Earl Mertoun. Deeply wounded in his family pride, which is morbidly intense, Thorold is too emotionally stirred to infer that Mertoun and the lover are the same. Denouncing Mildred as a shameless woman he rushes into the park, where he wanders until midnight. Meanwhile, Mildred's cousin, Gwendolen, in a talk with Mildred, has divined the identity of Mertoun and the offender, and with her fiancé and the earl's brother, Austin Tresham, goes out to find Thorold and to persuade him to forgiveness. They are too late, however. At midnight Thorold encounters Mertoun on his way to an interview with Mildred, and in his anger compelled him to fight a duel in which Mertoun, refusing to defend himself, is mortally wounded. Realizing at length his own harshness and injustice towards a boy who was penitent and eager to atone for his fault, Thorold exchanges forgiveness with Mertoun, and on his death, takes poison. He then goes to beg forgiveness of his sister who grants it and dies of a broken heart, closely followed by her brother. In dying he says that he leaves to Austin and Gwendolen an unblotted 'scutcheon. The catastrophe has been criticized as not inevitable and the speeches as too analytical for the stage, but there can be no doubt of the pathos and tragic power of this drama.

BLUE BIRD, THE ('L'Oiseau bleu'), by Maurice Maeterlinck (1908). In the opening scene of this charming play the children of a woodcutter dream on Christmas eve that a fairy sends them on a quest for the blue bird of happiness for her little girl. Tyltyl, the boy, wears a green hat with a magic diamond in the cockade, which enables human beings to see like the fairies. At a turn of the diamond, the hours come dancing from the clock, and the souls of Light, Bread, Milk, the Dog, and the Cat awaken to accompany the children on their journey. They first visit their grandparents in the Land of Memory, where the dead return to life whenever we remember them. Then they search the caverns of the Palace of the Night for the blue bird, and see wonderful things. In the Kingdom of the Future, under the guardianship of Father Time, they see the unborn babies, with all sorts of things they are to bring to earth, crimes, inventions, and blessings for mankind. In the forest, the Cat warns the trees that the children of the woodcutter, their enemy, are in their power. The ivy binds the paws of the Dog, but he bursts his bonds to defend his master. At a turn of the magic diamond they find themselves back in the cottage, and the blue bird in their own cage at home. They give the bird to a neighbor to please her little girl who is sick, and it flies away. This fantasy paints the moral that happiness, though sought far away, and in the past or the future, can best be found close by in acts of unselfishness. The final flight of the blue bird out of the little girl's hand implies that happiness lies in the quest, not the possession.

BLUEBEARD, see **FAIRY TALES.**

BOB, SON OF BATTLE, by Alfred Ollivant (1898). It is the author's mission to be the inventor of the novelistic dog, for though horses have often figured in fiction, this is the first fully fledged novel with a dog for the central figure. The scene of the story is laid in the Cumberland fells and much of the interest turns on the trials of the sheep dog of the North. Bob or "Owd Bob," as he is called, is the last of the renowned "gray dogs of Kennion," a wonderfully fine and sagacious breed of shepherd dogs, in which the dalesmen took great pride. The deeds of this splendid creature and those of his rival, "Red Wull," the "Tailless Tyke," are set forth in a powerful manner. The dogs' contest for the "Champion Challenge Dale Cup" is described in a most spirited way, and the contrast in the characteristics of the two rivals is as great as that between their respective owners. Bob's master, James Moore, the farmer of Kenmuir, calm, firm, and gentle-hearted, one of a race of gallant "statesmen," is as widely distinguished from the blasphemous little Adam McAdams as is the noble gray dog from his sanguinary foe. McAdams's attachment to his dog, which is so much stronger than that which he feels for his own son, whom he treats with much cruelty, is set forth with remarkable strength. The search for the mysterious sheep slayer, and the capture of "Red Wullie," red-fanged and caught in the commission of the one capital crime of the sheep-dog, causes the breakdown of the culprit's master and reveals a bit of tenderness yet left in his hardened nature. Many of the episodes are eminently pathetic, especially so is the action of the "gray dog of Kenmuir" upon the tragic occasion of the downfall of his rival.

BOCCACCIO, GIOVANNI, 'As Man and Author,' by John Addington Symonds (1895). A monograph in a hundred pages of fine learning and rare criticism, on one of "the three founders of modern literature." Dante, first of the three, stood within the shadow of mediæval theology; Petrarch, coming next, initiated the Revival of Learning, — humanism, scholarship, the modern intellectual ideal. Boccaccio was the founder of Greek studies, and Petrarch's ablest lieutenant in the pioneering work of the Revival of Learning. He created the novel; and though a second only to Petrarch, as Petrarch was a second only to Dante, in force of character and quality of genius, he ruled the course of Italian literature, and its far-reaching influences, for three centuries. Such in outline is the story to which Symonds devotes his monograph.

BOHEMIANS OF THE LATIN QUARTER, THE, 'Scènes de la Vie de Bohème,' by Henri Murger (1848). Murger knew intimately the life of the penniless Parisian artists, musicians, and literary men who congregated in the Latin Quarter, and in this story has faithfully depicted it. Not possessed of genius or not yet recognized at their true worth they were unwilling to devote themselves to mere money-making tasks and therefore continued to strive for success in painting, the drama, poetry, or music. They endured cold and hunger, spent money freely and generously when they had it, and when it was gone were not above evading their tailors or landlords, upon whom as on the industrious *bourgeoisie* they looked down as Philistines. In this story we are introduced to a poet, Rodolphe; a painter, Marcel; a musician, Schaunard; and a philosopher, Colette. All have the same high artistic ambitions joined with impecuniosity; all employ the same tricks to deceive the bill-collector and the waiter. The story of Rodolphe's connection with Mimi and Marcel's with Musette, and of the delights, jealousies, separations, and reconciliations that ensued gives a certain unity to the book, which is, however, mainly episodic. The

pathetic death of Mimi closes the story, as it also forms the crisis of the drama, 'La Vie de Bohème,' which Murger and Théodore Barrière staged in 1849. This play is the source of the libretto of Puccini's opera, 'La Bohème' (1898). Murger's tale and drama will live as a vivid record of a noted phase of literary life in the nineteenth century.

BOHN'S LIBRARIES. A uniform 'Publication Series' of standard works of English and European literature, of which Thomas Carlyle said: "I may say in regard to all manner of books, Bohn's Publication Series is the usefulest thing I know." It covers the whole ground of history, biography, topography, archæology, theology, antiquities, science, philosophy, natural history, poetry, art, and fiction, with dictionaries and other books of reference; and comprises translations from French, German, Italian, Spanish, Scandinavian, Anglo-Saxon, Latin, and Greek. The originator of the enterprise, Henry George Bohn, a London bookseller, who startled the English trade by issuing in 1841 a guinea catalogue of some 25,000 important and valuable old books, began in 1846 with the Standard Library. His design was to promote the sale of good books by a cheap uniform issue of works of a solid and instructive kind. The choice of type, paper, and binding was most judicious, and for cheap books nothing equal to it had ever been done. The Standard soon numbered 371 vols. The other libraries added later were the Historical Library, 26 vols.; the Philosophical, 23 vols.; Ecclesiastical and Theological, 10 vols.; Antiquarian, 24 vols.; Illustrated, 61 vols.; Sports and Games, 6 vols.; Classical, 104 vols.; Collegiate, 9 vols.; Scientific, 30 vols.; Economics and Finance, 5 vols.; Reference, 24 vols.; Novelists, 17 vols.; and Artists, 9 vols.; making 721 volumes classified under 14 heads. The great success of Mr. Bohn's scheme initiated a period of inexpensive production and wide distribution of books of real value, which cannot but have done much for the spread of real culture throughout the English-speaking world.

BONDMAN, THE (1890), one of Hall Caine's best-known romances, abounds in action and variety. Stephen Orry, a dissolute seaman, marries Rachael, the daughter of Iceland's Governor-General, and deserts her before their boy Jason is born. Twenty years later, at his mother's death-bed, Jason vows vengeance upon his father and his father's house. Orry, drifting to the Isle of Man, has married a low woman, and sunk to the depths of squalid shame. Finally the needs of their neglected boy, Sunlocks, arouse Orry to play the man; he reforms and saves some money. Sunlocks grows up like a son in the home of the Manx Governor, and wins the love of his daughter Greeba. The youth is sent to Iceland to school, and is commissioned by Orry to find Jason and give him his father's money — a mission he is unable to fulfill. In trying to wreck, and then to save, an incoming vessel (which, unknown to Orry, is bearing the avenging Jason from Iceland to Man) Orry is fatally hurt; but is saved from drowning by Jason, who learns from the dying man's delirium that he has rescued the father and missed the brother whom he has sworn to kill. Throughout the story, his blind attempts at doing new wrongs to revenge the old are overruled by Providence for good; and at the last, no longer against his will but by the development of his own nature, he fulfills his destiny of blessing those he has sworn to undo.

BONHEUR DES DAMES, AU, see **ROUGON-MACQUART.**

BOOK OF DAYS, THE, edited by Robert Chambers. These two large volumes (which have for their sub-title 'A Miscellany of Popular Antiquities in connection with the Calendar') contain a curious and interesting collection of what its editor calls "old fireside ideas." This encyclopedic work was published in Edinburgh in 1863; and in bringing it out, the editor expressed a desire to preserve interest in what is "poetical, elevated, honest, and of good report, in the old national life," — recognizing the historical, and even the ethical, importance of keeping this active and progressive age in touch with obsolescent customs, manners, and traditions. Beginning with January first, each day of the year has its own curious or appropriate selection, and its allowance of matters connected with the Church Calendar, — including the popular festivals, saints' days, and holidays, — with illustrations of Christian antiquities in general. There is also much folklore of the United Kingdom, embracing popular notions and observances connected with times and seasons and notable events, biographies, anecdotes, historical sketches, and oddities of human life and character, as well as articles on popular archæology tending to illustrate the progress of civilization, manners, and literature, besides many fugitive bits and odd incidents.

BOOK OF MARTYRS, THE, by John Foxe, sometimes known as the 'History of the Acts and Monuments of the Church,' was first published in Latin in 1554, when the author was in exile in Holland. The first English edition appeared in 1563. By order of the Anglican Convocation meeting in 1571, the book was placed in the hall of every episcopal palace in England. Before Foxe's death in 1587 it had gone through four editions.

This strange work kept its popularity for many years. The children of succeeding generations found it a fascinating story-book. Older persons read it for its noble English, and its quaint and interesting narrative.

The scope of the 'Book of Martyrs' is extensive. The author calls the roll of the noble army from St. Stephen to John Rogers. From the persecutions of the early Church, he passes to those of the Waldenses and Albigenses, from these to the Inquisition, and from the Inquisition to the persecutions under English Mary. Foxe, as a low-churchman, was strongly prejudiced against everything that savored of Catholicism. His accounts are at times overdrawn and false. The value of the work, however, does not lie in its historical accuracy, nor in its scholarship; but rather in the fervent spirit which inspired its composition.

He writes, in conclusion, of the unknown martyrs: "Ah, ye unknown band, your tears, your sighs, your faith, your agonies, your blood, your deaths, have helped to consecrate this sinful earth, and to add to its solemn originality as the battle-field of good and evil of Christ and Belial."

BOOK OF MORMON, see **MORMON.**

BOOK OF NONSENSE, by Edward Lear (1846). This nursery classic, as much cherished by many adults as by hosts of children, is made up from four minor collections published at intervals during a long life. The author began as an artist; colored drawings for serious purposes were supplemented by others for the amusement of the groups of little ones he loved to gather around him; and the text added to them has proved able to endure the test of time without the aid of drawing, and much of it has become part of the recognized humorous literature of the language. Of pure illustration, save for an amusing title to each, his nonsense flora, fauna, and — shall we say, in his own manner

— deadthingsia, are full of wit; — for pictures can be witty as well as words, and the drawings of the "nastikreechia krorluppia," the "armchairia comfortabilis," and many other scientific curiosities, never pall. A grade beyond this in verbal accompaniment are the five-line stanzas after the manner of the "Old Man of Tobago," in 'Mother Goose': a few of these — as that of the "young lady of Lucca, Whose lovers had all forsook her," and of the "old man who said, 'How shall I manage this terrible cow?' " — rank as familiar quotations, but he has been so greatly surpassed by others in this line that they can hardly be thought his best. The "Nonsense Cookery," in one recipe of which we are told to "serve up in a clean table-cloth or dinner napkin, and throw the whole mess out of window as fast as possible"; and the voyage around the world of the four children, who are looked on by their elders with "affection mingled with contempt," add each their quota of good things. But unquestionably his highest level is reached in the famous ballads, such as 'The Jumblies,' who "went to sea in a sieve," and reached "the lakes, and the Torrible Zone, and the hills of the Chankly Bore"; the Pelican Song, with some really lovely poetry in it, and its inimitable nonsense refrain; 'The Owl and the Pussy Cat'; 'The Pobble who Has No Toes'; 'The Yonghy Bonghy Bo'; 'The Quangle Wangle Quee'; 'The Old Man from the Kingdom of Tess'; 'The Two Old Bachelors'; and others, — all together making up a melange of buoyant fun which entitles the author to the gratitude of everybody.

BOOK OF SNOBS, THE, a series of sketches by William Makepeace Thackeray, appeared first in Punch, and was published in book form in 1848. The idea of the work may have been suggested to Thackeray when, as an undergraduate at Cambridge in 1829, he contributed to a little weekly periodical called The Snob. In any case, the genus Snob could not long have escaped the satirical notice of the author of 'Vanity Fair.' He was in close contact with a social system that was the very nursery of snobbishness. In his delightful category, he omits no type of the English-bred Snob of the university, of the court, of the town, of the country, of the Church; he even includes himself, when on one occasion he severed his friendship for a man who ate peas with a knife, — an exhibition of snobbery he repented of later, when the offender had discovered the genteel uses of the fork. The half-careless, half-cynical humor of it all becomes serious in the last paragraph of the last paper: —

"I am sick of court circulars. I loathe *haut-ton* intelligence. I believe such words as Fashionable, Exclusive, Aristocratic, and the like, to be wicked unchristian epithets that ought to be banished from honest vocabularies. A court system that sends men of genius to the second table, I hold to be a Snobbish System. A society that sets up to be polite, and ignores Art and Letters, I hold to be a Snobbish Society. You who despise your neighbor are a Snob; you who forget your friends, meanly to follow after those of a higher degree, are a Snob; you who are ashamed of your poverty and blush for your calling, are a Snob; as are you who boast of your pedigree or are proud of your wealth."

BOOK OF THE COURTIER, THE, by the Count Baldassare Castiglione, a treatise in the form of a dialogue on the qualities and ideals of a gentleman, was published in 1528. The author, a distinguished courtier and diplomatist, was in the service of the Duke of Urbino from 1503 to 1516, and his book records the elegance and literary culture of that court, the most brilliant of the Italian Renaissance. Under the leadership of the gracious and accomplished duchess, Elisabetta Gonzaga,

a group of ladies and gentlemen, including Giuliano de' Medici, Bembo, and Bibbiera, resolve to spend several evenings in discussing the nature of the perfect courtier. That the courtier should be skilled in arms and manly exercises, socially gifted, a good musician, well-read, a prudent and high-principled counsellor, and that his accomplishments should be manifested with a careless ease and grace free from all indication of labored study are the central conceptions of the company. There is an interesting digression on the ideal court lady and an eloquent panegyric by Bembo on Platonic love. A skill akin to Plato's is shown in the management of the dialogue the graceful play of repartee, and the invention of natural and picturesque incidents to add life and variety to the record. An English translation by Thomas Hoby (published 1561, reprinted 1900) is an important monument of Tudor prose and had a marked influence on Elizabethan literature and ideals.

BOOKS AND BOOKMEN, by Andrew Lang (1886), is, as the author states in the preface, "the swan-song of a book-hunter. The author does not book-hunt any more: he leaves the sport to others, and with catalogues he lights a humble cigarette." Thus humorously he ushers in a little volume of rare vintage; the mellow reflections of one whose scholarship in the subjects he treats is only equaled by his geniality. He writes with pleasant nonchalance of 'Literary Forgeries'; of 'Parish Registers'; of 'Bookmen at Rome'; of 'Bibliomania in France'; of 'Book-Bindings'; of 'Elzevirs'; of 'Japanese Bogie-Books,' — a feast indeed for an epicurean. The volume ends with a prayer that it may be somehow made legitimate "to steal the books that never can be mine."

BOOKS AND CULTURE, see **ESSAYS** of Hamilton Wright Mabie.

BOOKS AND THEIR MAKERS, A.D. 476–1709; by George Haven Putnam, A.M. (2 vols., 1896). A history of the production and distribution of the books that constitute literature, from the fall of the Roman Empire to the close of the seventeenth century, when copyright law, in an English statute of 1710, first recognized the writings of an author as property to be protected. In an earlier work, 'Authors and their Public in Ancient Times,' Mr. Putnam covers the whole ground of the making and circulation of books down to the fall of the Roman Empire. The three volumes admirably tell the story of books, from their beginnings in Babylonia, Egypt, India, Persia, China, Greece, and Rome, to the age of the printed in place of the manuscript book; and then the immensely expanded story from Gutenberg's production of a working printing-press to the "Act of Queen Anne." It would be hard to find a more entertaining or a more delightfully instructive story than that here drawn from wide resources of scholarly research, critical discernment, and broadly sympathetic appreciation of every phase of a great theme, and handled with happy literary skill. The history of the making of manuscript books in the monasteries, and later in the universities, and of some libraries of such books; and the further history of the great printer-publishers after the revival of learning, and of some of the greatest authors, such as Erasmus and Luther, is a record of that pathway through twelve centuries which has more of light and life than any other we can follow. By readers who value literature as bread of life and source of light to mankind, Mr. Putnam's volumes will be given an important place.

BOOTS AND SADDLES; or, Life in Dakota with General Custer, by Elizabeth B. Custer (1885). The author says that her object in writing this book, which records her experiences in garrison and camp with her husband, was to give

civilians a glimpse of the real existence of soldiers in the field. Her married life was not serene: she was left in 1864 in a lonely Virginia farmhouse to finish her honeymoon alone, her husband being summoned to the front; and at scarcely any time during the next twelve years was she free from fear of immediate or threatened peril. General Custer was ordered to Dakota in the spring of 1873. Mrs. Custer's book gives a lively and detailed account of their life there from 1873 to 1876, the time of the general's death. All those little details — the household habits and changes, the packings and movings, the servants' remarks, the costumes, the weather, the frolics and the feasts — that are so much to women, and the absence of which makes the picture so dim, here appear. The regimental balls, the pack of hounds, her husband's habits and looks and horsemanship, the coyotes, the sleigh-rides, the carrying of the mail, the burning of the officers' quarters, the curious characters and excursionists, the perplexities and pleasures of army domestic life, the Indians, the gossip, the ins and outs of army etiquette, the deserters, the practical jokes, are duly described. Her sketch of thirty-six hours spent in a cabin during a Dakota blizzard, with no fire, the general sick in bed and requiring her attention, the wind shrieking outside and at times bursting in the door, the air outdoors almost solid with snow that penetrated the smallest cracks and collected on the counterpane, and (to help matters) a party of bewildered soldiers, some of them partially frozen, claiming her hospitality and care, — is very graphic.

There is an interesting chapter on General Custer's literary habits, and an appendix containing extracts from his letters. Captain King has described army life in the West from the masculine side; such a book as this paints it from the feminine.

BORIS GODOUNOFF, an historical drama, mainly in blank verse, written by Alexander Sergyéevitch Pushkin, in 1826 and first acted in 1831. Inspired by the chronicle-histories of Shakespeare, Pushkin chose for his theme the troubled period of Russian history that followed the death of Czar Theodore, the son of Ivan the Terrible, in 1598. The play begins at Moscow, where conversations of the nobles and the people show the dangerous condition of the realm. Theodore has died without an heir, his younger brother, Dimitry, having been assassinated in 1591. Although suspected of having ordered the death of Dimitry, the late czar's brother-in-law, Boris Godounoff, is felt to be the strongest man in Russia and is urged by nobles and people to accept the crown. After some show of resistance he complies. The scenes now shift to the year 1603. In the monastery of Tchudoff is a young monk, Gregory Otrepieff, of a noble Galician family. Restless and ambitious he listens with delight to the stories of an old monk who tells him of the exploits of Ivan and Theodore and the murder of Dimitry, which he knows to have been ordered by Boris. Learning that he and the murdered prince would have been of the same age, Gregory resolves to pass himself off as Dimitry, saved from death. He escapes from the monastery, by cleverness and address evades the guards who have overtaken him at a tavern, and gets across the border into Lithuania. News soon comes that he has proclaimed himself as Dimitry and that the Polish king and people have accepted him and are preparing an invasion to seat him on the throne. The Russians are profoundly stirred by the intelligence, though restrained by the stern measures of Czar Boris. Meanwhile Gregory, the false Dimitry, delays his attack, while he makes love to the beautiful Marina, daughter of the Polish voyevod, Mnichek. In a powerful scene with her he admits that he is an impostor, not enduring to receive her love in another's name. At first she overwhelms him with scorn

and contempt; but when he says defiantly that he *is* the czarevitch in spirit, that whether the Poles believe him to be the true or false Dimitry they will follow him as a pretext of war, and that he will prove himself worthy in spite of her scorn, she admires his manliness and promises that if he conquers Boris and makes himself czar she will marry him. We are then shown a number of battle and counsel scenes as the invaders enter Russia and Boris takes measures against them. A preliminary victory for the false Dimitry is followed by his defeat by superior numbers. He retires, however, and raises a new army, stirred up by the belief that he is Dimitry. At this juncture Czar Boris suddenly dies, giving to his son advice which resembles that of Henry IV. to Prince Hal. The young Theodore has no opportunity to follow it, however. An ambassador from Dimitry soon urges the people to an uprising; and the new czar with his sister Xenia is killed in prison. The play is a mere succession of historical tableaux without division into acts and without any well-marked structure. The style has the simple directness of the old chronicles from which the story is drawn. The incidents are represented with historic faithfulness and dramatic force. The opera by Moussorgsky founded on this drama was given in St. Petersburg in 1874, and in a first performance in New York in 1913.

BORIS LENSKY, a German novel by Ossip Schubin, was published in an English translation in 1891. The story is centred in the career of a famous musician, whose name gives the title to the book. A violinist of world-wide reputation, a man to whom life has brought golden gifts, he is yet unhappy, as forever possessed with a craving for the unattainable. The most unselfish love of his barren life is for his beautiful daughter Mascha. Her downfall, when little more than a child, becomes a means of testing this love. Nita von Sankjévich, a woman whom Lensky had once sought to ruin, comes to his rescue in Mascha's trouble, and procures the girl's marriage to her false lover. The book closes with Lensky's death; when his son Nikolai, who had cherished a hopeless love for Nita, begins a new life of calm renunciation, free from the selfishness of passion.

BOSTONIANS, THE, by Henry James, was published in 1886. Written in a satirical vein, it presents with unpleasant fidelity a strong-minded Boston woman possessed by a "mission." Olive Chancellor, a pale, nervous, intense Bostonian, "who takes life hard," is never so happy as when struggling, striving, suffering in a cause. The cause to which she is devoted throughout the novel is the emancipation of women. Living in a one-sex universe of her own creation, she takes no account of men, or regards them as monsters and tyrants. When the book opens she discovers, or believes she discovers, a kindred soul, — Verena Tarrant, the daughter of a mesmeric healer, a beautiful red-haired impressionable girl; a singularly attractive prey for the monster man, but possessed nevertheless of gifts invaluable to the cause of women's rights, if properly utilized. Certain phases of Boston life — as women's club meetings, intellectual séances, and lectures — are depicted with great cleverness; and the characters are delineated with James's wonted shrewdness and humor. The novel abounds in epigrammatic sentences. Olive's smile is likened to "a thin ray of moonlight resting upon the wall of a prison." The smile of Miss Birdseye, a worn philanthropist, was "a mere sketch of a smile, — a kind of installment, or payment on account; it seemed to say that she would smile more if she had time." Miss Chancellor "was not old — she was sharply young."

BOSWELL'S LIFE OF JOHNSON, see **JOHNSON.**

BOTANIC GARDEN, THE, by Erasmus Darwin. The first part of this long poem appeared in 1781; and received so warm a welcome that the second part, containing the 'Loves of the Plants,' was published in 1789. It was intended "to describe, adorn, and allegorize the Linnæan system of botany." After the classic fashion of his day, the poet adopts a galaxy of gnomes, fays, sylphs, nymphs, and salamanders; affording, as he says, "a proper machinery for a botanic poem, as it is probable they were originally the names of hieroglyphic figures representing the elements." And concerning the 'Loves of the Plants,' he remarks that as Ovid transmuted men and women, and even gods and goddesses, into trees and flowers, it is only fair that some of them should be re-transmuted into their original shapes.

> "From giant oaks, that wave their branches dark,
> To the dwarf moss that clings upon their bark,
> What beaux and beauties crowd the gaudy groves,
> And woo and win their vegetable loves!"

The whole poem, of many hundreds of lines, is written in this glittering heroic verse; some of which is poetical, but the greater part labored, prosaic, and uninteresting. The book might have been forgotten but for the parody upon it, 'The Loves of the Triangles,' which appeared in the Anti-Jacobin; much to the amusement, it is said, of the caricatured poet. As the grandfather of Charles Darwin, and as an early observer of some of the natural phenomena upon which the Darwinian system rests, Erasmus Darwin has of late years become once more an interesting figure.

BRAMBLE-BEES, see **MASON-BEES.**

BRAVO, THE, by James Fenimore Cooper (1831), is a tale of Venice in the sixteenth century, full of mystery and intrigue, and the high-sounding language which fifty years ago was thought the natural utterance of romance. Don Camillo Monforte, a Paduan noble, has a right by inheritance to a place in the Venetian Senate. He becomes obnoxious to the Council, and a bravo is set on his track to kill him. He has fallen in love with Violetta, a young orphan heiress designed for the son of an important senator; and she consents to elope with him. A priest marries them; but by a trick she is separated from him and carried off. The Bravo, sick of his horrible trade, has refused to take a hand in the kidnapping of Violetta; and confesses to Don Camillo all he knows of it, promising to help him recover his bride. Jacopo, the Bravo, finds her in prison, and contrives her escape to her husband; but is himself denounced to the Council of Three, and pays for his treachery to them with his head. The romance is of an antiquated fashion; and has not the genuineness and personal force of Cooper's sea stories and 'Leatherstocking Tales,' which grew out of an honest love for his subjects.

BREAD-WINNERS, THE, by John Hay, appeared anonymously in 1883. It is a social study of modern life. Alfred Farnham, a retired army officer, takes a kindly interest in Maud Matchin, the handsome but vulgar daughter of a master carpenter in a Western city. Maud's head is turned by Farnham's kindness, and she boldly confesses her love to him — which is not reciprocated. Maud's rejected lover, Sam Sleeny, an honest but ignorant journeyman in Matchin's employ, is jealous of Farnham. He is dominated by Offitt, a vicious demagogue, and joins a labor-reform organization. Farnham loves his beautiful neighbor Alice Belding. She refuses his addresses, but soon discovers that her heart is really his. During a riotous labor

strike (described at length), Farnham organizes a band of volunteer patrolmen for the protection of life and property. His own house is attacked by the mob, and Sleeny assaults its owner with a hammer; but failing to kill him, threatens future vengeance. Offitt now pays his addresses to Maud, who intimates that she desires to see Farnham suffer for his affront to her. Offitt stealthily enters Farnham's home, strikes him with a hammer borrowed from Sleeny, and makes off with a large sum of money — just as Alice and Mrs. Belding arrive in time to care for Farnham's serious hurts. Offitt dexterously directs suspicion to Sleeny, who is arrested. The real culprit hastens to Maud, and urges her to fly with him. Suspecting the truth, she refuses, and wheedles from Offitt his secret, which she at once reveals. In the meanwhile, Sleeny breaks jail and flies to Maud's home. Here he meets Offitt, and kills him for his perfidy. Sleeny is at once cleared of the charge of assaulting Farnham, but is tried for the killing of Offitt and acquitted upon the ground of temporary insanity. The novel is brilliantly written, and its presentation of the conditions of labor is very graphic.

BRIDE FROM THE BUSH, A, by Ernest William Hornung (1890), is a simple tale, directly told. There is little descriptive work in it, the characters are few and distinct, and the story is developed naturally.

Sir James and Lady Bligh, at home in England, are startled by the news from their elder son, Alfred, that he is bringing home a "bride from the bush," to his father's house. The bride arrives, and drives to distraction her husband's conventional family, by her outrages upon conventional propriety. Gladys tries hard to improve; but after an outbreak more flagrant than usual, she runs away home to Australia, because she has overheard a conversation which implies that her husband's prospects will be brighter without her, and that he has ceased to love her. Alfred, broken-hearted at her disappearance, and apprehensive for a time that she has drowned herself, breaks down completely; and as soon as he is partially recovered, he goes out to Australia to find her. On the way to her father's "run," he takes shelter from a sand-storm in the hut of the "boundary rider," finds a picture of himself on the pillow, and surmises the truth, of which he is assured a few moments later, when Gladys, the "boundary rider," comes galloping in. Explanations follow; and the reunited couple decide to remain in Australia, and never to return "home" except for an occasional visit. The book is full of a spirit of adventure, and a keen sense of humor, which give value to a somewhat slight performance.

BRIDE OF LAMMERMOOR, THE, by Sir Walter Scott (1819), is included in the group of 'Waverley Novels' called 'Tales of my Landlord.' The plot was suggested by an incident in the family history of the earls of Stair. The scene is laid on the east coast of Scotland, in the year 1700. The hero is Edgar, Master of Ravenswood, a young man of noble family, penniless and proud. He has vowed vengeance against the present owner of the Ravenswood estates, Sir William Ashton, Lord Keeper, whom he considers guilty of fraud; but foregoes his plans on falling in love with Lucy, Sir William's daughter. There is a secret betrothal; the ambitious Lady Ashton endeavors to force her daughter to marry another suitor; and in the struggle Lucy goes mad, and Ravenswood, thinking himself rejected, comes to an untimely end. The most famous character in the book is the amusing Caleb Balderstone, the devoted old steward of Ravenswood, who endeavors constantly to save the family honor and to conceal his master's poverty by ingenious devices and lies, and whose name has become the symbol of "the constant service of the antique world." Though

sombre and depressing, the 'Bride of Lammermoor' is very popular; and the plot has been used by Donizetti in the opera 'Lucia.'

BRIDGEWATER TREATISES, THE, were the result of a singular contest in compliance with the terms of the will of the Earl of Bridgewater, who died in 1829. He left £8000 to be paid to the author of the best treatise on 'The Power, Wisdom, and Goodness of God, as manifested in the Creation.' The judges decided to divide the money among the authors of the eight following treatises: — 'The Adaptation of External Nature to the Moral and Intellectual Constitution of Man,' by Dr. Thomas Chalmers, 1833; 'Chemistry, Meteorology, and the Function of Digestion,' by William Prout, 1834; 'History, Habits, and Instincts of Animals,' by William Kirby, 1835; 'Geology and Mineralogy,' by Dean (William) Buckland, 1836; 'The Hand . . . as Evincing Design,' by Sir Charles Bell, 1833; 'The Adaptation of External Nature to the Physical Condition of Man,' by John Kidd, M.D., 1833; 'Astronomy and General Physics,' by William Whewell, 1833; 'Animal and Vegetable Physiology,' by Peter Mark Roget, 1834. All these essays were published as Tracts for the Times; they had a large circulation, and no small influence in their own period.

BRIGHT, JOHN, THE LIFE OF, by G. M. Trevelyan (1913). Bright's biographer has the supreme qualifications of sympathy for the subject, interest in the material which he has to handle, and consummate literary skill. Besides supplying a detailed account of Bright's early days, entrance into public life, and public activities, he paints an intimate and life-like portrait of the man which enables the reader to realize Bright's unique power as an orator. "Bright," he says, "was first and foremost a preacher of broad principles in their moral and poetic force, a speaker less instructive, but even more moving than Gladstone." He has himself described the difference between them thus: "When I speak I strike across from headland to headland. Mr. Gladstone follows the coastline; and when he comes to a navigable river he is unable to resist the temptation of tracing it to its source." On another occasion Bright said, quoting Milton, "'True Eloquence I find to be none but the serious and hearty love of truth.' And I have endeavored, as far as I have had the opportunities of speaking in public, to abide by that wise and weighty saying. So far as I am able to examine myself, during the thirty years that I have been permitted to speak at meetings of my countrymen, I am not conscious that I have ever used an argument which I did not believe to be sound, or have stated anything as a fact which I did not believe to be true." Hence the man who at the beginning of his career was so hated by some people that they used to say "they would go twenty miles to see John Bright hanged" became a national institution.

BRITAIN, see **HISTORIA BRITONUM.**

BRITAIN, ECCLESIASTICAL HISTORY OF, see **ECCLESIASTICAL.**

BRITISH INDUSTRY AND COMMERCE, THE GROWTH OF, see **GROWTH.**

BROAD HIGHWAY, THE, by Jefferey Farnol (1911). The scene of this story is laid in England in the early part of the eighteenth century. It gives the adventures and experiences of Peter Vibart, related in a graphic and picturesque manner by himself. An orphan, he has been brought up by a rich and eccentric uncle who dies leaving him his fortune if he marries Lady Sophia Sefton within the year, otherwise he is cut off with a legacy of ten guineas. Peter, being independent in spirit, declines to marry a person whom he does not know and taking his ten guineas starts out on

"The Broad Highway" to seek his fortune. He meets with all sorts of thrilling adventures, is soon robbed of his money and left penniless. Being skilled in wrestling, Peter is victorious on many occasions when he is called upon to show his prowess, and bearing a striking resemblance to his dissolute cousin Maurice Vibart, who is a famous fighter, he is frequently taken for him. A great lover of nature, as well as a scholar, Peter thoroughly enjoys his wandering existence and decides to try his hand at the trade of blacksmith, meanwhile, taking up his habitation in a deserted hut in a hollow in the woods. One night he is awakened by the bursting in of his door and the sudden entrance of a beautiful woman who is fleeing from a pursuer. Peter at once comes to the rescue and after a fierce fight downs his adversary, who proves to be his cousin Maurice. The lady gives her name as Charmian Brown and explains that she has started to elope with Maurice Vibart but repenting her rash act has sought Peter's hut as refuge. Finding Peter much injured by his encounter, Charmian binds up his wounds and ministers to his comfort. Wishing to hide herself and finding Peter a thorough gentleman, Charmian remains at the hut, cooks his meals, and makes an ideal home for him. Peter, of course, falls in love with his charming companion and they decide to go to the minister's house to be married. On their return Peter is called to the bedside of a dying friend and during his absence Maurice Vibart is mysteriously shot outside of his house. Peter suspects Charmian, who tells him she only shot her pistol in the air, and lets himself be arrested for the murder. He escapes from prison and runs across the real murderer who is an old enemy of Maurice's and who confesses to the crime. Peter overjoyed, hastens to his wife, who proves to be Lady Sophia Sefton, who has disguised herself as Charmian Brown.

BRONTË, CHARLOTTE, LIFE OF, by Mrs. Gaskell, was published in 1857, two years after the death of the author of 'Jane Eyre.' It has taken rank as a classic in biographical literature, though not without inaccuracies. Its charm and enduring quality are the result of its ideal worth. It is a strong, human, intimate record of a unique personality, all the more valuable because biased by friendship. A biography written by the heart as well as the head, it remains for that reason the most vital of all lives of Charlotte Brontë. A mere scrap-book of facts goes very little way toward explaining a genius of such intensity. A new edition, ed. by Clement K. Shorter was published in 1900.

BRONTË, CHARLOTTE, AND HER CIRCLE, by Clement K. Shorter, was published in 1896. It is not a biography, but a new illumination of a rare personality, through an exhaustive collection of letters written by, or relating to, the novelist of Haworth. In the preface the editor writes: "It is claimed for the following book of some five hundred pages that the larger part of it is an addition of entirely new material to the romantic story of the Brontës." This material was furnished partly by the Rev. Arthur Bell Nicholls, Charlotte's husband, and partly by her lifelong friend Miss Ellen Nussey.

The arrangement of the book is calculated to assist the reader to a clearer understanding of Charlotte Brontë's life. A chapter is given to each person or group of persons in any way closely related to her. Even the curates of Haworth are not overlooked. Yet the editor's discrimination is justified in every instance by letters relating directly to the person or persons under consideration. The entire work is an interesting contribution to the ever-growing body of Brontë literature.

BROOK KERITH, THE, by George Moore (1915). The author's theory of the "Christ myth" is the theme of an historical novel, the life of Jesus. The first part

of the book is the story of Joseph of Arimathea, the son of the rich merchant. The setting is the little Galilean village on the lake, the picture of the period, and the customs of Jewish family life, and primitive sects like the Essenes. Joseph becomes interested in Jesus, the shepherd, who has left his flocks to foretell the end of the world. Peter, James, and John, fishermen in his father's employ, become disciples of Jesus, and Joseph would also follow him but for his father's illness and his promise not to leave him. He does not see Jesus again until he finds him crucified on the cross in Jerusalem. Joseph asks his friend Pilate for permission to remove the body for burial, and takes Jesus to his own tomb. After the holy women, Mary and Martha, have left the tomb, Joseph discovers that Jesus is still living, and carries him home in the night and hides him in the empty gardener's cottage. Joseph listens to the tales of the resurrection without comment. As soon as Jesus recovers from his wounds, Joseph goes with him to the Essenes by the Brook Kerith, where Jesus had lived before his ministry, as the humble shepherd of the community. For thirty years Jesus tends the flocks. He comes to admit to himself that he committed a great sin of blasphemy against God when he believed he was the Messiah prophesied by the Book of Daniel. He repents the violence of his teachings in Jerusalem. Paul, persecuted for preaching Christianity, takes refuge one night with the brethren. Jesus asks him, "And who are these Christians?" Paul tells him the story of the resurrection and the mediation of the Son, dying on the cross for the sins of the world. Jesus is horrified at the supernatural Christianity of Paul's imagination, and resolves to go to Jerusalem and tell the truth. Paul considers him a mad man and impostor, and Jesus is forced to see that his story will not be believed. In accordance with one of the old legends it is suggested that Jesus goes to preach in India. Moore's conception of Jesus is two-fold, the spiritual leader of the Sermon on the Mount, the fanatic, misled by pride of the scourging in the Temple, and always one of the great men of the ages.

BROTHERS KARAMAZOV, THE, a novel by Fedor Dostoevsky (1879–1880). The three brothers are the sons of a depraved, debauched father, for whom the two older sons, Dmitri and Ivan, feel hatred and contempt. The youngest son, Alyosha, is a character like Prince Myshkin, the "Idiot," a friend to all humanity, loved and trusted by his father and brothers. Ivan is the intellectual member of the family, a materialist and sceptic, whose restless mind finally tortures itself to its own destruction. Dmitri, the eldest, is a man of violent undisciplined passions. He quarrels with his father over his inheritance and is his rival for the love of Grushenka, a woman who had been seduced and abandoned when a very young girl, and is now the mistress of a rich old merchant. The father's passion is entirely base, but Dmitri loves her and wants to marry her. The frenzied jealousy of the two is known by everyone, and Dmitri threatens to kill his father. When the old man is found murdered and robbed, all the circumstances point to Dmitri's guilt. There is a fourth son, Smerdyakov, the illegitimate child of an innocent imbecile girl. Smerdyakov is a servant in the house, but is not suspected because he is an epileptic and is found in convulsions when the crime is discovered. He confesses to Ivan that he killed the father, following to their logical conclusion Ivan's idea that "all is permissible"; Ivan who desired his father's death, realizes that he unknowingly has instigated the murder. Ivan's evidence at the trial does not save his brother Dmitri, because he is almost delirious with brain fever, and mixes fact and hallucination. Smerdyakov commits suicide before the trial. In drunken anger Dmitri had written a letter to a young girl, Katerina Ivanovna, to whom he was betrothed, in which he

threatens to kill his father to get money. She produces the letter to save Ivan whom she really loves. Dmitri is thus condemned through his own folly, which prejudices the peasant jury against him.

BROWNING, ELIZABETH BARRETT, LETTERS OF. Edited by Frederic G. Kenyon. (2 vols., 1897.) This definitive presentation of Mrs. Browning's character and career is a selection from a very large mass of letters collected by Mr. Browning, and now used with the consent of R. Barrett Browning. It is made a chronicle, and practically a life, by the character of the letters and the addition of connecting links of narrative. The letters give an unusually full and interesting revelation of Mrs. Browning's character, and of the course of her life. The absence of controversy, of personal ill-feeling of any kind, and of bitterness except on certain political topics, is noted by the editor as not the result of any excision of passages, but as illustrating Mrs. Browning's sweetness of temperament. The interest of the work as a chapter of life and poetry in the nineteenth century is very great.

BRUT, THE, a metrical chronicle of early British history, both fabulous and authentic, and the chief monument of Transitional Old English, first appeared not long after the year 1200. Its author Layamon, the son of Leovenath, was a priest, residing at Ernley on the banks of the Severn in Worcestershire. His work is the first MS. record of a poem written after the Conquest in the tongue of the people. The Norman-French influences had scarcely penetrated to the region where he lived. On the other hand, the inhabitants were in close proximity to the Welsh. The additions that Layamon made to the 'Brut' show how deeply the Arthurian legends had sunk into the minds of the people.

The 'Brut' is a translation, with many additions, of the French 'Brut d'Angleterre' of Wace, which in its turn is a translation of Geoffrey of Monmouth's 'Historia Britonum.' Layamon's version begins thus: —

"There was a priest in the land Who was named Layamon. He was son of Leovenath, — May the Lord be gracious to him! — He dwelt at Ernley, at a noble church Upon Severn's bank. Good it seemed to him, Near Radstone, Where he read book. It came to him in mind, And in his chief thought That he would of England Tell the noble deeds. What the men were named, and whence they came, Who English land First had, After the flood That came from the Lord That destroyed all here That is found alive Except Noah and Sem Japhet and Cane And their four wives That were with them in the Ark. Layamon began the Journey Wide over this land, And procured the noble books Which he took for pattern. He took the English book that Saint Bede made, Another he took, in Latin, That Saint Albin made, And the fair Austin Who brought baptism in hither; the third book he took, Laid there in the midst, That a French clerk made, Who was named Wace, Who well could write, and he gave it to the noble Eleanor that was Henry's Queen, the high King's. Layamon laid down these books and turned the leaves. He beheld them lovingly."

The 'Brut' contains, however, few traces of Bede's chronicle. It follows Wace closely, but amplifies his work and adds to it. Some of the additions are concerned with the legendary Arthur. Layamon's most poetical work is found in them. The beautiful legends of the great king seem to have appealed powerfully to his imagination and to his sympathies as a poet. He makes Arthur say in his dying speech: —

"I will fare to Avalun, to the fairest of all maidens, to Argante the Queen, an elf most fair, and She shall make my wounds all sound; make me all whole with healing

draughts. And afterwards I will come again to my kingdom, and dwell with the Britons with Mickle Joy."

BRUT, ROMAN DE. A poem in eight-syllable verse, composed by Robert Wace, but indirectly modeled upon a legendary chronicle of Brittany entitled 'Brut y Brenhined' (Brutus of Brittany), which it seems was discovered in Armorica by Walter, archdeacon of Oxford, and translated into Latin by Geoffrey of Monmouth. This translation is declared to have been the source from which Wace drew his materials. He presented his poem to Eleonore of Guyenne in 1155, and it was translated into Anglo-Saxon by Layamon.

The 'Roman de Brut' relates that after the capture of Troy by the Greeks, Æneas came to Italy with his son Ascanius, and espoused Lavinia, daughter of King Latinus; she duly presented a son to him. This son, as well as Ascanius, succeeded to the kingly power; and the throne devolved at last upon Silvius, son of Ascanius. Silvius fell in love with a damsel who died upon giving birth to Brutus, from whom the 'Roman de Brut' takes its name. Brutus was a mighty hunter. One day he had the misfortune to slay his father with a misdirected arrow aimed at a stag, and forthwith he fled. First he went to Greece, where he delivered the Trojan captives; and next he gained the Armorican Isles, which he conquered, giving them the name of Britain. Afterward he made war upon the king of Poitou, founding the city of Tours, which he named in honor of his son. From Poitou he returned to the Armorican Isles, overcoming the giants in possession of that region, and once more naming it Britain. He immediately founded the city of London, and reigned long and gloriously there.

The narrative now concerns itself with the descendants of Brutus. The adventures of Lear, of Belin, of Brennus who voyaged to Italy, of Cassivellaunus who so bravely resisted Cæsar, of all the bellicose chiefs who opposed the dominion of the Roman emperors, are minutely related. But not until King Arthur is introduced do we meet the real hero of the 'Roman de Brut.' Arthur performs prodigies of valor, is the ideal knight of his order of the Round Table, and finally departs for some unknown region, where it is implied he becomes immortal, and never desists from the performance of deeds of valor. In this portion of the narrative figure the enchanter Merlin, bard to King Arthur; the Holy Grail, or chalice in which were caught the last drops of the Savior's blood as he was taken from the cross; Lancelot of the Lake, so styled from the place in which he was trained to arms; Tristan and his unhallowed love; Perceval and his quest of the Holy Grail. These and other features of the 'Roman de Brut' made it unprecedentedly popular. It was publicly read at the court of the Norman kings, that the young knights might be filled with emulation; while fair ladies recited it at the bedside of wounded cavaliers, in order that their pain might be assuaged.

BRUTUS, or, DIALOGUE CONCERNING ILLUSTRIOUS ORATORS, by Cicero (106–143 B.C.). The work takes its title from Brutus, who was one of the persons engaged in the discussion. The author begins by expressing his sorrow for the death of Hortensius, and the high esteem in which he held him as a speaker. Still he feels rather inclined to congratulate him on dying when he did, since he has thus escaped the calamities that ravage the republic. Then he explains the occasion and the object of this dialogue, which is a complete history of Latin eloquence. He relates the origin of the art of oratory among the Romans, its progress, and its aspect at different epochs; enters into an elaborate criticism of the orators that have succes-

sively appeared; and gives, in an informal sort of way, rules for those who seek to excel in the oratorical art, and lays down the conditions without which success is impossible. The work is at once historical and didactic, and embraces every variety of style: being at one time simple and almost familiar, at another almost sublime; but always pure, sweet, and elegant.

BUDDHA FIELDS, see **GLEANINGS IN.**

BUDDHIST MAHÂYANA TEXTS, see **SACRED BOOKS OF THE EAST.**

BUDDHIST SUTTAS, see **SACRED BOOKS OF THE EAST.**

BURNS, LIFE OF, by J. G. Lockhart (1828). Lockhart possessed in full measure the two indispensable qualifications for a biographer, love of the subject, and a discriminating candor. Both these characteristics are displayed in the 'Life of Burns,' which originally appeared unambitiously in Constable's Miscellany in 1828, and which has never been excelled by any of the numerous later biographers of the poet, though these have had the advantage of access to abundance of fresh material, especially in the form of correspondence. The picture which he has painted is unforgettable. The poet's father, immortalized as the saint, the father, and the husband of "The Cotter's Saturday Night"; his mother, whose inexhaustible store of ballads and tales stirred the imagination of the future poet; the mean cottage of his early years in which, as Murdoch, his teacher, said, "there dwelt a larger portion of content than in any palace in Europe"; the books and people that influenced his youth and first touched the chords of poetry within him; his numerous loves and the exquisite lyrics inspired by them; the strivings of genius held down by grinding poverty; the success of his first published book of poems and his manly independence when he became the lion of literary Edinburgh; his heresies in theology and politics; his letters, amongst the finest in English literature; his life at Dumfries; and his ostracism on account of his revolutionary opinions, — all these Lockhart describes with exquisite sympathy, fine literary skill, and sense of proportion. "Burns," he says, "short and painful as were his years, has left behind him a volume in which there is inspiration for every fancy, and music for every mood. . . . Already, in the language of Childe Harold, has,

> "'Glory without end
> Scattered the clouds away; and on that name attend
> The tears and praises of all time.'"

BURTON, CAPTAIN SIR RICHARD F., LIFE OF, by his wife. One of the most romantic figures of the nineteenth century was Sir Richard Burton. He was of mixed Irish, Scotch, English, French, and possibly Arabian and Gipsy blood; he claimed his descent direct from Louis XIV. of France; he published upwards of eighty bulky volumes, including translations of the 'Arabian Nights' and the 'Lusiad' of Camoens; he began the study of Latin when he was three, and Greek when he was four, and knew twenty-nine languages; he was the pioneer discoverer of Darkest Africa, and his adventures took him into all parts of the world. Out of such lives myths are made. In 1887, Francis Hitchman, aided by Isabel, Lady Burton, of whose character and ability he speaks in the highest terms, published an account of Burton's private and public life, including his travels and explorations in Asia, Africa, and both North and South America. After Sir Richard's death, his wife published in 1893, in two octavo volumes, with many portraits and other illustrations, a voluminous 'Life,'

in which she argues with passionate insistance that she, and she alone, is fitted to give a truthful and complete account of his wonderful career and his unique personality. "There are three people in the world," she says, "who might possibly be able to write sections of his life. Most of his intimate friends are dead, but still there are a few left." She insists that she was the one person who for more than thirty years knew him best. Daily, for all that time, she "cheered him in hunger and toil, attended to his comforts, watched his going out and coming in, had his slippers, dressing-gown, and pipe ready for him every evening, copied and worked for him, rode and walked at his side, through hunger, thirst, cold, and burning heat, with hardships and privations and danger. Why," she adds, "I was wife and mother, and comrade and secretary, and aide-de-camp and agent for him; and I was proud, happy, and glad to do it all, and never tired, day or night, for thirty years. . . . At the moment of his death, I had done all I could for the body, and then I tried to follow his soul. I am following, and I shall reach it before long." Lady Isabel belonged to a Roman Catholic family, and her relatives, like his, were opposed to the marriage, which took place by special dispensation in 1861. At the time of his death, Lady Burton startled society by declaring that he had joined "the true Church." She says: "One would describe him as a deist, one as an agnostic, and one as an atheist and freethinker, but I can only describe the Richard that I knew. I, his wife, who lived with him day and night for thirty years, believed him to be half-Sufi, half Catholic, or I prefer to say, as nearer the truth, alternately Sufi and Catholic." A little later she aroused much indignant criticism by burning Sir Richard's translation of 'The Scented Garden, Men's Hearts to Gladden,' by the Arabic poet, the Shaykh al Nafzâwi. She justifies her action with elaborate argument, and declares that two projected volumes, to be entitled 'The Labors and Wisdom of Richard Burton,' will be a better monument to his fame than the unchaste and improper work that she destroyed.

Her alleged misrepresentations are corrected in a small volume entitled 'The True Life of Captain Sir Richard F. Burton,' by his niece, Georgiana M. Stisted, who uses the severest terms in her portrayal of the character of the woman whom her uncle married, as she declares, in haste and secrecy, and with effects so disastrous to his happiness and advantage.

Still another contribution to the topic is found in two thick volumes called 'The Romance of Isabel, Lady Burton,' which is the story of her life, told in part by herself and in part by W. H. Wilkins, whose special mission it is to correct the slanderous misrepresentations of the author of 'The True Life.' Whether as romance or reality, the story of this gifted couple, with all their faults, is an extraordinary contribution to the literature of biography.

BUSINESS OF BEING A WOMAN, THE, by Ida M. Tarbell (1913). The book is an appeal to the modern woman who is discontented with woman's rôle of child-bearing and home-making and desires to complete her emancipation by devoting herself to some supposedly higher activity, usually by attempting to do the work of men. This type Miss Tarbell calls 'The Uneasy Woman' because of its restlessness, dissatisfaction, and unsettled state. Miss Tarbell is no enemy to the extension of woman's opportunities for education and employment but she is conservative enough to hold that the main business of being a woman is still that of motherhood and the making of the home. She proceeds to show that these tasks, far from being narrow, tedious, and unworthy of an emancipated being, are of the noblest, the most absorbing, and the most rewarding kind, requiring all the added

culture and power which woman's freedom has bestowed. The mere efficient management of the household requires an economic knowledge and a practical ability equal to that of the business man. The moral training of the children is a problem worthy of the highest energies. The proper training of domestic servants, usually foreigners, would do much to make them useful citizens, and thus promote democracy in the most practical way. Above all, the woman's business is noble because it is not merely material and mechanical but consists in the creation of a spirit that makes home a happy social centre. By these and other shrewd and practical arguments the author successfully combats the view that "celibacy is the aristocracy of the future" and makes her work a material contribution to the subject of her last chapter, "the ennobling of the woman's business."

BUSSY D'AMBOIS, by George Chapman. This, the most popular of Chapman's tragedies, first appeared in 1607 and was republished in 1608, 1616, 1641, 1657. The scene is set in the Court of Henry III. of France, who with his brother, Monsieur the Duke of Alençon, and the Duke of Guise, the head of the Spanish party in the French Wars of Religion, takes part in the action of the play. Bussy d'Ambois, of noble birth, but a child of fortune who has to depend on his valor and his character, is introduced to the Court by Monsieur whose purpose it is to use him as a tool to smooth his own path to the throne. But Bussy raises himself to a position of power and independence, and Monsieur and Guise, whom he has flaunted, combine to compass his destruction. This they attempt to accomplish by revealing to the Count of Mountsurry Bussy's passion for the Countess Tamyra, whom he used to visit by a subterranean passage known only to himself and a friar who had acted as his guide. The friar is killed and his ghost warns the lovers of his fate and their danger. Bussy is deceived by a letter which the Countess had been compelled by her husband to write in her blood, and going to meet her for the last time is confronted by the Count in the habit of the friar. Although he defeats his immediate adversary, he is shot by the hireling assassins of his other foes. The character of Bussy is powerfully drawn, but the other figures are bloodless and the style often degenerates into bombast.

BUT YET A WOMAN, by Arthur Sherburne Hardy (1883), is a romance of real life, its scene laid mainly in Paris during the time of the Second Empire. Renée Michael, a fair young girl destined to be a *réligieuse*, shares the home and adorns the salon of her elderly bachelor uncle, M. Michael. They enjoy the friendship of M. Lande, and his son, Dr. Roger Lande. The four, together with Father Le Blanc, a kindly old curé, and Madame Stephanie Milevski, make up a congenial house party at M. Michael's summer home on Mt. St. Jean. Stephanie, the half-sister of her host, is the young widow of a Russian nobleman who has died in exile. She was associated with the eminent journalist M. De Marzac in the Bourbon restoration plot, and became the object of his ardent though unrequited love. Her affection is for Dr. Roger Lande; but he loves Renée, and not in vain. Stephanie induces M. Michael to allow her to take Renée on a journey to Spain. Upon the eve of their departure, De Marzac, angered by Stephanie's continued denial of his suit, accuses her of taking Renée to Spain in order to prevent Roger from wooing her until the time set to begin her novitiate shall have arrived. The unraveling of this situation makes an excellent story. The book is written with charming delicacy of treatment, and conceived entirely in the French spirit.

CABOT, JOHN, The Discoverer of North America, and **SEBASTIAN,** his Son, 'a Chapter of the Maritime History of England under the Tudors,' (1496–1557) by Henry Harrisse (1895). A work of authority for the earliest history of America; especially valuable for its complete recovery of the true Cabot history, and exposure of the false tradition of things done and honors won by Sebastian, the son, who is proved to have grossly falsified the course of events to make himself a far more important figure than he ever was. He did indeed play no small part in the story after his father; but it not only gave no ground for the claims made by him in connection with the work of the father, but left him discredited by notable want of success. The entire history is admirably dealt with by Harrisse, and the story is one of great interest.

CÆDMON, SAINT, a Northumbrian poet of the seventh century and reputed author of the Anglo-Saxon metrical paraphrases of the Old Testament, is known to us chiefly through the account in Bede's 'Ecclesiastical History.' Cædmon is there described as an unlearned man who was often abashed when in company he in his turn was called upon to sing a song to the harp. On one of these occasions after he had left the company in shame at his inability, he dreamt that he heard a voice commanding, "Cædmon, sing something to me." He protested his ignorance but the voice repeated its command, and he asked: "What shall I sing." "Sing the beginning of created things," was the response. Then Cædmon sang verses which Bede renders as follows: "Now ought we to praise the founder of the heavenly Kingdom, the power of the Creator. His wise design, and the deeds of the Father in glory: how He, eternal God, was the Author of all things wonderful, who first created for the children of men the heaven for a roof and afterwards the earth — He, almighty guardian of mankind." On awakening Cædmon remembered his verses and added others. He was taken to Hild, abbess of the monastery at Whitby, who at once recognized that the unlearned herdsman had received the miraculous gift of inspiration. He became a monk and reproduced portions of the Bible in verse so beautiful that soon "his teachers were glad to become his hearers." The Anglo-Saxon poems 'Genesis,' 'Exodus,' and 'Daniel,' in a manuscript of the tenth century, edited by Junius in 1655, were ascribed by him to Cædmon, but they were not in the Northumbrian dialect. These and other poems are, however, usually known as 'Cædmonic,' and may have been based on his originals. Special interest attaches itself to a fragment on the "Fall of Man" interpolated in the 'Genesis' because of its resemblances to Milton's 'Paradise Lost.' It is possible that Milton may have become acquainted with the Cædmonic poem through Junius. See "Anglo-Saxon Literature" in the LIBRARY.

CÆSAR: A SKETCH, by James Anthony Froude (1880). A life of the great soldier, consul, and dictator of Rome, — a general and statesman of unequaled abilities, and an orator second only to Cicero. Mr. Froude calls his book a sketch only, because materials for a complete history do not exist. Cæsar's career of distinction began in 74 B.C., later than Cicero's, and ended March 15th, 44 B.C., nearly two years before the death of Cicero. The fascinations of style in Mr. Froude's brilliant picture of Cæsar are not equally accompanied with sober historical judgment. As in his other works, he exaggerates in drawing the figure of his hero. He is to be listened to, not for a verdict but a plea.

CÆSAR AND CLEOPATRA, by Bernard Shaw (1899). In an amusing preface to 'Three Plays for Puritans' the author claims that the Cæsar of Shakespeare is an

"admitted failure" and asks to be allowed to "set forth Cæsar in modern light." In his theory of history the world in 48 B.C. was exactly like the world in 1907 A.D., and the comic satire of the play is the utterance of modern thoughts, allusions, and slang of our own times by historic personages of this remote age. His middle-aged Cæsar is master of war but satiated with it. Made pacific by the sight of nations drenched in blood, he values clemency above all things. Efficiency and a genius for hard work are the qualities by which he has conquered the world. The serpent of the Nile is a charming young barbarian, by turns spitfire, petulant, and kittenish. Terrified at the approach of the Roman legions and by rumors of the ferocity of Cæsar, she has fled from the palace, seeking the protection of a baby sphinx in the nearby desert. Cæsar, alone, musing upon the vanities of life and the littleness of man, finds her cuddled up asleep between the paws of the sphinx. She invites the "kind old gentleman" to come up and take the other paw, and warns him that Cæsar will probably eat him. This scene is quoted in the LIBRARY. Cæsar insists that Cleopatra return to the palace and act the queen without fear, and as the Roman soldiers salute her companion, she falls into his arms sobbing with relief. Ptolemy, king of Egypt, who disputes his sister's reign, is a boy of ten. Brittanicus, Cæsar's secretary, the exponent of respectability from the British Isles, is shocked to learn that the custom of Egypt makes the brother and sister man and wife. Cleopatra longs for power to cut off her brother's head, and poison her slaves to see them wriggle. During the siege by the Egyptians, while Cæsar waits for reinforcements, Cleopatra is a prisoner in the palace. She passes the Roman guards by rolling herself in a rug which she sends to Cæsar. Cæsar is most noble when he rebukes Cleopatra, drunk with her newly-discovered power, for procuring the assassination of an enemy. Cæsar departs for Rome with the promise that he will send Mark Antony back as a present. The curtain falls with the Queen in tears, but expressing the hope, nevertheless, that Cæsar will never return.

CÆSARS, THE LIVES OF THE FIRST TWELVE, by Caius Suetonius, 130–135 A.D. A book of biographies of the Roman emperors from Julius Cæsar to Domitian; and largely a book of anecdotes, mere personal facts, and, to no small extent, scandal, much of which may have been fiction. It throws hardly any light on the society of the time, the character and tendencies of the period; but gives the twelve personal stories with a care in regard to facts and a brevity which makes every page interesting. The first six are much fuller than the last six. In none of them is there any attempt at historical judgment of the characters whose picture is drawn. We get the superficial view only, and to no small extent the view current in the gossip of the time. A fair English translation is given in the Bohn Classical Library. A recent English translation is by J. C. Rolfe in the Loeb Classical Library.

CÆSAR'S COMMENTARIES. This great work contains the narrative of Cæsar's military operations in Gaul, Germany, and Britain. It was given to the world in the year 51 B.C. Every victory won by Cæsar had only served to increase the alarm and hostility of his enemies at Rome, and doubt and suspicion were beginning to spread among the plebeians, on whom he chiefly relied for help in carrying out his designs. When public opinion was evidently taking the side of the Gauls and Germans, the time had come for Cæsar to act on public opinion. Hence the 'Commentaries,' a hasty compilation made from notes jotted down in his tent or during a journey. "They form," says Mommsen, "a sort of military memoir, addressed by a democratic general to the people from whom he derived his power." To prove in an

indirect way, he himself keeping in the background, that he has done his best for the honor and advantage of Rome, is his main object. He proceeds, then, to demonstrate the following propositions: A Germanic invasion threatened Gaul. With Gaul in the hands of the Germans, the Romans knew from experience that Italy herself was not safe from invasion. Cæsar's first achievement was to drive the Germans back across the Rhine. Every event that followed was the necessary consequence of this victory. The Belgæ, sympathizers with their Teutonic kinsmen, revolted after the defeat of Ariovistus. To convince them that west of the Rhine, Rome was supreme, was the reason of Cæsar's campaigns in the north and east. But how long would the Belgæ, Nervii, and other warlike tribes continue submissive, if the clans in the west remained independent? It must be plain, therefore, to any patriotic Roman, that the naval and military operations of Cæsar and his lieutenants against the Veneti, the Armoricans, and the Aquitanians, were inevitable. Perhaps, too, the patriotic Roman will conclude, although Cæsar is silent on the matter, that these brilliant campaigns redound as much to the glory of the Roman name as to that of Cæsar. Although Gaul, protected by Rome, was now invincible, it was very desirable that the Germans and Britons should have tangible evidence of the fact, and so Cæsar crossed the Rhine and the Channel. But unfortunately, the Gauls were not wise enough to accept the situation. They revolted. Cæsar suppressed the insurrection with a vigor and sternness they were never likely to forget; and at Alesia, a year before these Military Memoirs were to be circulated, the finest conquest that Rome ever made was forever completed. The quality that especially gives distinction to the work is its simplicity. "It is as unadorned," says Cicero, "as an ancient statue; and it owes its beauty and its grace to its nudity." As to its truthfulness, we cannot decide absolutely, the Gauls not having written *their* Commentaries. But if Cæsar sinned in this respect, it was probably by omission, not by commission. Things the Romans might not like he does not mention: the sole aim of the book is to gain their suffrages. There is no allusion to the enormous fortune Cæsar acquired by plunder. On the other hand, he speaks of his cruelties — for instance, the killing in cold blood of 20,000 or 100,000 prisoners — with a calmness that to us is horrible, but which the Romans would deem natural and proper.

CALEB WILLIAMS, ADVENTURES OF, by William Godwin (1794), a curious, rambling, half sensational and half psychological story, met with immediate popularity, and furnished the suggestion of the well-known play 'The Iron Chest.' Caleb, a sentimental youth, who tells his own story, is the secretary of a Mr. Falkland, a gentleman of fortune, cold, proud, and an absolute recluse. Caleb learns that his patron had once been a favorite in society; his retiring habits dating from his trial some years earlier for the murder of one Tyrrel, a man of bad character, who had publicly insulted him. Falkland having been acquitted, two laborers, men of excellent reputation, both of whom had reason to hate the knavish Tyrrel, have been hanged on circumstantial evidence. Caleb, a sort of religious Paul Pry, is convinced that Falkland is the murderer, and taxes him with the crime. Falkland confesses it, but threatens Caleb with death should he betray his suspicions. The frightened secretary runs away in the night; is seized, and charged with the theft of Mr. Falkland's jewels, which are found hidden among his belongings. He escapes from jail only to fall among thieves, is re-arrested, and makes a statement to a magistrate of Falkland's guilt, a statement which is not believed. The trial comes on; Falkland declines to prosecute, and the victim is set at liberty. Falkland, whose one idea in life is to keep his name unspotted, then offers to forgive Caleb and assist

him if he will recant. When he refuses, his enemy has him shadowed, and manages to hound him out of every corner of refuge by branding him as a thief. Caleb, driven to bay, makes a formal accusation before the judge of assizes and many witnesses. Falkland, in despair, acknowledges his guilt, and shortly after dies, leaving Caleb — who, most curiously, has passionately loved him all this time — the victim of an undying remorse.

CALIPH VATHEK, see **VATHEK.**

CALL OF THE BLOOD, THE, by Robert Hichens (1906). This is the story of an Englishwoman named Hermione Lester who marries a man named Maurice Delarey, ten years her junior. At the time of her marriage Hermione is thirty-four and while having a striking personality is very plain in form and feature. Her husband on the contrary is very handsome and has the coloring of the south, which shows his Sicilian blood that he has inherited from his grandmother. Hermione has a warm friend in Emile Artois, an author and a man of genius, and between them a strong platonic friendship has existed for some years. Before her marriage Hermione brings about a meeting between the two men and though Artois is impressed with Delarey's beauty and charm of manner he cannot help a feeling of distrust. Hermione and Maurice go to Sicily on their honeymoon as the latter has never been there, and Hermione, who loves it, feels sure he will share her enthusiasm. Her anticipations are realized as Maurice enters at once into the spirit of the place and is actually boyish in his enjoyment of everything. After a couple of months of happiness Hermione is called to the bedside of Artois in Africa, where he is thought to be dying. Hermione, however, nurses him back to health and after several weeks of convalescence is able to bring him back with her to Sicily. During her absence Maurice, who is lonely and somewhat piqued that she should leave him, amuses himself with the friendship of a pretty Sicilian girl named Maddelena. The acquaintance which begins innocently ends however in wrong doing, as "the call of the blood" is strong in Maurice and he cannot withstand the impulses of his nature. He is overwhelmed with shame at the thought of Hermione's learning of his falseness, and upon her return both she and Artois notice the change that has taken place in him. Hermione ascribes it to jealousy of Artois, but the latter interprets it differently. Maurice goes to bathe and is murdered by Salvatore, Maddelena's father, and his body is found in the water. The truth is known by Artois and a faithful servant named Gaspare, but they hide everything from Hermione and she mourns truly for her husband whose character remains for her unblemished.

CALL OF THE WILD, by Jack London (1903). The hero of this story, Buck, the offspring of a St. Bernard sire and a Scotch shepherd dog, is a pampered house dog on a large estate. It is the time of the rush for gold in the Klondike, and he is stolen and shipped north to be brutally broken and trained to be a sledge dog. He learns the primitive law of club and fang and wins the leadership of the dog team from the old leader, Spitz, in a terrible battle for survival. There are many journeys in the ice and snow and much hardship until he finds in John Thornton the real master to whom he gives his heart and allegiance. His master, proud of his dog, recklessly accepts a wager that Buck can break from the ice and walk away with a thousand pound load on a sledge, a task for ten dogs, and Buck wins for him. Thornton is murdered by the Indians and Buck responds to the call of the wild, harking back to the life of his remote forbears as leader of a pack of wolves. A vivid picture of the wild life of dog and man in the Alaska gold fields.

CALLED BACK, by "Hugh Conway" (Frederick John Fargus) (1884). Gilbert Vaughn, the hero of this story of mystery, is a young Englishman of fortune, totally blind from cataract. By a curious accident, he strays one midnight into a strange house, mistaking it for his own, and walks in upon a murder. He hears a scuffle and a woman's shrieks, and bursting into the room, stumbles over the body of a man. His keen sense of hearing informs him that there are three other men in the room, and a moaning woman. As he cannot identify them, the men spare his life, and drug him. Found by the police in a suburb, he is identified and taken home. On recovery, he finds no one to believe in his story. Two years later, the cataract is operated upon and he recovers his sight, when he falls in love with and marries a young girl of extraordinary beauty, Pauline March. She is half English, half Italian; her only living relative being an uncle, Dr. Ceneri, an Italian physician. After his marriage Vaughn discovers that his bride is mentally weak; that she has no memory, and scarcely any comprehension of what passes. The story then becomes complicated, and full of adventures in Italy and Siberia. Extremely sensational in character, and with little literary merit, the graphic force of this story, the rapidity of its movement, its directness, and its skillful suspension of interest, gave it for a season so extraordinary a vogue that it outsold every other work of fiction of its year.

CALLISTA, 'a Sketch of the Third Century', by John Henry Newman. Cardinal Newman tells us that this is an attempt to imagine, from a Catholic point of view, the feelings and mutual relations of Christians and heathen at the period described. The first few chapters were written in 1848, the rest not until 1855. The events here related occur in Proconsular Africa; giving opportunity for description of the luxurious mode of life, the customs and ceremonies, then and there prevailing. Agellius, a Christian, loves Callista, a beautiful Greek girl, who sings like a Muse, dances like a Grace, and recites like Minerva, besides being a rare sculptor. Jucundus, uncle to Agellius, hopes she may lead him from Christianity; but she wishes to learn more concerning that faith. Agellius, falling ill, is nursed by Cyprian, bishop of Carthage, who is in hiding. A plague of locusts comes. Frenzied by their devastations and the consequent famine, the mob rises against the Christians. Agellius is summoned to his uncle for safety. Callista, going to his hut to warn him, meets Cyprian, who gives her the Gospel of St. Luke. While they discourse, the mob approaches and they are captured. Cyprian and Agellius, however, are helped to escape. Callista studies St. Luke and embraces Christianity. She refuses to abjure her religion, is put to death by torture, is canonized, and still works miracles. Her body is rescued by Agellius and given Christian burial. Her death proves the resurrection of the church at Sicca where she died: the heathen said that her history affected them with constraining force. Agellius becomes a bishop, and is likewise martyred and sainted.

CAMBRIDGE DESCRIBED AND ILLUSTRATED: 'Being a Short History of the Town and University.' By Thomas Dinham Atkinson. With introduction by John Willis Clark (1897). A very complete, interesting, and richly illustrated account of the English town and university, which has been in some respects even more than Oxford a seat of literature, as well as education, in England. To American readers especially, the work is of importance because of the extent to which Cambridge University graduates were leaders in the planting of New England. The story of the old town opens many a picture of early English life and that of the great group of famous colleges which constitute the university; and supplies chapters in the history

of English culture peculiarly rich in interest, from the fact that Cambridge has so largely stood for broad and progressive views, while Oxford has until recently represented narrow conservatism.

CAMILLE ('La Dame Aux Camélias'), a novel by Alexandre Dumas the younger, was published in 1848, the celebrated play founded upon it appearing in 1852 at the Vaudeville Theatre in Paris. The popularity of both the novel and the play is owing, perhaps, to the fact that the incidents of the story admit of many interpretations of the character of the heroine. Like other women of her class, she is linked to, is indeed a representative of, the most inexplicable yet most powerful force in human nature. Camille is the portrait of a woman who actually lived in Paris. Dumas had seen her, and relates a love story of which she was the central figure. Like Aspasia, she has a strange immortality. Each reader of the book, like each spectator of the play, gains an impression of Camille that is largely subjective. The elusiveness of the personality, the young ardor that forced Dumas to tell the story straight from the heart, straight to the heart, give to 'Camille' its fascination.

CAMP, MAJOR HENRY WARD, see **THE KNIGHTLY SOLDIER.**

CANDIDA, by Bernard Shaw (1897). Candida, the heroine of this successful comedy, is the engaging wife of a clergyman who is fond of preaching in the pulpit and out of it. When Eugene Marchbanks, a youthful poet, tells him he is in love with Candida, the Rev. James Morell first laughs with condescending superiority but is finally goaded into dropping his rhetoric to shake Eugene. Though Eugene screams with fright, he has the courage of his ideas and succeeds in terrifying the clergyman out of his complacent attitude of model husband. The Rev. James, however, is a likeable, sincere person, not simply the "moralist and windbag" Eugene calls him. Eugene is an extraordinary character, reminiscent of Shelley, with the range of vision of a seer, beyond the comprehension of the conventional preacher. He is too sensitive for the everyday world, in which the clergyman deals out spiritual gruel, suitable for "cheap earthenware souls," and his domestic wife soils her beautiful hands to fill the lamps and slice the onions for supper. The two men agree that Candida shall choose between them. This scene of the "choice" is quoted in the Library. Candida calmly asks for bids since she is up at auction. Her husband offers her his strength, and Eugene, his weakness. She says she will choose the weaker of the two, and to his surprise it is her husband who holds her because of his need and dependence on her loving care. One of the most audacious speeches in the play is Candida's reply to her husband, when he tells her he relies on her goodness and purity. She says, "I would give them both to Eugene as willingly as I would give my shawl to a beggar dying of cold, if there were nothing else to restrain me. Put your trust in my love for you, James, for if that went I should care very little for your sermons — mere phrases that you cheat yourself and others with every day." Candida's frankness wounds her big boy of a husband at first, but her love convinces his pride. Eugene rejects this idea of love, and departs cured of his infatuation.

CANDIDE, ou, L'Optimisme, a satirical novel by Voltaire, was published anonymously in 1759, with the fictitious statement appended that it had been translated from the German by "M. le Docteur Ralph." Voltaire's aim was to ridicule the facile optimism so current in the eighteenth century, particularly as expressed in Pope's "Whatever is is right," and the dictum of Leibnitz that "All is for the best in this, the best of all possible worlds." The Lisbon earthquake of 1755 and the suffer-

ings caused by the Seven Years' War had done something to shake this creed. Voltaire determined to complete the overthrow by a burlesque narrative in which optimism should be reduced to absurdity. The hero, Candide, is the illegitimate scion of a noble German family. He is brought up at the Castle of Thunder-ten-tronckh, where he learns from the philosopher, Pangloss, that every effect has a cause, that every cause has a sufficient reason, and that all is for the best in this, the best of all possible worlds. Caught by the baron in making love to his daughter, Cunégonde, Candide is kicked out of the castle, forced into military service, beaten for desertion, forced into a great battle, and made a witness of the atrocities committed in neighboring villages. Escaping from the army he falls in with a humane Anabaptist, Jacques, and later with Pangloss who tells him that the baron's castle has been destroyed by the soldiers and Cunégonde outraged and killed. Pangloss, who is suffering from the most abhorred of maladies, is cured by the kindly Jacques, and the three set out on a business voyage to Lisbon. They are shipwrecked in a dreadful tempest and the Anabaptist is drowned. Candide and Pangloss on arrival find the city destroyed by the famous earthquake of 1755 and thirty thousand people killed. Pangloss, attempting to console the survivors by his usual formula, is arrested for heresy and is hanged by the Inquisition, while Candide is flogged. He is, however, rescued by Cunégonde, who had not been killed but had been sold to a Portuguese Jew, who with the Grand Inquisitor, kept her as mistress. Candide manages to kill both these personages, and he and his lady love make their escape to Cadiz, where Candide obtains a captain's commission in an expedition against the Jesuit rebellion in Paraguay. During the journey an old attendant of Cunégonde, who has made her escape with them, relates her adventures, which are much more distressing than those of the young people. On arrival at Buenos Ayres Cunégonde is seized by the governor and Candide is forced to fly to the rebels by the advent of Spanish officials who are pursuing the murderer of the Inquisitor. Among the rebels he finds the brother of Cunégonde, a priest and military commandant, who at first welcomes him, but whose insults when he hears of Candide's aspirations to the hand of his sister lead to a fight in which Candide severely wounds him. Accompanied by a half-breed servant, Cacambo, Candide traverses the forests of South America, visits the country of El Dorado, where the people are virtuous, brings away great treasures, despatches his servant to win back Cunégonde from Buenos Ayres, and sails for Venice, with a pessimistic philosopher, Martin, who believes the world ruled by evil. They visit France, where they meet with frivolity and dishonesty, touch the English coast, where they witness the execution of Admiral Byng "pour encourager les autres," and sojourn in Venice, where they make the acquaintance of the cultured and fastidious Pococurante, a nobleman who is weary of all the pleasures that the world can give. At length Candide gets word from Cacambo that Cunégonde is a slave in Constantinople. Cacambo had faithfully ransomed her and started for Venice, but they had been seized by a pirate and sold as slaves in Turkey. Candide, Cacambo, and Martin immediately go to Constantinople. On a galley they find two slaves who turn out to be Cunégonde's brother and Pangloss. Their lives have been miraculously saved, and by a series of adventures they have come to be rowers in the same galley. Candide now finds and ransoms Cunégonde, who has unfortunately become very ugly; but regard for his promise and anger at her brother, who still refuses his consent and is finally sent back to the galley, confirms Candide in his purpose of marrying her. The whole group now settles on a little farm beside the Bosphorus, where, on the advice of an old peasant, they find a measure of content in hard work. Pangloss is still an optimist; Martin says that work without thought is the only

means of rendering life supportable; and Candide's unfailing motto is "il faut cultiver notre jardin." Voltaire never wrote a more brilliant polemic than this, and in spite of its cynicism the book has a core of sound sense, vehement hatred of oppression, and wise practical philosophy.

CANTERBURY PILGRIMS, THE, by Percy Mackaye (1903). This is a modern treatment in verse of the famous pilgrimage on which Geoffrey Chaucer, poet at King Richard's court, travels incognito with the pilgrims in order to come nearer their hearts and their lives to put them into verse. Alisoun, the jovial Wife of Bath, survivor of five husbands, has vowed to find a sixth spouse among the pilgrims, and in spite of the devotion of the miller and a dozen swains who aspire to her hand, her roving eye lights on Chaucer. He has already fallen under the spell of the gentle prioress, Madame Eglantine, charmed with her sweet simplicity and her French of "Stratford-atte-Bowe." She appeals to his chivalry for the needs of her little dog, "one ounce of wastel-bread, toasted a pleasant brown; one little cup of fresh milk." She confides to him that she expects to meet her brother, the Knight returning from the Holy Land. She has not seen him for many years, but will know him by his ring, marked with the letter "A" like the brooch she wears, with the motto "Amor vincit omnia." The jealous Alisoun overhears the conversation, and plots to win Geoffrey by guile. She insinuates that the prioress is on her way to meet a lover. A bet is made that if the prioress gives her brooch to any man except her brother, Chaucer must marry Alisoun at Canterbury. To secure the brooch Alisoun and her sweethearts kidnap the Knight; Alisoun dons his clothes, deceives the gentle prioress, and wins the bet. From the Man of Law, however, Geoffrey learns that no woman in England can be married more than five times. In the last act in front of Canterbury cathedral, King Richard and his court welcome the poet, and the king extricates him from his predicament, by allowing the suspension of the marriage law only in case of a miller, and the enamored miller relieves him of his ale-drinking sweetheart. A scene from the Tabard Inn is quoted in the LIBRARY.

CANTERBURY TALES, a collection of twenty-four stories, all but two of which are in verse, written by Geoffrey Chaucer mainly between 1386 and his death in 1400. The stories are supposed to be related by members of a company of thirty-one pilgrims (including the poet himself) who are on their way to the shrine of St. Thomas at Canterbury. The prologue which tells of their assembly at the Tabard Inn in Southwark and their arrangement that each shall tell two stories on the way to Canterbury and two on the return journey, is a remarkable picture of English social life in the fourteenth century, inasmuch as every class is represented from the gentlefolks to the peasantry. The transitional narratives between the stories, exhibiting the incidents of the journey, the effect of the tales on the company, the outbreaks of personal or professional jealousy among the pilgrims, and the other by-play incidental to a large and diverse group of fellow-travelers, are extremely entertaining and dramatic, the host, who presides over the proceedings, being an especially lifelike figure. The narrative is not continuous. Gaps have been left between certain stages of the journey for Chaucer did not live to fill out the vast scheme he had outlined, and instead of the one hundred and twenty-four tales which it would require has left but twenty-four. Some of these, like the Knight's Tale, and the Second Nun's Tale, were earlier works, others, like the Miller's Tale, the Reeve's Tale, the Nun's Priest's Tale, and the Pardoner's Tale, were written expressly for this collection and with its dramatic background in mind. The Canon's Yeoman's Tale was introduced as an

afterthought and involved the bringing in of two additional members of the company. Practically all the tales, old and new, are skillfully adapted to their tellers. The tales represent almost every type of mediæval literature: the *fabliau*, the *märchen*, the pious tale, the saints' legend, the sermon, the *exemplum*, the lay, the metrical romance, and the romantic epic. They are masterpieces of narrative art, revealing the author's close observation of men and women, his delight in the process, his ready human sympathy, and his elusive humor. For fuller comments see the critical essay in the LIBRARY under 'Chaucer.'

CAPE COD, by Henry D. Thoreau (1865). Until Thoreau arrived to make acquaintance with its hard yet fascinating personality, Cape Cod remained unknown and almost unseen, though often visited and written about by tourists and students of nature. Something in the asceticism, or the directness, or the amazing keenness, of Thoreau's mind brought him into sympathetic understanding of the thing he saw, and he interpreted the level stretches of shore with absolute fidelity. In these pages the melancholy land looks as "long, lank, and brown" as it looks lying under the gray autumn sky. Nor does he spare any prosaic detail. The salt wholesomeness of his sea breeze does not wholly overcome the offensive flotsam and jetsam drifted up on the sand; but on the other hand, with the simplest means, he communicates what he feels so fully, — the savage grandeur of the sea, and its evanescent and ever-changing loveliness. In this, as in all his other books, Thoreau rises from the observation of the most familiar and commonplace facts, the comparison of the driest bones of observed data, to the loftiest spiritual speculation, the most poetic interpretation of nature. His accuracy almost convinces the reader that his true field was history or science, until some aerial flight of his fancy seems to show him as a poet lost to the Muse. But whatever his gifts, he was above all, as he shows himself in 'Cape Cod,' Nature's dearest observer, to whom she had given the microscopic eye, the weighing mind, and the interpretative voice.

CAPITAL, by Karl Marx (1867), English translation edited by Fred Engels, 1889. A book of the first importance, by the founder of international socialism; written with marvelous knowledge of economic literature and of the economic development of modern Europe, and not less with masterly skill in the handling of his extraordinary knowledge; a book of which a conservative authority has said: "Since the beginning of literature, few books have been written like the first volume of Marx's 'Capital.' It is premature to offer any definitive judgment on his work as a revolutionary thinker and agitator, because that is still very far from completion. There need, however, be no hesitation in saying that he, incomparably more than any other man, has influenced the labor movement all over the civilized world." The conservative aspect of Marx's teaching is in the fact that he honestly seeks to understand what, apart from any man's opinion or theory, the historical development actually is; and that he does not think out and urge his own ideal programme of social reform, but strives to understand and to make understood what must inevitably take place.

CAPTAIN FRACASSE, by Théophile Gautier. The scene is laid in France during the reign of Louis XIII.; the manners, morals, and language of that age being carefully depicted. The Château de la Misère, situated in Gascony, is the home of the young Baron de Sicognac, where he lives alone in poverty, with his faithful Pierre, and his four-footed friends Bayard, Miraut, and Beëlzebub. To a troop of strolling players he offers shelter, they in turn sharing with him their supper. Falling under the charms of Isabella, the pretty *ingénue* of the troop, he accepts their kindly offer

to continue with them to Paris, where good fortune may await him. Martamoro, one of the actors, perishes in the snow; and Sicognac, ashamed of being a burden to his companions, takes his place, assuming the name of Captain Fracasse, and passing through many adventures on the road. Isabella returns the love of Captain Fracasse, but will not allow him to commit a mésalliance by making her his wife.

'Captain Fracasse,' although announced in 1840, was not published until 1863, when it met with most brilliant success. Much of the story is borrowed from the 'Roman Comique' of Scarron.

CAPTAIN VENENO, by Pedro Antonio de Alarcón (1881). The opening scene of this clever and amusing story is laid in Madrid, in the month of March, 1848. In a skirmish between the royal troops and a handful of Republicans, Don Jorge de Córdoba, called Captain Veneno (poison) on account of his brusque, pugnacious manner, is wounded before the house of Doña Teresa Barbastro, who shelters him. A professed hater of women and marriage, he laments his prolonged imprisonment in terms which anger the mother and amuse the daughter; but his kind heart is so apparent that his foibles are humored. When Doña Teresa dies she confides to him that she has spent her fortune in trying to secure the confirmation of the title of Count de Santurce, conferred on her husband by Don Carlos. He hides the truth from the daughter, Angustias, for a few days; but when she learns that he is paying the household expenses, she insists upon his leaving, now that he can walk. He tries to induce her to let him pension her, or provide for her in any honorable way except by marrying her, although he professes to adore her. His offers being rejected, he proposes marriage with one inexorable condition, — that if there should be children, they shall be sent to the foundling asylum; to which she laughingly agrees. The story is written with a breezy freshness; and the evolution of the Captain's character is delightfully done, from his first appearance to his last, where he is discovered on all-fours with an imp of three on his back, and a younger one pulling him by the hair, and shouting "Go lang, mule!" After 'The Child of the Ball,' this is the most popular of Alarcón's stories, as it deserves to be.

CAPTAINS ALL, by W. W. Jacobs (1905). Humorous stories of the escapades and wooings of sailors on shore. The night-watchman at the docks spins yarns reminiscent of the doings of Sam Small, Ginger Dick, and Peter Russett. Sam tries to elude his mates to pay court to a widow, the proprietress of a prosperous tobacco shop. They find him out, and for a time two more "captains" are his rivals, until they are disenchanted by the arrival of the widow's nine children who have been away on a visit. Sam signs up for a voyage to China instead of settling down on land, as he planned. The boatswain, hoping to win the landlady of an inn, hires another man to pretend to break into the inn one night to give him a chance to rescue his lady love from burglars. The lady unexpectedly locks the burglar in the closet, and the plot collapses. The boatswain hears a pistol shot and the widow rushes out to tell him she has killed a man. While he digs a grave in the yard to hide the body, the lady and the burglar become better acquainted as they are watching his efforts from the window. 'The Temptation' is the farcical tale of a converted burglar, a preacher in the sect of the Seventh Day Primitive Apostles, billeted on a brother apostle, who is a jeweler. Both he and the jeweler fear he may be tempted to relapse into sin. The jeweler spends a nervous night, hearing brother Burge in terrific conflict with the Devil, who apparently urges him to rifle the shop. The two men meet on the stairs, and the jeweler makes the excuse that he thought he heard burglars below, whereat

the ex-burglar rushes terrified to his room, and shouts out the window for the police. The officer arrests him, and in later explanations, it comes out that lurid allusions to a guilty past are covered in fact by a sentence of fourteen days for stealing milk cans. Another story relates the confounding of a stingy sailor by a girl's wit. The old gaffer at the Cauliflower Inn relates anecdotes of the successful roguery of Bob Prettyman, the poacher, and there is a gruesome tale of death on board ship at sea.

CAPTAINS COURAGEOUS, by Rudyard Kipling (1897), is a study in the evolution of character. The hero is an American boy, Harvey Cheyne, the son of a millionaire, a spoiled little puppy, but with latent possibilities of manliness smothered by his pampered life. A happy accident to the boy opens the way for the development of his better nature. In a fit of seasickness he falls from the deck of a big Atlantic liner, and is picked up by a dory from the Gloucester fishing schooner We're Here, commanded by Disko Troop, a man of strong moral character and purpose. This skipper is unmoved by Harvey's tales of his father's wealth and importance, nor will he consent to take him back to New York until the fishing season is over; but proposes instead to put the boy to work on the schooner at ten dollars a month. This enforced captivity is Harvey's regeneration. He learns to know the value of work, of obedience, of good-will. He is sent back to his father as a boy really worth the expense of bringing up. Mr. Cheyne returns good office with good office by securing Troop's son, Dan, a chance to rise as a seaman.

The simple story is told with a directness and clarity characteristic of Kipling, who appears so little in the pages of the book that they might be leaves from life itself. The strength and charm of the story lies in its rare detachment from the shackles of the author's personality, and in its intrinsic morality.

CAPTAIN'S DAUGHTER, THE, by Alexander Pushkin. This story, published in 1832, narrates the adventures of a young officer and his sweetheart, during Pugachéf's rebellion, in the reign of Catherine II. Piotr Andreyevich Grinef, son of a wealthy Russian noble, joins the army, and is sent to the small fortress of Byělogorsk. Savelich, an old family servant, accompanies him thither, and with wonderful love and devotion acts the part of guardian angel. Captain Mironof, the commandant, a kindly old soldier, receives him with much affection and offers him the hospitality of his house; where Vasilisa his wife, good-hearted but inquisitive, oversees the affairs of the whole fortress. Piotr and the sweet-faced daughter Maria soon fall in love; but Schvabrin, the girl's rejected lover, causes the devoted pair to undergo many trials. In time, Emilian Pugachéf, a Cossack, assuming the title Peter III., arrives at the fortress with a band of insurgents, among them the traitor Schvabrin; and overpowering the garrison, captures the town. Captain Mironof and his wife are murdered, and Schvabrin, the traitor and deserter, is left in charge. Pugachéf, with unexpected gratitude, remembering a former kindness of Piotr, pardons him and permits him to leave the town, although Piotr will not swear allegiance. He goes to Orenburg with his servant; and while there receives a letter from Maria, who prays for help from Schvabrin's persecutions. Piotr rescues her, and she goes to his parents, who gladly welcome her, while Piotr joins a detachment of the army under Jurin. Here Schvabrin gives information that leads to his arrest as a spy and his sentence as an exile to Siberia. From this fate he is saved by Maria, who obtains his pardon from the Empress, and he is released in time to see Pugachéf hanged as a traitor. The author, who also wrote a serious history of the Pugachéf rebellion, gives in this delightful romance a very true account of that remarkable uprising.

CARACTÈRES, ou, Mœurs de ce Siècle, by La Bruyère. The first edition appeared in 1688. The eight editions that followed during the author's lifetime contained so many additional portraits, maxims, and paragraphs, that they were really new works. Each 'Caractère' is the portrait of some individual type studied by La Bruyère in the world around him. His position in the family of Condé, and consequent opportunities for character-study, afforded him all the materials he needed; and so he has given us a whole gallery of dukes, marquises, court prelates, court chamberlains, court ladies, pedants, financiers, and in fact representatives of every department of court, professional, literary, or civic life. He gets at them in the different situations in which they are most likely to reveal their personal and mental characteristics, and then makes them tell him their several secrets. Unlike Montaigne and La Rochefoucauld, he does not much care to meddle with the man and woman of all times and places. His victim is this or that man or woman belonging to the second half of the seventeenth century. Naturally, a mind-reader of this sort, who was also a master of the most polished sarcasm, clothed in the most classical French ever written save that of Racine and Massillon, would make many enemies; for under the disguise of Elmire, Clitiphon, and other names borrowed from the plays and romances of the age, many great personages of the literary and fashionable world recognized themselves. La Bruyère protested his innocence, and no doubt in most cases several individuals sat for a single portrait; but it is also pretty certain that he painted the great Condé in 'Émile,' and Fontenelle in 'Cydias,' and that many others had cause for complaint. While it is admitted that the picture he presents of the society of his time is almost complete, it does not appear that the 'Caractères' were composed after any particular plan. Still, although there may not be a very close connection between the chapters, there is a certain order in their succession. The first, which paints society in its general features, is a sort of introduction to the nine following, which paint it in its different castes. Universal ethics are the subject of the eleventh and twelfth, while the eccentricities and abuses of the age are dealt with in the thirteenth and fourteenth, and in the fifteenth we have the Christian solution. Some critics hold La Bruyère a democrat and a precursor of the French Revolution. The Caractères, however, teem with passages that prove he accepted all the essential ideas of his time in politics and religion. A large number of manuscript "keys" to the 'Caractères' appeared after their publication. Quite a literature has grown up around these keys. The 'Comédie de La Bruyère' of Édouard Fournier deals with the key question, both exhaustively and amusingly. The 'Édition Servois' (1867) of the 'Caractères' is considered by French critics unrivaled; but English readers will find that of Chassary (1876) more useful, as it contains everything of interest that had appeared in the preceding editions.

CARICATURE AND OTHER COMIC ART, 'in All Times and Many Lands,' by James Parton. This elaborate work, first published in 1877, is full of information to the student of caricature, giving over 300 illustrations of the progress of the art from its origin to modern times. Beginning with the caricature of India, Egypt, Greece, and Rome, as preserved in ceramics, frescoes, mosaics, and other mural decoration, Mr. Parton points out that the caricature of the Middle Ages is chiefly to be found in the grotesque ornamentations of Gothic architecture; in the ornamentation of castles, the gargoyles and other decorative exterior stonework of cathedrals, and the wonderful wood-carvings of choir and stalls. Since that time, printing has preserved for us abundant examples. The great mass of pictorial caricature is political; the earliest prints satirizing the Reformation, then the issues of the English

Revolution, the French Revolution, our own Civil War, the policies and blunders of the Second Empire, and many other lesser causes and questions. Social caricature is represented by its great apostle, Hogarth, and by Gillray, Cruikshank, and many lesser men in France, Spain, and Italy, England and America; and in all times and all countries, women and matrimony, dress and servants, chiefly occupy the artist's pencil. When this volume was published, the delightful Du Maurier had not reached a prominent place on Punch, and the American comic papers, Life, Puck, and the rest, were not born; but English caricature of the past century is treated at great length. The book opens with a picture of two 'Pigmy Pugilists' from a wall in Pompeii, and closes with a sentimental street Arab of Woolf exactly like those which for twenty years after he continued to draw. The volume is not only amusing, but most instructive as a compendium of social history.

CARISSIMA, THE, by the lady who chooses the pen-name of "Lucas Malet" (1896),—and who is a daughter of Charles Kingsley, — is a character-study of a most subtle description. The heroine, Charlotte Perry, affectionately called Carissima, is a "modern" young woman, very pretty and charming, apparently full of imagination and sympathy, and a lover of all things true and beautiful. She is engaged to Constantine Leversedge, a manly, straightforward, honest Englishman, who has made a large fortune by hard work in South Africa, and who adores his beautiful fiancée. At the Swiss hotel, where Leversedge and the Perrys are staying, she meets an old friend, Anthony Hammond, who tells the story. Hammond finds out that Leversedge is suffering from an extraordinary obsession or incubus; he is haunted by a dog, which he had once killed. He never sees it except at night, and then he sees only its horrible eyes; but he can feel it as it jumps on his knees or lies against his breast in bed. Hammond advises him to tell Charlotte of this apparition, and she accepts the revelation with great courage, professing her willingness to help her lover to drive the horror from his mind. She declares her only fear to be that instead of conquering the hallucination, she may, after her marriage, come to share it. Leversedge offers to give her up; but she bravely sticks to her promise, Leversedge telling her that if the grisly thing finds her out, he will free her by taking his own life. On the night after the wedding, she cries out in terror that she sees the dog. Her husband, horror-stricken that what he dreaded has happened, yet implores his wife to stay by him, to help him fight the spectre; certain that together they may lay the ghost. Then she tells him that she will not remain; that she does not love him; that she has lied about the dog, playing a trick to get rid of him. The trick is successful, for the next morning Leversedge's body is found in the lake. The Carissima assumes the properly becoming attitude of despair, but it is plain that she will marry another lover. The book displays a skillful intricacy of subordinate causes and effects, but its chief interest lies in the study of the Carissima, who seems an angel but who is "top-full of direst cruelty."

CARLINGFORD, see **CHRONICLES OF.**

CARLYLE, THOMAS, LIFE OF, by J. A. Froude (1882). The historian Froude was not only the pupil but the devoted friend of Thomas Carlyle. Fortunately for the reader he has gone to his master for ideas, but not for style, and in this biography his love for the vivid and picturesque is seen at its best. A great deal of the material, particularly correspondence upon which the book is based had been put into his hands by Carlyle himself with permission to use it at his discretion. He has produced one of the most fascinating, but one of the most misleading of biographies,

which nevertheless holds the attention of the reader by its consummate literary art. He has made the sage of Ecclefechan less generous, less considerate, and less lovable than he was, but he has left an extraordinarily vivid picture of the grim, gruff (though, at bottom, kindly-natured) philosopher. "His function was sacred to him, and he had laid down as a fixed rule that he would never write merely to please, never for money, that he would never write anything save when specially moved to write by an impulse from within; above all, never to set down a sentence which he did not in his heart believe to be true, and to spare no labor till his work to the last fibre was as good as he could possibly make it." Hardly less fascinating is the picture of Jane Welsh, the delicately-nurtured, highly-gifted woman who had been passionately devoted to Edward Irving, later the founder of the Catholic Apostolic Church, but who had married Carlyle, whom she merely esteemed. "She had the companionship of an extraordinary man. Her character was braced by the contact with him, and through the incessant self-denial which the determination that he should do his very best inevitably exacted of her. But she was not happy. Long years after, in the late evening of her laborious life, she said: 'I married for ambition. Carlyle has exceeded all that my wildest hopes ever imagined of him — and I am miserable.'"

CARMEN, by Prosper Mérimée (1847). Don José Lizzarrabengoa, Navarrese and corporal in a cavalry regiment, meets at Seville a gipsy known as Carmen. While taking her to prison for a murderous assault on another woman, he is induced to connive at her escape, and is reduced to the ranks therefor. Jealously infatuated with her, he kills his lieutenant, and becomes a member of a band of smugglers of which she is the leading spirit. In a duel with Garcia, her *rom* or husband, he kills Garcia also, and becomes in his turn the *rom* of the fascinating Carmen. Jealous of every man who sees her, he offers to forget everything if she will go with him to America. She refuses — for the sake of another lover as he believes; and he declares that he will kill her if she persists. A thorough fatalist, she answers that it is so written and that she has long known it, but that "free Carmen has been and free she will always be." Don José kills her, buries her body in the woods, and riding to Cordova, delivers himself to the authorities. In this story, the author, turning away from an artificial society, has returned to the passion and ferocity of primitive nature. The romance is best known in its operatic version.

CASA BRACCIO, by F. Marion Crawford, was published in 1896, and is one of the author's stories of Italian life. Angus Dalrymple, a young Scotch physician, falls in love with a beautiful nun, Sister Maria Addolorata, who is of the distinguished Roman house of Braccio. She is in a convent in Subiaco, near Tivoli. Dalrymple persuades her to run off with him, and they fly, pursued by the curses of Stefanone, the peasant father of a girl whose hopeless love for Angus leads to her suicide. The scene then shifts to Rome, seventeen years having elapsed. Dalrymple appears with his daughter Gloria, the mother having died. Gloria is very beautiful and sings superbly. She is loved by two men: Reanda, a gifted Italian artist, and Paul Griggs, an American journalist. She marries the former; but after a while leaves him and lives with Griggs, gives birth to a child by him, and kills herself. Before her death she writes to Reanda, confessing to him that she deplores having left him and has always loved him. The letters containing the admission are sent by Reanda to Griggs, out of revenge, and break his heart, for he has idolized Gloria. Meanwhile the father, Dalrymple, is at last tracked down and murdered by Stefa-

none, the peasant of Subiaco, in a church where the Scotchman was musing on his wife's memory. The first half of the novel is much the best.

CASTLE DALY, by Annie Keary. 'Castle Daly,' the most popular of Annie Keary's stories, was published in 1875. It relates the fortunes of an English and an Irish family. The scene is laid in Connemara, Ireland, during the famine of 1846 and the formation and insurrection of the party of "Young Irelanders" in 1846-49. The impartial delineation of the strong and weak points of Celtic character, the combination of acute observation and deep feeling, and the exciting history of the rebellion led by O'Brien, make it very interesting. The Irish nature is typified in the golden-haired heroine, Ellen, daughter of Squire Daly; in Connor, her brother, who joins the "Young Irelanders"; and in Cousin Anne of "Good People's Hollow," who, heedless of the precepts of political economy, rules her tenants with lavish kindness. On the other hand, the careful foresight of the Saxon race is well portrayed in John Thornely, and in Pelham, the eldest son of Squire Daly, who inherits English characteristics from his mother.

CASTILIAN DAYS, by John Hay, has gone through many editions since its publication in 1871; a prosperity at which no reader of the book can wonder. Its seventeen essays present a vivid picture of the life of Spain. Joining a graceful and brilliant style with the happiest perception of the significance of things seen, the author finds a subject worthy of his interpretation in that mediæval civilization of the Iberian peninsula which has lasted over into the nineteenth century — a civilization where the Church holds sway as it did in the Middle Ages: where the upper classes believe in devils, and the peasants dare not yawn without crossing themselves, lest an imp find lodgment within them; where duels are fought in all deadliness whenever a caballero's delicate honor is offended; where alone the Carnival survives as an unforced, naïve, popular fête; where rich and poor play together, and enjoy themselves like children. Madrid, Segovia, Toledo, Alcalá, Seville, are so described that we see the people abroad, at home, at church, at the bull-fights, at the miracle-play, in the brilliant light of their sub-tropical skies. The whole history of Spain — of its Moors, its Goths, its Castilians — is written in its streets and its customs; and Mr. Hay has translated it for Western eyes to read. His book is the work at once of the shrewd social observer and the imaginative poet.

CASTING AWAY OF MRS. LECKS AND MRS. ALESHINE, THE (1886), by Frank R. Stockton. This chronicle sets forth the curious experiences of Mrs. Lecks and Mrs. Aleshine; two middle-aged widows, from a little New England village, who, having "means," decide to see the world and pay a visit to the son of one of them, who has gone into business in Japan. On the steamer crossing the Pacific they meet a young Mr. Craig, who tells the story. The two ladies and Mr. Craig are cast away in most preposterous circumstances, on a lonely isle in mid-ocean. Many of the scenes, like the escape from drowning of the two widows, are of the very essence of true humor, of a grotesque form; and the story-teller's invention and humor never once flag. It is a good example of Stockton's unique method of story-telling — the matter extremely absurd and the manner extremely grave, the narrative becoming more and more matter-of-fact and minutely realistic, as the events themselves grow more and more incredible.

CASTLE OF OTRANTO, THE, by Horace Walpole. It is curious that a man with no purpose in life beyond drinking tea with Lady Suffolk, or filling quarto

note-books with court gossip, should produce an epoch-making book; — for the 'Castle of Otranto,' with its natural personages actuated by supernatural agencies, is the prototype of that extraordinary series of romantic fictions which began with Anne Radcliffe, and was superseded only by the Waverley novels.

The reader's interest is aroused with the first page of the romance, and never flags. Conrad, son of Manfred, Prince of Otranto, about to marry Isabella, daughter of the Marquis of Vicenza, is found in the castle court, dashed to pieces under an enormous helmet. Now deprived of an heir, Manfred declares to Isabella his intention of marrying her himself; when, to his horror, his grandfather's portrait descends from the wall, and signs to Manfred to follow him. Isabella meanwhile, by the assistance of a peasant, Theodore, escapes to Friar Jerome. For this intervention, Manfred, now returned from his tête-à-tête with his grandfather's phantom, leads the youth into the court to be executed, when he is found to be Jerome's son, and is spared. At this moment a herald appears demanding of Manfred, in the name of Prince Frederick, his daughter Isabella and the resignation of the principality of Otranto usurped from Frederick; who follows the proclamation, is admitted to the castle and informed of Manfred's desire to marry Isabella, when word comes that she has escaped from Jerome's protection. A series of ludicrous portents hastens the dénouement: drops of blood flow from the nose of the statue of Alphonso, the prince from whose heirs the dukedom has been wrested; unrelated arms and legs appear in various parts of the castle; and finally, in the midst of the rocking of earth, and the rattling of "more than mortal armor," the walls of the castle are thrown down, the inmates having presumably escaped. From the ruins the statue of Alphonso, raised to gigantic proportions, cries, "Behold in Theodore the true heir of Alphonso." Isabella, having been rescued at the critical moment, is of course married to Theodore.

This wildly romantic tale, published in 1764, was enthusiastically received by the public; who, as Sir Leslie Stephen so well says, "rejoiced to be reminded that men once lived in castles, believed in the Devil, and did not take snuff or wear powdered wigs."

CASTLE RACKRENT, by Maria Edgeworth. This, as the author announces, is "an Hibernian tale taken from facts and from the manners of the Irish squire before the year 1782." The memoirs of the Rackrent family are recounted by Thady Quirk, an old steward, who has been from childhood devotedly attached to the house of Rackrent. The old retainer's descriptions of the several masters under whom he has served, vividly portray various types of the "fine old Irish gentleman"; foremost among them all being Sir Patrick Rackrent, "who lived and died a monument of old Irish hospitality," and whose "funeral was such a one as was never known before or since in the county." Then comes Sir Murtagh Rackrent, whose famous legal knowledge brought the poor tenants little consolation; and his wife, of the Skinflint family, who "had a charity school for poor children, where they were taught to read and write gratis, and where they were kept spinning gratis for my lady in return." Next follows Sir Kit, "God bless him! He valued a guinea as little as any man, money was no more to him than dirt, and his gentleman and groom and all belonging to him the same." Also his Jewish wife, whom he imprisons in her room for seven years because she refuses to give up her diamonds. In the words of Thady, "it was a shame for her not to have shown more duty, when he condescended to ask so often for such a bit of a trifle in his distresses, especially

when he all along made it no secret that he married her for money." The memoirs close with the history of Sir Condy Rackrent, who dies from quaffing on a wager a great horn of punch, after having squandered the remainder of the family fortune. 'Castle Rackrent' was issued in 1801, and was the first of a series of successful novels produced by the author, whose descriptions of Irish character, whether grave or gay, are unsurpassed. Sir Walter Scott has acknowledged that his original idea, when he began his career as a novelist, was to be to Scotland what Miss Edgeworth was to Ireland.

CATHARINE, by Jules Sandau (Paris: 1846). The scene of the story is laid in the little village of Saint-Sylvain, in the ancient province of La Marche. The curé, a priest patterned after the Vicar of Wakefield, who spends most of his income of 800 francs in relieving his poor, discovers that there is no money left to buy a soutane for himself and a surplice for his assistant; while the festival of the patron of the parish is close at hand, and their old vestments are in rags. There is consternation in the presbytery, especially when the news arrives that the bishop of Limoges himself is to be present. Catharine, the priest's little niece, determines to make a collection, and goes to the neighboring château, although warned that the Count de Sougères is a wicked and dangerous man. But Catharine, in her innocence, does not understand the warning; and besides, Claude, her uncle's choirleader and her friend from childhood, will protect her. When she reaches the château she meets, not the count, but his son Roger, who gives a liberal donation to the fair collector, and afterward sends hampers of fowl, silver plate, etc., to the presbytery, so that Monseigneur of Limoges and his suite are received with all due honor. Universal joy pervades the parish, which Claude does not share. He is jealous; and with reason, for Catharine and Roger quickly fall in love with each other. 'Catharine' ranks as one of the best, if not the best, of Sandeau's works. While some of the scenes show intense dramatic power, and others are of the most pathetic interest, a spirit of delicious humor pervades the whole story, an unforced and kindly humor that springs from the situations, and is of a class seldom found in French literature.

CATHARINE FURZE, "by Mark Rutherford; edited by his friend Reuben Shapcott." Published in 1893, this book opens with a description of Easthorpe, the market town of the English Eastern Midlands, in 1840. The two inns are patronized by landlords, farmers, tenants, and commercial travelers; especially on election days. The story centres about the life of Mr. and Mrs. Furze, and their daughter Catharine, aged about nineteen. Mike Catchpole, by an accident in the factory of Mr. Furze, loses his eyesight. Catharine, with a sense of justice, insists that he shall be made an apprentice in the business. The girl is sent to school to the Misses Ponsonby, who are very strict in their religious habits and manner of instruction, and whose pupils are questioned upon the weekly sermon by the preacher, Mr. Cardew. He has not learned the art of being happy with his wife; and when he meets Catharine they discuss Milton, Satan, and the divine eternal plan. Cardew's presence is inspiriting to her. Tom Catchpole, a clerk in her father's store, worships Catharine from afar. At last he confesses his love and she refuses him. After her return from school she finds life utterly uninteresting, having no scope for her powers. When she falls ill and fades away, Cardew is sent for: she tells him that he has saved her. "By their love for each other they were both saved." She takes up her life once more, and the book ends without a climax — almost

without incident. Written with an almost heartless impersonality, it is a striking portraiture of that English lower middle-class life which Matthew Arnold pronounced so deadly for mind and soul. It might be called a tragedy of the unfulfilled.

CATO OF UTICA, by Joseph Addison. A tragedy in five acts and in blank verse. It was first represented in 1713. The scene is laid in a hall of the governor's palace at Utica. The subject is Cato's last desperate struggle against Cæsar, and his determination to die rather than survive his country's freedom. All the "unities" are strictly observed: there is no change of place, the action occurs on the same day, and all the incidents centre around Cato and conduce to his death. 'Cato' owed its extraordinary success to the deadly hatred that raged between the Whigs and Tories at the time: the Whigs cheered when an actor mentioned the word "liberty"; and the Tories, resenting the implied innuendo, cheered louder than they. To the Whigs Marlborough was a Cato, to the Tories he was a Cæsar. Bolingbroke, immediately after the performance, gave Booth, the Cato of the tragedy, fifty guineas "for having so well defended liberty against the assaults of a would-be dictator" (Marlborough). Every poet of the time wrote verses in honor of 'Cato,' the best being Pope's prologue; and it was translated into French, German, and Italian. The German adaptation of Gottsched was almost as great a success as the original.

CAUSERIES DU LUNDI, by Sainte-Beuve. Every prominent name in French literature, from Villehardouin and Joinville to Baudelaire and Halévy, is exhaustively discussed in the 'Causeries' of Sainte-Beuve, in his own day the greatest critic of the nineteenth century. The author sometimes discusses foreign literature; his articles on Dante, Goethe, Gibbon, and Franklin being excellent. What is most original in Sainte-Beuve is his point of view. Before his time, critics considered only the work of an author. Sainte-Beuve widened the scope of criticism by inventing what has been called "biographical criticism." In the most skillful and delicate manner, he dissects the writer to find the man. He endeavors to explain the work by the character of the author, his early training, his health, his idiosyncrasies, and above all, by his environment. The 'Causeries' were first published as *feuilletons* in the papers. They may be divided into two distinct classes: those written before, and those written after, the Restoration. In the former there is more fondness for polemics than pure literary purpose; but they represent the most brilliant period in Sainte-Beuve's literary career. After the Restoration, his method changes: there are no polemics; however little sympathy the critic may have with the works of such writers as De Maistre, Lamartine, or Béranger, he analyzes their lives solely for the purpose of finding the source of their ideas. The most curious portion of the 'Causeries' is that in which he discusses his contemporaries. He seems in his latter period to be desirous of refuting his earlier positions. Where he had been indulgent to excess, he is now extremely severe. Châteaubriand, Lamartine, and Béranger, who were once his idols, are relegated to a very inferior place in literature. Perhaps there is nothing more characteristic of Sainte-Beuve than the sweetness and delicacy with which he slays an obnoxious brother craftsman. In the tender regretfulness which he displays in assassinating Gautier or Hugo, he follows the direction of Izaak Walton with regard to the gentle treatment of the worm. Many lists of the most valuable of the 'Causeries' have been made; but as they all differ, it is safe to say that none of Sainte-Beuve's criticisms is without a high value.

CAVALIER, THE, by George W. Cable (1901). This is a lively story of love and adventure in the days of the Civil War, and details the experiences of Richard Thorndyke Smith, a young soldier in the Southern army, who gives the reader his personal reminiscences. At the age of nineteen he becomes a scout under Lieutenant Ferry; figures in many thrilling adventures and performs many valorous deeds. Ferry, whose rightful name is Edgard Ferry Durand, is a brilliant and fascinating character whose noble and fearless nature makes him loved by men and women alike. He has fallen victim to the charms of Charlotte Oliver, a beautiful and daring Confederate spy, but, owing to the fact that she is already married, he feels the hopelessness of his love. Charlotte, who also goes by the name of Coralie Rothvelt, is wife in name only of a miserable rascal who deceived her into marrying him, but whose real character she discovered immediately after the ceremony, and who has done everything he could to make her life wretched. Charlotte is devoted to the Confederate cause and undertakes perilous risks without thought of danger, and is at the front in time of battle, caring for the wounded and dying. Although she reciprocates Ferry's affection, she will not encourage him until she is absolutely convinced of the death of her husband, who finally dies as a traitor, after having attempted her life and seriously wounded her. At last, her courage and fidelity are rewarded and she becomes the wife of the man she loves. Smith, who has been the faithful ally of both Charlotte and Ferry, wins the love of Camille Harper, the Major's daughter, and the curtain falls on the closing of the war, with strife and discord at an end. This story exhibits the author's simple and unaffected manner of writing, and the plot runs with unusual swiftness and ease.

CAVALLERIA RUSTICANA ('Rustic Chivalry'), a short story by the Sicilian Giovanni Verga, published in a collection entitled 'Novelle rusticane' in 1883 and presented in dramatic form at Turin in 1884. Pietro Mascagni made this prose play the basis of the verse-libretto of his one-act opera, 'Cavalleria Rusticana' (1890). The scene is a Sicilian village and the time Easter Day at the hour of mass. Turiddù Macca, a young peasant, son of a widowed mother, was in love with the coquette, Lola. On his return from military service he found her married to Alfio, a carter. Out of pique he paid his addresses to Santuzza, who fell desperately in love with him and on receiving his promise of marriage admitted him to her chamber. Lola, annoyed that Turiddù should love anyone else, ensnares him again, and her husband's frequent absences enable them to meet at her house. Meanwhile Santuzza finds herself about to become a mother. During the time of mass on Easter morning she rebukes Turiddù for his infidelity and begs him to return to her; but he refuses roughly, and Santuzza then reveals to Alfio, who has just returned from a journey, the relations of his wife, Lola, and Turiddù. Alfio finds Turiddù drinking in the village square after church and challenges him to a duel — a challenge which is sealed by the peasants' custom of embracing and biting the ear. They go out quietly and word comes almost immediately that Turiddù is slain. The story both in its narrative and its dramatic form presents in lively colors the fierce passions and primitive customs of the Sicilian peasantry.

CAVOUR, a short biography, by the Countess Evelyn Martinengo-Cesaresco, was published in 1904, as one of the 'Foreign Statesmen Series,' edited by Professor Bury. In a succinct yet clear and complete manner the writer tells the remarkable story of Cavour's achievement of the unification of Italy. Born in 1810, the younger son of a noble Piedmontese house, Camillo Benso, Count Cavour, early manifested

tendencies strangely out of harmony with his rank and surroundings in a petty Italian principality. He was supremely interested in scientific farming and in political life, a pronounced Liberal, and an opponent of clerical influence in secular government. Travel in France and Italy strengthened these views. Just prior to the Revolutionary year of 1848, he started at Turin a newspaper entitled 'Il Risorgimento,' a name which has since been applied to the movement which it inaugurated for the unification of Italy. Through this paper he was able to influence the King of Piedmont, Charles Albert, to declare war on Austria, in order to drive her out of Italy. After the failure of the Piedmontese at Novara and the abdication of the king, Cavour, now called to the government, induced the new King, Victor Emmanuel, to join England and France in the Crimean war, hoping thus to gain the support of these powers for a renewed attempt to liberate Italy from Austria. As a consequence, Cavour, representing Piedmont, was given a place at the peace conference in 1856. Finally in 1859 he succeeded in committing Napoleon III. to an alliance, and with his aid, drove Austria from Lombardy. Insurrections then broke out in the other Italian states, particularly in the kingdom of Naples, which was conquered by Garibaldi and his thousand volunteers (1860). By the close of the year Austria had agreed to make peace and the whole of Italy except Rome was declared an independent kingdom in February, 1861. In the same year Cavour died of fatigue brought on by overwork (June 6, 1861). His career, dominated as it was by the determination to set Italy free, is an inspiring one and the writer has risen to the height of her subject—the unification of Italy. She tells how he gradually prepared the way for war against Austria, by strengthening the army, by diplomacy, and by co-operating with Garibaldi up to a certain point. "Possibly," she says, "he was the only continental statesman who ever saw liberty in an Anglo-Saxon light." At first he had to work against distrust, but his extraordinary powers as a diplomatist enabled him to succeed where Mazzini and Garibaldi would have failed. None will question his unwavering devotion to the cause of the emancipation of Italy. His extraordinary political acumen may be seen in his anticipation of the advance of Prussia. "In 1848," says the Countess Cesaresco, "he prophesied that Germanism would disturb the European equilibrium, and that the future German Empire would aim at becoming a naval power in order to combat and rival England on the seas. But he saw that the rise of Prussia meant the decline of Austria, and this was all that, as an Italian statesman, with Venetia still in chains, he was bound to consider."

CAVOUR, THE LIFE AND TIMES OF, by William Roscoe Thayer (2 vols., 1911). This is a more elaborate and detailed critical study than the biography of Countess Martinengo-Cesaresco, giving the history of Italy's deliverance from the yoke of a divided rule, great detail of movements and events in "the life of the great man whose daring genius conceived and carried out his country's emancipation." The book is a masterpiece of historical biography, and ranks with the scholarly and well constructed histories of the present time. He has studied apparently all available printed sources, including the new material of the last decade.

CAXTONS, THE, by Edward Bulwer, Lord Lytton. 'The Caxtons' was not only instantly popular in England, but 35,000 copies were sold in America within three years after its publication in 1850. The Caxtons are Austin Caxton, a scholar engaged on a great work, 'The History of Human Error'; his wife Kitty, much his junior; his brother Roland, the Captain, who has served in the Napoleonic campaigns;

the two children of the latter, Herbert and Blanche; and Austin's son, Pisistratus, who tells the story. The quiet country life of the family of Austin Caxton is interrupted by a visit to London. There Pisistratus, who has had a good school education, though he has not yet entered the university, is offered the position of secretary to Mr. Trevanion, a leader in Parliament. Lady Ellinor, Mr. Trevanion's wife, was loved as a girl by Roland and Austin Caxton; but she had passed them both by to make a marriage better suited to an ambitions woman. By a freak of fate Pisistratus now falls in love with her daughter Fannie, and when he finds that his suit is hopeless, he gives up his position under Mr. Trevanion, and enters Cambridge University, where his college course is soon closed by the financial troubles of his father. A further outline of this story would give no idea of its charm. The mutual affection of the Caxtons is finely indicated, and the gradations of light and shade make a beautiful picture. Never before had Bulwer written with so light a touch and so gentle a humor, and this novel has been called the most brilliant and attractive of his productions. His gentle satire of certain phases of political life was founded, doubtless, on actual experience.

CECIL DREEME, by Theodore Winthrop (1862), by its brilliancy of style, crisp dialogue, sharp characterization, and ingenuity of structure, won an immediate popularity. Robert Byng, the hero, returning from ten years of study in Europe, meets on shipboard a remarkably accomplished and brilliant man, Densdeth, to whom he is much attracted, while conscious at the same time of an unacknowledged but powerful repulsion. Byng settles himself in rooms in Chrysalis College, a pseudo-mediæval building which houses an unsuccessful university and receives lodgers in its unused chambers. On the floor above Byng is Cecil Dreeme, a mysterious young artist, who is evidently in hiding for some unknown reason. Densdeth takes Byng to renew an old acquaintance and friendship with the Denmans, a rich and important family. Mr. Denman and his only living child, the beautiful Emma, are in deep mourning for the younger daughter Clara; who some months before, when about to be married to Densdeth, — a marriage believed to be most distasteful to her, — is believed to have wandered from home while delirious from fever, and to have been drowned. These are the characters, who, with John Churm, — an old friend of Byng's father, and a fellow-lodger in Chrysalis, and to whom the Denman girls have been like adopted children, — carry on the story. A definite plot is worked out with adequate skill, but the strength of the story lies in its fine insight and spiritual significance. As Densdeth stands for evil, so Byng stands for manliness rather than for conscience, and Clara for incarnate good.

CECILIA, by Frances Burney. 'Cecilia; or Memoirs of an Heiress,' is a typical English novel of the eighteenth century. The plot is simple, the story long drawn out, the style stilted, and the characters alone constitute the interest of the book, and justify Dr. Johnson's praise of Miss Burney as "a little character-monger." The charming heroine, Cecilia Beverley, has no restriction on her fortune but that her future husband must take her name. She goes to London to stay with Mr. Harrel, one of her guardians, and is introduced into society by his wife. Mr. Harrel contrives to influence her for his own advantage, and succeeds in keeping about her only those admirers who serve him personally. She and the hero, Mortimer Delvile, have therefore little intercourse. After borrowing money from Cecilia and gambling it all away, Mr. Harrel in despair commits suicide. Cecilia then visits her other guardian, Mr. Delvile, at his castle, where she is constantly thrown with Mortimer,

his son. Family pride keeps him from proposing to Cecilia, whose birth does not equal his own; but her beauty and gentleness overcome his resolves, and he persuades her to a secret marriage. Mr. Monckton, who wishes to secure Cecilia's fortune, discovers her plans, and with the help of an accomplice prevents the marriage at the very church. Cecilia returns to the country, and after a harrowing family scene gives up Mortimer. But the heroine has her reward at the end. It is hard, in our day, to understand the overpowering family pride and prejudice, the effects of which constitute largely the story of the heroine. 'Cecilia' was published in 1782, four years after the issue of 'Evelina,' and met with public favor almost as great as that which welcomed the earlier romance. Sentimental, artificial, and unliterary though they are, Miss Burney's stories present a vivid picture of the society of her time, and are likely to remain among the English classics.

CELLINI, BENVENUTO, THE LIFE OF, — one of the few world-famous autobiographies, and itself the Italian Renaissance as expressed in personality, — was written between the years 1558 and 1562. It circulated in MS. and was copied frequently, until its publication in 1730. The original and authoritative MS. belongs to the Laurentian Collection in Florence. It was written "for the most part by Michele di Goro Vestri, the youth whom Cellini employed as his amanuensis. Perhaps we owe its abrupt and infelicitous conclusion to the fact that Benvenuto disliked the trouble of writing with his own hand. From notes upon the codex it appears that this was the MS. submitted to Benedetto Varchi in 1559. It once belonged to Andrea, the son of Lorenzo Cavalcanti. His son, Lorenzo Cavalcanti gave it to the poet Redi, who used it as a *testo di lingua* for the Della Cruscan vocabulary. Subsequently it passed into the hands of the booksellers, and was bought by L. Poirot, who bequeathed it, on his death in 1825, to the Laurentian Library."

Cellini's autobiography has been translated into German by Goethe, into English by Nugent, Roscoe, and Symonds, and into French by Leopold Leclauché. Symonds's translation is pre-eminent for its truthfulness and sympathy. It is fitting that Cellini's record of himself should be translated into the foremost modern tongues, since he stood for a civilization unapproached in cosmopolitan character since the age of Sophocles. Judged by his own presentment, he was an epitome of that world which sprang from the marriage of Faust with Helen. He, like his contemporaries, was a "natural" son of Greece; witnessing to his wayward birth in his adoration of beauty, in his violent passions, in his magnificent bombast, in his turbulent, highly colored life, in his absence of spirituality, in his close clinging to the sure earth. He was most mediæval in that whatever feeling he had, of joy in the tangible or fear of the intangible, was intensely alive. "This is no book: who touches this touches a man."

CENCI, THE, a tragedy in blank verse, by Percy Bysshe Shelley, written and printed in Italy in 1819 and published in England in 1820. Though designed for the stage it was not acted in Shelley's lifetime, but a special performance was arranged by the Shelley Society in 1886. The play is based on an early manuscript account of the murder of the Roman Count Francesco Cenci, September 9, 1598, and the execution of his wife, Lucretia, his daughter, Beatrice, and his son Giacomo, as instigators of the murder, on May 11, 1599. The dramatist, who follows closely the statements of the manuscript, presents in the opening scene Count Cenci, a monster of lust and cruelty, who buys immunity for his crimes by heavy contributions to the Pope Clement VIII. Two of his sons he has sent to the University of

Salamanca where he refuses to support them until compelled by the Pope. Another, Giacomo, he has robbed of his wife's dowry (II. ii.); his eldest daughter has escaped his household by marriage; a younger daughter, Beatrice, and a son, Bernardo, with their step-mother Lucretia, live in the Cenci palace where they are starved, imprisoned, beaten, and generally ill-treated, while Cenci fills Rome with tales of his debauchery and cruelty. But Cenci's wealth, influence, and ruthlessness, and the Roman idea of the *patria potestas*, which the Pope warmly upholds, make interference difficult for friends of the family. Orsino, a former suitor of Beatrice, now a priest, offers to carry to the Pope a petition for her release from her father's house; but fearing lest Clement should marry her to someone else he does not deliver the petition, hoping thus to further his own selfish ends and win her love (Act I., sc. ii.). The devilish glee with which Cenci announces at a feast of his friends and relatives the death of his two sons at Salamanca stirs Beatrice to make an impassioned appeal to the guests. But they do not dare to interfere. Beatrice's conduct incites Count Cenci to a crowning infamy, already half-planned. To satisfy his malignant hate he will ruin his own daughter and corrupt her mind until she consents to the crime. On the night of the feast he drops to her a hint of his purpose; and after she has suffered for a day the torments of apprehension, he outrages her. Realizing his further purpose of utterly debasing her, she resolves on killing him as her only hope; and in consultation with her step-mother and with Orsino, who from her distracted words and bearing have partly guessed what she has suffered, they arrange that Count Cenci shall be killed by assassins on the morrow, as he is transporting his wife and daughter to the lonely castle of Petrella, in the Apulian Apennines. Giacomo, coming in to kill his father for further persecution of him and his family, becomes an accessory to the plan (Act III., sc. i.). In the next scene Orsino brings word to Giacomo that Count Cenci has escaped the ambush by arriving too early; but a new attempt is to be made, through the instrumentality of Olimpio and Marzio, two dismissed and aggrieved servants of Cenci. In Act IV., sc. i., Lucretia who has given Cenci an opiate strives to induce him to confess his sins on the ground that Beatrice has seen a vision warning him of death. His only reply is a threat of new outrage. In scene ii. the murderers arrive and in scene iii., though awed at first by the innocent appearance of the old man as he sleeps, they are goaded on by Beatrice to put him to death. No sooner has he been strangled and thrown from a window than the papal legate, Savella, comes to summon him to answer his wicked deeds. Lucretia shows great agitation, but Beatrice is perfectly composed even when they are arrested and taken to Rome to be examined on suspicion of being concerned in the crime. Orsino now reveals his baseness by betraying Giacomo to justice and making his escape in disguise (Act V., sc. v.). In the trial scene which follows, Marzio admits, under torture, that he did the murder, instigated by Giacomo, Orsino, and the ladies. But Beatrice, confronting him in the presence of the court, forces him by the strength of her personality and the power of her essential innocence to withdraw his accusation and declare himself alone guilty. He is removed for further torture and dies on the rack. But Giacomo and Lucrezia prove less resolute, and they with Beatrice are condemned to death. The Pope, jealous of his own *patria potestas* and alarmed by another case of parricide, refuses a pardon; and after one outburst of natural terror of death, Beatrice goes calmly to the scaffold. This drama shows the influence of Shakespeare in its diction and of Ford and Webster in its horror. The theme is treated with restraint and its repulsiveness is tempered and well-nigh obliterated by the emphasis placed on the mental sufferings and emotions of Beatrice and the masterly way in which she and her father are

characterized. The Italian atmosphere and temper is realistically preserved and the dignity and pathos of tragedy are never forgotten.

CENT NOUVELLES NOUVELLES. This collection of facetious tales was first published at Paris in 1486. They were told at the table of the dauphin, afterwards Louis XI., in the Castle of Genappe during his exile. Their arrangement in their present form has been attributed to the Count of Croi, to Louis himself, and to Antoine de La Salle. The latter, however, seems to have been the editor. In spite of the difference in character and position of the narrators, the 'Nouvelles' are uniform in tone and style, and have the same elegance and clearness of diction that distinguished La Salle's 'Quinze Joyes de Mariage.' Besides, the number actually related was far in excess of a hundred. A practiced writer therefore must have selected and revised the best. The work is one of the most curious monuments of a kind of literature distinctively French, and which, since its revival by Voltaire in the eighteenth century, has always been successfully cultivated: the literature that considers elegant mockery and perfection of form adequate compensation for the lack of morality and lofty ideals. Although several of the stories are traceable to Boccaccio, Poggio, and other Italian *novellieri*, most of them are original. The historical importance of the collection arises from its giving details regarding the manners and customs of the fifteenth century that can be found nowhere else. Its very licentiousness is commentary enough on the private life of the men and women of the time. In spite of its title, however, there is nothing novel in the incidents upon which the 'Nouvelles' are based. Their novelty consists in their high-bred brightness and vivacity, their delicately shaded and refined but cruel sarcasm. With a slight modernization of the language, they might have been told at one of the Regent's suppers, and they are far superior of those related in the Heptameron of the Queen of Navarre. The 'Nouvelles' also show us that the Middle Ages are past. Instead of gallant knights performing impossible feats to win a smile from romantic châtelaines, we have a crowd of princes and peasants, nobles and tradesmen; all, with their wives and mistresses, jostling and duping one another on a footing of perfect equality. Another sign that a new era has come is the mixed social condition of the thirty-two story-tellers; for among them obscure and untitled men, probably domestics of the Duke of Burgundy, figure side by side with some of the greatest names in French history.

CENTRAL AMERICA, Incidents of Travel in Chiapas and Yucatan, by John Lloyd Stephens (2 vols., 1841). The story of a journey of nearly 3000 miles, including visits to eight ruined cities, monuments of a marvelously interesting lost civilization; that of the Maya land, the many cities of which, of great size, splendor, and culture, rivaled those of the Incas and the Montezumas. Ten editions of this book were published within three months. Two years later, Mr. Stephens supplemented this first adequate report of the character of Central American antiquities by a second work, his 'Travel in Yucatan,' in which he reported further explorations extended to forty-four ruined cities.

CENTRAL AMERICA, Notes on, by Ephraim George Squier: 1854. The States of: 1857. Two works by an American archæologist of distinction, who, after a special experience in similar researches in New York, Ohio, and other States, entered on a wide and protracted research in Central America in 1849; published a work on Nicaragua in 1852; and later gave, in the two works named above, a report of observations on both the antiquities and the political condition of Central America,

the value of which has been widely recognized. The 'Serpent Symbols' (1852) of Mr. Squier attracted attention as a study of great value in the baffling science of primitive religion and speculation on nature; and his 'Peru: Incidents and Explorations in the Land of the Incas' (1877), was the result of exhaustive investigations of Inca remains, and a most valuable contribution to knowledge of ancient Peru.

CERAMIC INDUSTRIES, TREATISE ON, by Émile Bourry (1897), translated by W. P. Rix (1901) and by Alfred B. Searle (1911). The publication of a translation of M. Bourry's classic work is justified because at the date when it was issued (1901) there was no adequate textbook on ceramics in English. Its value both for the student and the manufacturer consists in the fact that it treats with equal fullness the manipulation of every class of ceramics from the common brick to the finest porcelain and supplies a description of a judicious selection of the best known machines and appliances in use in various countries. The translator appropriately calls attention to the fact that the governments of continental Europe have stimulated the industry by giving either direct or indirect assistance to students or factories engaged in research, and suggests that manufacturers should combine to engage in such technical research as relates to subjects and methods common to all pottery manufacture, and leave to individual manufacturers the opportunity to specialize in details peculiar to their own section. The volume opens with a classification and definitions of ceramic products and a useful historic summary of ceramic art. These are followed by discussions of raw materials and the means of trying them; of the properties, composition, and preparation of plastic bodies; of the processes of molding, drying, glazing, firing, and decorating. The second half of the book is devoted to special pottery methods, whether terra cotta, fireclay, faïence, stoneware, or porcelain. There are three hundred and twenty-three well chosen illustrations of machines and processes.

CESAR BIROTTEAU, The Greatness and Decline of, by Honoré de Balzac (1838). This novel pictures in a striking and accurate manner the bourgeois life of Paris at the time of the Restoration. César Birotteau, a native of the provinces, comes to the city in his youth, works his way up until he becomes the proprietor of a perfumery establishment, and amasses a considerable fortune. He is decorated with the Cross of the Legion of Honor, in consequence of having been an ardent Loyalist; and this mark of distinction, coupled with his financial success, causes him to become more and more ambitious. He grows extravagant, indulges in speculation, and loses everything. This stroke of misfortune brings out the strength of character which, during his prosperity, had remained concealed beneath many petty foibles. In this story the life of the French shopkeeper who values his credit as his dearest possession, and his failure as practically death, is faithfully portrayed. The other characters in the book are lifelike portraits. Constance, the faithful and sensible wife of Birotteau, and his gentle daughter Césarine, are in pleasing contrast to many of the women Balzac has painted. Du Tillet, the unscrupulous clerk, who repays his master's kindness by hatred and dishonesty; Roquin the notary; Vauquelin the great chemist; and Pillerault, uncle of Constance, — are all striking individualities. The book is free from any objectionable atmosphere, and is exceedingly realistic as to manners and customs. It has been admirably translated into English by Katharine Prescott Wormeley.

CHALDEE MS., THE (1817). This production, in its day pronounced one of the most extraordinary satires in the language, is now almost forgotten save by

students of literature. It was a skit at the expense of the publisher Constable, and of the Edinburgh notables specially interested in the Whig Edinburgh Review; prepared by the editors for the seventh number of the new Tory Blackwood's Magazine, October, 1817. In form it was a Biblical narrative in four chapters, attacking Constable, and describing many of the Constable clientage with more or less felicitous phrases. Scott was "that great magician which hath his dwelling in the old fastness." Constable was "the man which is crafty," who "shook the dust from his feet, and said, 'Beloved, I have given this magician much money, yet see, now, he hath utterly deserted me.'" Francis Jeffrey was "a familiar spirit unto whom the man which was crafty had sold himself, and the spirit was a wicked and a cruel." Many of the characterizations cannot be identified at this day, but they were all scathing and many of them mean. The joke was perpetrated by James Hogg, the "Ettrick Shepherd," whose original paper was greatly enlarged and modified by Wilson and Lockhart, and who himself declared that "the young lions in Edinboro' interlarded it with a good deal of devilry of their own." To escape detection, the Blackwood men described themselves as well as their rivals: Wilson was "the beautiful leopard from the valley of the palm-trees, whose going forth was comely as the greyhound and his eyes like the lighting of fiery flame. And he called from a far country the scorpion [Lockhart] which delighteth to sting the faces of men." Hogg was "the great wild boar from the forests of Lebanon, who roused up his spirit, and whetted his dreadful tusks for the battle." The satire which now seems so harmless shook the old city to its foundations, and produced not only the bitterest exasperation in the Constable set, but a plentiful crop of lawsuits; one of these being brought by an advocate who had figured as a "beast." As it originally appeared, the satire was headed 'Translation from an Ancient Chaldee Manuscript,' and pretended to be derived by an eminent Orientalist from an original preserved in the great Library of Paris. In after years both Wilson and Lockhart repented the cruelty of this early prank.

CHANCE ACQUAINTANCE, A, by William Dean Howells (1873). This agreeable and entertaining sketch is one of Mr. Howells's earlier stories. It relates the experience of a pretty Western girl, Kitty Ellison, who, while traveling on the St. Lawrence with her cousins Colonel and Mrs. Ellison, has an "affaire du cœur" with Mr. Miles Arbuton, of Boston. The latter, an aristocrat of the most conventional type, is thrown much with Kitty on the steamer, and finally falls in love with her. Mrs. Ellison, a rather commonplace but kind-hearted woman, sprains her ankle, and this misfortune delays their party in Quebec. During this interval Mr. Arbuton and Kitty explore the city, — an occupation affording ample time for the maturing of their friendship. Arbuton at length declares himself, and Kitty asks for time to consider his proposal. She feels the unsuitability of the match; he being of distinguished family, rich and cultivated, while she is a poor girl, with little to boast of but her own natural charms. She finally accepts him, however, when some of his aristocratic friends appear on the scene. He ignores Kitty for the time being and leaves her by herself, while he does the honors for the newcomers. She realizes that he is ashamed of her, and decides to give him up. On his return she tells him of her decision, and resists his entreaties to overlook his conduct. The story ends with the departure of the Ellisons from Quebec, and the reader is left in ignorance of the fate of Mr. Miles Arbuton. The book contains many charming descriptions of the picturesque scenery and places about Quebec, and the story is told with delightful airiness and charm.

CHANSON DE ROLAND. This is the culmination of a cycle of 'Chansons de Geste' or Songs of Valor, celebrating the heroic achievements of Charlemagne, and inspired especially by the joy and pride of the triumph of Christian arms over the Mohammedan invasion, which, through the gate opened by the Moors of Spain, threatened to subdue all Europe. The Song of Roland or of Roncesvalles celebrates the valor of Roland, a Count Paladin of Charlemagne, who, on the retreat of the King from an expedition against the Moors in Spain, is cut off with the rear-guard of the army in the pass of Roncevaux; and, fatally wounded in the last desperate struggle, crawls away to die beneath the shelter of a rock, against which he strikes in vain his sword Durandal, in the effort to break it so that it may not fall into the hands of his enemy: —

"Be no man your master who shall know the fear of man:
Long were you in the hands of a captain
Whose like shall not be seen in France set free!"

The French text of the 'Chanson' was first published in Paris by M. Francisque Michel in 1837, and afterward in many editions. The original form of the lines above quoted is as follows: —

"Ne vos ait hume ki pur altre feiet!
Mult bon vassal vos ad lung tens tenue:
Jamais n'ert tel in France la solue."

Around this incident have grown a multitude of heroic and romantic tales which have taken form in all the mediæval literature of Europe; but especially in Italy, — where however the hero appears with little more than the name to identify him, — in the 'Orlando Furioso' of Ariosto, and the 'Orlando Innamorato' of Boiardo. Tyrwhitt, in his edition of Chaucer, was the first to call the attention of English readers to the 'Chanson'; but English tradition has it that the song was sung by the Norman Taillefer just before the battle of Hastings. The best and oldest French MS., called the "Digby," is preserved in the Bodleian library at Oxford. The French poem contains 6,000 lines. A Fragment of 1,049 lines, translated in Middle English from what is known as the Lansdowne MS., is published by the Early English Text Society.

CHANTECLER, by Edmond Rostand (1910). The scene of this romantic French drama is a farmyard, the hero, a cock, and the dramatis personæ, hens, guinea hens, ducks, turkeys, a blackbird, a dog, and a cat. Chantecler believes that his cock-a-doodle-doo each morning brings the day, that the sun rises at his call. He confides this secret of his song to a lovely hen-pheasant who has flown into the barnyard to escape a hunting dog. She falls in love with the splendid self-assertion of the Gallic cock. His enemies the owls, who hate the day, and the cat, conspire against the cock. At the guinea hen's five o'clock tea he is driven to fight and is nearly killed by a gamecock, armed with a steel spur. The fickle crowd of hens applaud the gamecock until a hawk appears and Chantecler asserts his real supremacy. He leaves them and goes to the forest with the pheasant. She is jealous of the Dawn, wishing to rule alone in his heart. One morning she covers his eyes with her wings, and he discovers that the ungrateful Dawn has come without his help. Disillusioned, he suffers, but regains his faith in himself and leaves her to return to the barnyard, to cheer his fellows with his call to the sun.

"For in gray mornings when poor beasts awake,
Not daring to believe that night is done,
My ringing clarion will replace the sun."

The pheasant sees the hunter and fearing for Chantecler, flies up, forgetting the snare of the net, in which she is caught. The symbolism of the play is obvious. The chattering hens, the turkey, a solemn pretentious philosopher, the tuft-hunting guinea hen and her troupe of celebrities, the blackbird, cynical and modern, are a delightful satire on human society. Chantecler's hymn to the sun is quoted in the LIBRARY.

CHAPLAIN OF THE FLEET, THE, by Sir Walter Besant and James Rice (1881). This story opens on the last day of the year 1750, and gives a detailed account of the famous Liberties or Rules of the old Fleet prison in London, and of the Fleet marriages. These "Rules" were houses in certain streets near the Fleet Market, where prisoners for debt were allowed to live, outside the prison, on payment of fees. Among these prisoners were clergymen, who performed clandestine marriages. A regular trade sprang up, touters were employed to bring clients, and every species of enormity was practiced. Gregory Shovel was one of these clergy, and so plumed himself on his success in this iniquitous traffic that he took the name of "Chaplain of the Fleet," which gives the book its title, — the whole plot turning upon one of these Fleet marriages. This novel is considered one of the best of those written under the firm-name of Besant and Rice.

CHARACTERISTICS, by Anthony Ashley Cooper, Earl of Shaftesbury. The three volumes of Shaftesbury's 'Characteristics' appeared anonymously in 1713, two years before the death of the author at the age of forty-two. These, with a volume of letters, and a certain preface to a sermon, constitute the whole of his published works. The 'Characteristics' immediately attracted wide attention; and in twenty years had passed through five editions, at that time a large circulation for a book of this kind. The first volume contains three rather desultory and discursive essays: 'A Letter concerning Enthusiasm'; 'On Freedom of Wit and Humor'; 'Soliloquy; or, Advice to an Author.' The second volume, with its 'Inquiry concerning Virtue and Merit,' and the dialogue 'The Moralists: A Philosophical Rhapsody,' forms his most valuable contribution to the science of ethics. In the third volume he advances various 'Miscellaneous Reflections,' including certain defenses of his philosophical theories, together with some essays on artistic and literary subjects.

From the first appearance of the 'Characteristics,' it was seen that its philosophical theories were to have an important part in the whole science of ethics. De Mandeville in later years attacked him, Hutcheson defended him, and Butler and Berkeley discussed him, — not always with a perfect comprehension of his system. Its leading ideas are of the relation of parts to a whole. As the beauty of an external object consists in a certain proportion between its parts, or a certain harmony of coloring, so the beauty of a virtuous act lies in its relation to the virtuous character as a whole. Yet morality cannot be adequately studied in the individual man. Man must be considered in his relation to our earth, and this again in its relation to the universe.

The faculty which approves of right and disapproves of wrong is by Shaftesbury called the moral sense and this is perhaps the distinctive feature of his system. Between this sense and good taste in art he draws a strong analogy. In its recognition of a rational as well as an emotional element, Shaftesbury's "moral sense" is much like the "conscience" described later by Butler. While the "moral sense" and the love and reverence of God are, with Shaftesbury, the proper sanctions of right

conduct, a tone of banter which he assumed toward religious questions, and his leaning toward Deism, drew on him more or less criticism from the strongly orthodox. By his 'Characteristics' Shaftesbury became the founder of what has been called the "benevolent" system of ethics; in which subsequently Hutcheson closely followed him.

CHARICLES, by W. A. Becker. The first idea of 'Charicles; or Scenes from the Private Life of Ancient Greece,' as well as of his preceding work 'Gallus' (Leipsic: 1840), was probably suggested to the author by Böttiger's 'Sabina; or, Scenes from the Morning Toilette of a Great Roman Lady.' The story, which in itself is of much interest, serves but as a framework for pictures of the everyday pursuits and lighter occupations of the Greeks. A young Athenian, the son of an exile, on his return home passes through Corinth, and meets with many adventures among the hetæræ and swindlers of that gay city. When he reaches Athens, he is agreeably surprised by the news that his father's property has not been sold. A large sum of money remains to his credit in the hands of an honest banker, and he compels a dishonest one who tries to cheat him out of three talents, to disgorge. Then follow wrestling-matches at the gymnasia, banquets in his honor given by his school-boy friends, shipwrecks, revelries at the Dionysia, etc; the whole ending in a marriage with the wealthy and charming young widow of an old friend of his father. 'Charicles' is the first work devoted to the private life of the Greeks; and without entering into its darker details, it gives an instructive and suggestive portraiture of all its aspects. But the most valuable portions of the work are the notes and excursuses, which compose a complete manual of antique usages and customs, and are commentaries on each of the twelve scenes into which the story is divided. Thus, after the first Scene, 'Youthful Friends,' we have an excursus on education, and so on. The English translation, in one volume, by the Rev. F. Metcalfe, is admirable, and in form superior to the original; the excursuses being thrown together at the end of the volume, so as not to interfere with the tenor of the narrative.

CHARLES AUCHESTER, a musical novel by Elizabeth Sara Sheppard, an Englishwoman, was written when she was sixteen, and published a few years later, in 1853. The manuscript was first submitted to Disraeli, who prophesied that the book would become a classic. His enthusiasm may have been owing in part to the fact that the hero is of Jewish extraction, and that the author pays the highest tributes to the genius and glory of the Hebrew race. The novel records the development of one Charles Auchester, who from earliest childhood has his very being in the world of harmony. His story, told by himself, is a blending of his outer and inner life in one beautiful web of experience. He introduces himself as a child in an old English town, living a quiet sequestered life with his mother and sister. Afterwards he goes to the Cæcilia School in Germany to carry on his musical education. The guiding star of his life there is Seraphael, a marvelous young genius, whose very presence is an inspiration. By Seraphael is meant Mendelssohn, whose career is followed closely throughout. Jenny Lind is supposed to be the original of another of Auchester's friends, Clara Bennette, a famous singer. Many musical events are described with remarkable fidelity to the spirit as well as to the letter of such occurrences. The entire book, fanciful and extravagant though it is in parts, is steeped in an indescribable golden atmosphere of music, and of the spiritual exaltation which musicians know. As the record of spiritual experiences whose source is harmonious sound, 'Charles Auchester' is perhaps unique in the whole range of fiction.

CHARLES THE BOLD, Duke of Burgundy, History of. By John Foster Kirk (3 vols., 1863–68). An excellent special book on a most interesting and significant figure in the history of France and of Europe (1433–77). He was the last in the long line of princes who for centuries, almost since Charlemagne's time, had endeavored to build up a "middle" or "buffer" kingdom along the Rhine and the Rhone, between the exclusively French and the exclusively German powers: the old kingdom of Lotharingia, later Lorraine, the mediæval kingdom of Arles, the ever-varying duchy of Burgundy, all represented this most promising, most determined, and most futile of political efforts. With the crushing defeat and death of Charles, — in his prime the most powerful potentate of the age, his dominion stretching like a gigantic bow almost from Savoy to the German Ocean, around the entire east and north of France, — the unnatural ribbon-State of unrelated parts without common interests went to pieces, and with it the dream of a buffer kingdom perished forever. The Burgundian duchy and Picardy were seized by Louis XI. of France, the Netherlands went by marriage to Austria and ultimately to Spain, — Charles's daughter Mary being the ancestress of Charles V. and Philip II. The career of Charles the Bold is therefore one of the chief landmarks of European history, the direct precursor of the Franco-German War; Granson, Morat, and Nancy are the forerunners of Sedan. Charles is most familiarly known through Scott's 'Quentin Durward'; but Mr. Kirk's history gives the real man, as well as his great rival Louis XI., and much of great interest and instruction besides.

CHARLES XII., HISTORY OF, by Voltaire. This history was published in 1731. It is divided into eight books, of which the first sketches briefly the history of Sweden before the accession of Charles. The last seven deal with his expedition into Poland, its consequences, his invasion of Russia and pursuit of Peter the Great, his defeat at Pultowa and retreat into Turkey, his sojourn at Bender and its results, his departure thence, his return home, his death at the siege of Frederickshall in Norway. Intermingled with the narrative of battles, marches, and sieges, we have vivid descriptions of the manners, customs, and physical features of the countries in which they took place. It resembles the 'Commentaries' of Cæsar in the absence of idle details, declamation, and ornament. There is no attempt to explain mutable and contingent facts by constant underlying principles. Men act, and the narrative accounts for their actions. Of course, Voltaire is not an archivist with a document ready at hand to witness for the truth of every statement; and many of his contemporaries treated his history as little better than a romance. But apart from some inaccuracies, natural to a writer dealing with events in distant countries at the time, the 'History of Charles XII.' is a true history. According to Condorcet, it was based on memoirs furnished Voltaire by witnesses of the events he describes; and King Stanislas, the victim as well as the friend and companion of Charles, declared that every incident mentioned in the work actually occurred. This book is considered the historical masterpiece of Voltaire.

CHARLOTTE TEMPLE, by Susanna Haswell Rowson. This 'Tale of Truth' was written about 1790. It was, if not the first, one of the first works of fiction written in America; 25,000 copies were sold within a few years; and it has been republished again and again. It was written by an Englishwoman who came to America with her husband, the leader of the band attached to a British regiment. She was for some years favorably known as an actress, and then opened a boarding-school which for twenty-five years ranked first among such institutions in New

England. Her other writings were numerous, but were soon forgotten, while 'Charlotte Temple' still sells. It is a true story, the heroine's real name being Stanley. She was granddaughter to the Earl of Derby; and her betrayer, Col. John Montressor of the English army, was a relative of Mrs. Rowson herself. Charlotte's grave in Trinity Churchyard, New York, but a few feet away from Broadway, is marked by a stone sunk in the grass. Mrs. Dall, in her 'Romance of the Association,' tells us that Charlotte's daughter was adopted by a rich man, and in after years met the son of her true father, Montressor, or Montrevale as the book has it. They fell in love, and the young man showed his dying father a miniature of his sweetheart's mother (the wretched Charlotte), to whom she bore a striking likeness, and thus the truth was made known. The story in brief is this: Charlotte Temple, a girl of fifteen elopes from school with Montrevale, an army officer; they come to America, where he deserts her and marries an heiress. She gives birth to a daughter and dies of want. The style and language are strangely old-fashioned, hysterics and fainting fits occur on every page; yet a romantic interest will always attach to it.

CHASTELARD, by Algernon Charles Swinburne (1869). The scene of this tragedy is laid at Holyrood Castle, during the reign of Mary Queen of Scots. Mary Beaton, one of the "four Maries," promises Chastelard to arrange a meeting between him and the Queen. When he comes to the audience-room, however, he finds only Mary Beaton herself, who, in shame, confesses her love for him. While he is assuring her of his pardon, they are discovered by the other Maries. The Queen, angry at what she has heard, tries to make Chastelard confess his desertion of her; and declares her intention of marrying Darnley. Chastelard, by the agency of Mary Beaton, gains access to the Queen's chamber, discloses himself when she is alone, and after having convinced her of his love for her, submits to the guards, who take him to prison. Mary, fickle and heartless, in her desire to avoid both the shame of letting him live and the shame of putting her lover to death, tries to shift the responsibility to Murray, signs his death-warrant, and orders a reprieve, in quick succession. Then, going in person to the prison, she asks Chastelard to return the reprieve. He has already destroyed it; and after one short, happy hour with her, he goes bravely to his death. From an upper window in the palace, Mary Beaton watches the execution and curses the Queen just as Mary enters — with Bothwell.

In 'Chastelard' Swinburne has portrayed a fickle, heartless, vain, and beautiful queen; and in the few touches given to a character of secondary importance, has delicately and distinctly drawn Mary Beaton. The male characters are less sympathetic.

The tragedy is conspicuously one to be read, not acted. It is too long, too much lacking in action, and of too sustained an intensity for the stage. The style is essentially lyric, full of exquisite lines and phrases; and as a whole, the play presents an intense passion in a form of adequate beauty. It contains a number of charming French songs, and is dedicated to Victor Hugo. It was published in 1869.

CHAUCER, STUDIES IN: 'His Life and Writings,' by Thomas R. Lounsbury, LL.D. (3 vols., 1892). One of the most interesting and valuable books, both in matter and treatment, which recent research in letters has produced; alike admirable in learning and singularly sagacious and lucid in criticism. The first design of the work was that of a compendious and easily accessible account of the results of recent investigation; but examination showed that many of these were questionable or worthless, and that the field of Chaucer interest presented a range of problems

not half of which had been treated adequately, and many of which had not been touched at all. The exact scope and design of the work were therefore changed, not only from what was at first contemplated, but to attempt a task far larger and more thorough than anything yet undertaken.

Dr. Lounsbury modestly describes his work, in three volumes and sixteen hundred pages, as "eight chapters bearing upon the life and writings of Chaucer; eight distinct essays, or rather monographs"; but the Chaucer unity and the unity of masterly treatment hardly permit any such distinction of parts. The life of Chaucer, the Chaucer legend, the text of Chaucer, and what exactly are the true writings of Chaucer, are the topics of Vol. i., and of a third of Vol. ii. The two double chapters which follow, to the end of Vol. ii., are on the learning of Chaucer, first in works still known, and second in works and authors now hardly known at all; and on Chaucer's relations to, first the English language, and second the religion of his time. The succeeding chapters, which fill the third volume, on Chaucer in Literary History and Chaucer as a Literary Artist, even increase our grateful and delighted estimate of the author's wealth of knowledge and mastery of exposition; not to speak of a refinement of style and felicity of wit rarely found in English prose.

CHERRY ORCHARD, THE, by Anton Chekhov (1904). The play is historical and symbolic, a picture of the passing of the old order of Russian aristocracy. Madame Ranievskaia, her seventeen year old daughter, and her brother return from Paris to their country estate after an absence of five years. Their affairs are in confusion and the estate is about to be sold for debt. A wealthy neighbor, Lopachin, whose grandfather was a serf on the estate, makes the practical suggestion that the famous cherry orchard be sold in lots for suburban villas to restore the family fortune. To cut down the cherry trees and remove the old house with its associations of childhood is sacrilege not to be considered by these aristocrats. Each member of the family has some plan to get money, but no plan is practical or practised. The day of the sale approaches, and they talk interminably, but are incapable of action. See scene in the LIBRARY. The practical neighbor buys the property, after trying in vain to help these sentimental, amiable, ineffectual people to save themselves. They arrive in the first scene in May when the cherry orchard is in bloom. In the last scene it is autumn; the charming old house is dismantled; the family are leaving forever; and we hear the stroke of the axe cutting down the cherry trees to make room for the suburban villas and for the new class in Russian society, which is not gentleman or peasant, but the energetic rich self-made men, the sons of the peasants.

CHESTERFIELD, LORD, see **LETTERS TO HIS SON.**

CHIEN D'OR, LE, see **THE GOLDEN DOG.**

CHILD OF THE BALL, THE ('El Niño de la Bola'), by Pedro Antonio de Alarcón (1880). The scene of this powerful and tragic novel is Andalusia. Don Rodrigo Venegas mortgages his hacienda to Don Elias Perez, and his whole estate is eaten up by usury. When Perez's house burns, no one tries to save it; and he proclaims that it is the work of an incendiary trying to destroy all evidence of his debt. Rodrigo rushes into the flames and saves the papers, dying as he delivers them. Rodrigo's estate is put at auction, and bid in by Perez for one million reals less than his claims. Rodrigo leaves a young son, Manuel, who is adopted by the curate, Don Trinidad. For three years after, Manuel speaks not a word; till one day, standing before the

image of the infant Christ with a ball in its hand (called the "Child of the Ball") he says, "Child Jesus, why don't *you* speak either?" Meeting Perez's daughter Soledad when a young man, he falls in love with her. He fights this passion; living for months at a time on the mountains, and with no weapon but his hands, battling with the wild beasts. To bring him back to civilization, Don Trinidad tells him that Soledad reciprocates his love. At the feast day of the "Child of the Ball," it is customary to bid for the privilege of dancing with any lady; the money going to the cult of the Child. Manuel bids for a dance with Soledad; but her father outbids him and he is obliged to desist. Perez accuses him of his debt of one million reals; and Manuel, to pay it, determines to leave Spain. He promises to return on the anniversary of this day and claim Soledad; and woe to him who in the meantime dares to come between them. Eight years after he returns and finds Soledad married to Antonio Arregui. All efforts of Don Trinidad to dissuade him from killing Arregui are in vain; but he is left alone with the "Child of the Ball," and finally decorates it with the jewels he had brought for his bride, and lays at its feet the dagger he had concealed. The next morning he leaves, but is overtaken by a letter from Soledad. He returns, bids a sum which Arregui cannot equal, and Soledad flies to his arms. Arregui takes the dagger from the feet of the image and stabs Manuel, and the lovers fall to the ground dead. The story is told with dramatic force; and tender, idyllic passages lighten its tragic gloom.

CHILD OF THE JAGO, A, by Arthur Morrison (1896), is a sadly realistic sketch of life among the slums of London. The Jago is a name given to certain streets in the neighborhood of Shoreditch, East City. The author knows the district from residence there, while he was in the employment of a humanitarian society. The "child" is Dicky Perott, whose father, Josh Perott, is a thief, bruiser, and murderer, who ends on the gallows. The lad is bred to vice as the sparks fly upward, and what few feeble efforts he makes towards a better life are nipped in the bud. Yet he has his own queer, warped code of ethics; and when he is stricken down by a knife in a street row, dies with a lie on his lips to shield the culprit. Dicky feels that on the whole, death is an easy way out of a sorry tangle. The Jago scenes are given with photographic distinctness, the dialect is caught, the life both external and internal — sordid, brutal, incredibly vicious, yet relieved with gleams and hints of higher things — is depicted with truth and sympathy. The study of Father Sturt, the self-sacrificing clergyman is a very suggestive setting-forth of the difficulty of helping these demoralized human beings. The story is one of great power, very sombre and painful, but valuable as a statement of the real conditions among the lowest class of London poor.

CHILDE HAROLD'S PILGRIMAGE, a narrative-descriptive poem in the Spenserian stanza, by George Gordon, Lord Byron. The first and second cantos were published together in 1812, the third and fourth in 1816 and 1818 respectively. The first two cantos describe the poet's journey through Portugal, Spain, the Mediterranean, and Greece. Autobiographic references are thinly disguised under the pseudonym 'Childe Harold' and an archaic diction which the poet soon lays aside. Representing himself as hardened and world-weary from youthful dissipation but sentimentally fond of brooding on his lost affections and present misery he conducts the reader through the famous scenes of the Peninsula and Hellas, pausing to give word-pictures of landscape, historical and political reflections, and accounts of characteristic amusements and occupations of the people visited. An

account of an Albanian chieftain and the war-song of his robber band is particularly striking. The third canto, written shortly after Byron's separation from his wife and retirement to Switzerland, strikes a deeper note in its now frankly personal references to his lost daughter, his rebellious attitude against society, and his attempts to fathom the mystery of his own emotions. Some of Byron's best known lines — descriptive and reflective — occur in this and the succeeding canto in which he portrays the field of Waterloo, the journey up the Rhine, the glories of sunset and storm in the Alps, and the historic, artistic, and literary associations of Geneva, Venice, Florence, and Rome. In addition to the sentimental and pictorial passages of the poem, Byron has a critical power of estimating great men and movements which is responsible for some often-quoted lines, like those on Voltaire, Gibbon, Napoleon, the Italian poets, and the French Revolution. The whole poem is a gallery of pictures — landscapes and historical pieces — commented on by a powerful but self-centred mind, over-dominated by sentiment and by the spirit of revolt.

CHILDREN OF GIBEON (1886). Walter Besant's 'Children of Gibeon,' like his 'All Sorts and Conditions of Men,' deals with society in both the West and East Ends of London, and their relations to each other. A rich widow, Lady Mildred Eldredge, adopts the two-year-old daughter of a former servant, to be brought up with her own daughter. The children are of the same age, and look so much alike that Lady Mildred conceives the idea of calling them Valentine and Violet, and keeping them and the world in ignorance as to which is Beatrice Eldredge, the heiress, and which Polly Monument, the washerwoman's daughter, a secret which is to be revealed when they are of age. At twenty they are introduced to Polly's family; her mother being then in an almshouse, her brother Joe a plumber, Sam a board-school teacher, Milenda a sewing-girl, and Claude a young lawyer and university man whom Lady Mildred has educated. Violet is filled with the fear that she shall turn out to be the sister of these dreadful people; but Valentine, who is sure that she herself is the real Polly, wishes to go to live with her sister Milenda, and to work among her own people. With Lady Mildred's consent she takes up her abode in Hoxton, and on the first day of her sojourn there finds accidental proof of the fact that she is Beatrice Eldredge. Nevertheless, as Polly she goes on with her work, in order to help Milenda and two young sewing-girls, who live with her, and with whom she spends the summer. Meantime Claude, having also found out the truth, falls deeply in love with her, and finally marries her. The plot is so ingeniously managed that it seems entirely plausible; the studies of London wage-earners and London slums are faithful, without being too repulsive; and the tone of the book is cheerful, while many social problems are touched in the course of an entertaining story. The 'Children of Gibeon' has proved one of the most popular of Besant's novels.

CHILDREN OF THE ABBEY, THE, by Regina Maria Roche (1796). The Earl of Dunreath, marrying a second time, is induced by the machinations of his wife to cast aside her stepdaughter, for a luckless marriage. It is with the children of this marriage that the story deals. The motherless Amanda is the heroine; and she encounters all the vicissitudes befitting the heroine of the three-volume novel. These include the necessity of living under an assumed name, of becoming the innocent victim of slander, of losing a will, refusing the hands of dukes and earls, and finally, with her brother, overcoming her enemies, and living happy in the highest society forever after. The six hundred pages, with the high-flown gallantry, the emotional excesses, and the reasonless catastrophes of the eighteenth-century novel, fainting

heroines, love-lorn heroes, oppressed innocence, and abortive schemes of black-hearted villainy, form a fitting accompaniment to the powdered hair, muslin gowns, stage-coaches, postilions, and other picturesque accessories.

CHILDREN OF THE GHETTO, by I. Zangwill. This book was published in 1892, and is, as the author says, "intended as a study, through typical figures, of a race whose persistence is the most remarkable fact in the history of the world." It is divided into two parts, the first of which gives the title to the whole, and describes life in the London Ghetto, its sordid squalor and rigid ritualism, combined with genuine religious faith and enthusiasm. The wretched inhabitants, huddled together in misery, and constrained to keep many fasts not prescribed in the calendar, are still scrupulous about all the detailed observances of their religion, and bound by a remarkable loyalty among themselves. A good example of their subjection to form is shown in the rigid but kindly Reb Shemuel, who would give the coat off his back to help a needy Jew, and yet could ruin his daughter's whole life on account of an unimportant text in the Torah. The second part, 'Grandchildren of the Ghetto,' develops some of the characters who are children in the earlier portion, and also introduces us to the Jew who has acquired wealth and culture, while retaining his race characteristics. This division of the book deals rather with the problems of Judaism, both of the race and of individuals. It shows the effects of culture on different types of mind, and gives us the noble aspiration of Raphael Leon, the profound discontent of Esther, the fanatical zeal and revolt of Strelitski, and the formalism of the Goldsmiths, serving merely as a cloak for their ambition. There are many touches of the author's characteristic wit and irony. He tells of the woman "who wrote domestic novels to prove that she had no sense of humor"; and makes certain wealthy Jews say with apparent unconsciousness, that they are obliged to abandon a favorite resort "because so many Jews go there." The book raises problems that it does not solve; but the masterly and sympathetic exposition of the Jewish temperament invites a better comprehension of that wonderful race.

CHILDREN OF THE SOIL, a novel of modern Polish life, by Henryk Sienkiewicz (1894). The plot centres itself in the career of Pan Stanislas Polanyetski, a man of wealth and education, who at the age of thirty "wanted to marry, and was convinced that he ought to marry." The story opens with his business visit to the estate of Kremen, — on which he has a claim, — the home of a relative, Pan Plaritski, and his daughter Maryina. He falls in love with Maryina; but the refusal of her father to pay his debt to Polanyetski causes misunderstanding between the latter and the young girl, and they are alienated for the time being. Their reconciliation and marriage are brought about by a little invalid girl, Litka, who loves them both, and who wishes to see them happy. After his marriage, Polanyetski conceives an unworthy attachment for the wife of his friend Mashko, but finally overcomes temptation. The book closes upon his happiness with his wife and child. There are interesting side issues to the story, involving questions of property, of the social order, of marriage. The work as a whole, although realistic, is sane in spirit, genial and broad in its conception of life and character. Maryina is one of the most finished of Sienkiewicz's types of noble women.

CHILDREN OF THE WORLD, by Paul Heyse (1873), obtained immediate popularity, and caused great controversy over the fearless treatment of the theme. The children of the world are represented by a young doctor of philosophy, a strong, well-balanced character; his younger brother, an almost Christlike idealist; and

their circle of friends and fellow-students, who, in spite of mistakes and eccentricities, bear the stamp of true nobility of soul. They are all either on the road to, or have already reached, what the children of God are pleased to call unbelief. In the portraiture of the differing camps there are no sharp contrasts, no unfair caricaturing, but an impartiality, a blending of one into the other, that makes one of the strongest claims of the book to attention.

CHINA, SACRED BOOKS OF, see **SACRED BOOKS OF THE EAST.**

CHINESE, see **SOCIAL LIFE OF THE.**

CHINESE LETTERS, see **CITIZEN OF THE WORLD.**

CHIPS FROM A GERMAN WORKSHOP. By F. Max Müller (5 vols. 1867–75. New ed. 1895). A collection of special studies incidental to the author's editing of a library of the 'Sacred Books of the East.' The several volumes cover various fields, as follows: (1) the Science of Religion; (2) Mythology, Traditions, and Customs; (3) Literature, Biography, and Antiquities; (4) chiefly the Science of Language; (5) Miscellaneous and later topics. Although they are "occasional" work, their wealth of material and thoroughness of treatment, and the importance of the views presented, give them not only interest but permanent value. On many of the points treated, discussion is still open, and some of the views advanced by Professor Müller may come into doubt; but his contributions to a great study will not soon lose their value.

CHOICE OF BOOKS, THE, and other Literary Pieces, by Frederic Harrison (1886). The title essay of this volume is a discourse on Reading, its benefits and its perils. In the first section, 'How to Read,' an eloquent plea is made for the right of rejection; for the avoidance of books that one "comes across," and even of the habit of one-sided reading. The essayist pleads that the choice of books "is really a choice of education, of a moral and intellectual ideal, of the whole duty of man." He warns readers that pleasure in the reading of great books is a faculty to be acquired, not a natural gift, — at least not to those who are spoiled by our current education and habits of life. And he offers as a touchstone of taste and energy of mind, the names of certain immortal books, which if one have no stomach for, he should fall on his knees and pray for a cleaner and quieter spirit. The second division is given to the 'Poets of the Old World,' the third to the 'Poets of the Modern World,' and the last to the 'Misuse of Books.' The essay is full of instruction and of warning, most agreeably offered; and the penitent reader concludes with the writer, that the art of printing has not been a gift wholly unmixed with evil, and may easily be made a clog on the progress of the human mind. An extract is given in the LIBRARY, under Mr. Harrison's name; and the other side of the shield is shown in Mr. Arthur J. Balfour's answer, also given under his name. Fourteen other essays, partly critical, partly historical, partly æsthetic, fill the volume; the ablest and one of the most delightful among them being perhaps the famous paper, 'A Few Words about the Eighteenth Century.'

CHOIR INVISIBLE, THE, by James Lane Allen, appeared in 1897, and is one of his most popular and pleasing stories. It was enlarged from an earlier story called 'John Gray.' Its scene is the Kentucky of a hundred years ago. The hero is John Gray, a schoolmaster and idealist, who, disappointed in his love for Amy Falconer, a pert, pretty, shallow flirt, gradually comes to care for Mrs. Falconer, her aunt, a noble woman in reduced circumstances, who with her husband has left a former

stately home in Virginia and come to live in the Kentucky wilderness. She loves him in return with a deep, tender passion that has in it something of the motherly instinct of protection; but, her husband being alive, she conceals her feeling from Gray until after he has departed from Lexington and settled in another State. She then writes him to say she is free — and he replies that he is married. But he tells her in a final letter that she has remained his ideal and guiding star to noble action. The romantic atmosphere and the ideal cast of these two leading characters make the fiction very attractive; and the fresh picturesque descriptions of pioneer life in Kentucky give the tale historical value.

CHOUANS, THE, by Balzac. This was the novelist's first important work. The title, when it appeared in 1829, was 'The Last Chouan: or, Bretagne in 1800.' In 1846 it was rearranged in its present form. It is the story of a young girl, Marie de Verneuil, sent by Fouché to entrap the leader of the royalists in Bretagne, the Marquis de Montauran. She falls in love with him, reveals her disgraceful mission, and devotes all her energies to save him, until a trick of his enemies leads her to believe him false. Then she plots his ruin, is undeceived too late; and both die together. Marie is an exquisite creation, revealing that deep and intuitive knowledge of the soul of woman of which Balzac was to give so many proofs afterward. Montauran also is an original character, vigorously and delicately drawn. In Hulot, the rough republican commandant sprung from the ranks, and in Marche-à-Terre, the ferocious but honest fanatic, we have two of Balzac's "types," designed and classified truthfully and convincingly. Many of the scenes are of tragic intensity. Nothing could be more terrible than that of the massacre of the Blues at Vivetière, that of the unmasking of the spy among her enemies, or that of the roasting of the old miser by the Chouans to compel him to reveal his treasure. The description of a mass said by a priest in rags, in the midst of the forest, before a granite altar, while the insurgents, kneeling near their guns, beat their breasts and repeat the responses, is singularly grand and imposing. The author made a profound study of the scenery of Bretagne, and the manners of its people, before he wrote his romance; and his pictures of both scenery and people have the stamp of reality and truth.

CHRISTIAN, THE, by Hall Caine (1897), is a popular romance. For the most part the scene is laid in London. The main characters are Glory Quayle, the granddaughter of a Manx clergyman, and John Storm, the son of a nobleman and nephew of the prime minister. Glory has actor's blood in her veins; John is a religious enthusiast whom his father, disappointed in his choice of life, disinherits. The girl goes to London as a hospital nurse; the man, as assistant clergyman of a fashionable church. But she is soon tired of a life she is unfitted for, and longs for pleasure, change, excitement; while he is sickened at the worldliness, fraud, and pretense of West End piety, and resigns his position to join a monastic brotherhood, — finding, however, after a year of trial, that the ascetic retirement from the world is not the true religious ideal for him. The thought, too, of Glory mingles ever subtly with the thought of God. Meanwhile, she has had some hard knocks in the struggle to get on the stage and show her unusual powers. She becomes a music-hall singer, to John's great distress, and for a long while he keeps away from her and her fashionable friends. But his desire to save Glory's soul — and to win the girl herself — leads him to a declaration, and he finds he is loved in return; but she is unwilling to give up her profession and associate herself with him in his work. She makes a brilliant début as a star on the regular stage. Father Storm breaks down as a hermit and a

crusading Christian, and ends in failure. The details of London life are spectacular, and the object of the book seems to be to show the inadequacy of London churches to save the city.

CHRISTIAN WOMAN, A ('Una Cristiana'), by Emilia Pardo-Bazán (1890). In this interesting novel, the author presents a very realistic picture of modern Spanish life, into which are introduced many current social and political questions. The story is an autobiography of Salustio Unceta, a student in the School of Engineers in Madrid, and a liberal in politics and religion. His tuition is paid by his uncle Felipe, who invites Salustio to be present at his marriage to Carmen Aldoa. There is in the Unceta family a trace of Hebrew blood, which has declared itself both in the personal appearance and the power of acquisition of Felipe, and which excites a feeling of loathing in Salustio. He cannot understand why Carmen should marry Felipe, but overhears her secret when she is telling it to Father Moreno: she marries to escape sanctioning by her presence in the house a scandalous flirtation of her father. After the marriage, Felipe, to save expenses, takes Salustio into his house; and the results are very unfortunate.

CHRISTIANITY, THE GENIUS OF, see **GENIUS OF CHRISTIANITY.**

CHRISTIANITY IN CHINA, TARTARY, AND THIBET, by the Abbé Huc. A curiously interesting and elaborate history of the presence in the Chinese Empire of Christian missions from the time of the Apostles to the end of the seventeenth century. The author was a Roman Catholic missionary in China, 1840–52. By shaving his head and dyeing his skin yellow, and wearing a queue and Chinese costume, and by a thorough command of the Chinese language, he was able to travel not only in China proper, but in Thibet and Tartary. He published in 1850 an exceedingly interesting account of his travels during 1844–46, and in 1854 a work on the Chinese Empire. His first work related marvels of travel which aroused incredulity; but later researches have amply shown that this was unjust. The final work, connecting the history of the Chinese Empire with the maintenance through centuries of Christian missions, is a work of great value for the history of the far East. Huc wrote in French; but all the works here mentioned were brought out in English, and met with wide popular acceptance. The 'Travels in the Chinese Empire' came out in a cheap edition, 1859; the 'Chinese Empire, Tartary, and Thibet,' was in 5 vols., 1855–58; and the 'Christianity,' etc., 3 vols.,1857–58.

CHRISTIE JOHNSTONE, by Charles Reade, was published in 1855, three years after 'Peg Woffington' had given the author his reputation. It is one of the best and most charming of modern stories. It depicts a young viscount, rich and blasé, who loves his cousin Lady Barbara, but is rejected because of his lack of energy and his aimlessness in life. He grows pale and listless; a doctor is called in, and prescribes yachting and taking daily interest in the "lower classes." The story, by turns pathetic and humorous, abounds in vivid and dramatic scenes of Scotch life by the sea; and Christie, with her superb physique, her broad dialect, her shrewd sense, and her noble heart, is a heroine worth while. Reade's wit and humor permeate the book, and his vigorous ethics make it a moral tonic.

CHRISTOPHER, by Richard Pryce (1911). This is the story of an English boy named Christopher Herrick, and is a detailed account of his career from the time of

his birth till he reaches manhood. He is born on an ocean steamer, which is bringing his widowed and heart-broken young mother back from India to her home in England. Christopher's early years are carefully watched over by his devoted mother, his faithful nurse Trimmer, his grandmother and his two unmarried aunts. He early develops an observing nature and a receptive mind and is a most lovable and thoughtful child. His quaint sayings and his original way of looking at things make interesting pages for the reader. While Christopher is still a child his mother marries again and becomes the wife of John Hemming, one of her early admirers. Previous to his marriage Hemming had had an affair with a fascinating divorcée, Mrs. St. Jemison, whose beauty had made a deep impression upon Christopher and later he finds in her daughter Cora his ideal. Christopher has finished his second year at Oxford and is off for a foreign trip with a friend when he sees at a railroad station an unusually pretty girl who later proves to be Cora St. Jemison. Christopher's impressionable nature is immediately touched and he journeys from place to place in search of his paragon, whom he finally meets in London in the drawing-room of a friend. From this moment Christopher's every thought is of Cora, and though he does not see her again for two years she is constantly in his mind. He finishes college and adopts writing for his vocation. At last he and Cora come together again but after a period of earnest devotion on Christopher's part rewarded by a shallow affection which is all that the frivolous Cora can offer, she finally tells him they can not be happy together and marries another man. Christopher is crushed with disappointment and grief, but the reader takes leave of him at this crisis filled with the assurance that better things are in store for him.

CHRONICLES OF CARLINGFORD. The general title of 'Chronicles of Carlingford' covers a number of tales and novels by Mrs. Margaret Oliphant, which have no direct sequence or continuous plot, but which have more or less connection through the reappearance of some of the same characters. These novels — which can hardly be called a series, but rather a group — include 'Salem Chapel,' 'The Rector,' 'The Doctor's Family,' 'The Perpetual Curate,' 'Miss Marjoribanks,' and 'Phœbe Junior.' The earliest to appear was 'Salem Chapel,' which was published anonymously in 1863, but was readily attributed to Mrs. Oliphant, who had then been for fourteen years before the public as a writer, and whose style was recognizable. 'Salem Chapel' holds perhaps the foremost place among the Chronicles, having a strong dramatic interest in addition to that which it possesses as a tale of English middle-class life. Carlingford is a country town; and its chronicles are for the most part those of ordinary persons, set apart by no unusual qualities or circumstances. The portraits of these people are vividly drawn, with humor and delicacy as well as strength. The vicissitudes in the ministry of Arthur Vincent, preacher in the Dissenting Salem Chapel, form the framework of the tale. The hopeless infatuation of Vincent for Lady Western, and the temptation of Mildmay, Lady Western's brother, constitute the romance and tragedy of the story. Mr. Tozer, the rich dealer in butter, who is the financial pillar of the Dissenting chapel; his pretty but vulgar daughter Phœbe, who is more than half in love with the handsome young minister; Dr. Marjoribanks, the old country doctor; Dr. Rider, his younger successor, and in some sense his rival; Mr. Wentworth, the curate of St. Roques; the Wodehouse family, — all the many dwellers in Carlingford who appear and reappear through these tales, — become familiar acquaintances of the reader. A great charm of these novels is the distinctness with which each character is portrayed, and the individuality which is preserved for each among the large number introduced in the action.

CHRONICLES OF CLOVERNOOK, THE, by Douglas Jerrold. Clovernook is a "hamlet wherein fancy has loitered away a truant hour," "the work of some sprite that in an idle and extravagant mood made it a choice country-seat." Into this land of fantasy the author rides in the twilight; the sagacity of his ass, whose name is Bottom, bringing him through unknown paths to the house of the Hermit of Bellyfulle — "the very pope of Hermits," as Dickens styled him in one of his letters. In the companionship of the Hermit, and under his guidance, the adventurer explores Clovernook, and discourses of it. He learns of the Kingdom of As-you-like, whither the dwellers in Clovernook repair yearly; the Land of Turveytop, where men are purged of their worldliness; the Isle of Jacks; Honey-Bee Bay; and at the pleasant inn called "Gratis" he meets the Twenty-five Club and other gentle philosophers, in whose tales and conversation the realities of the crude world outside are refined into the dreams of this realm of fancy. 'Clovernook' charms by its quiet humor, the grace of its fancies, and the benevolence which characterizes even its satire. It is the work to which Mr. Jerrold referred as, in certain parts, best expressing himself as he wished the world to understand him. It was written in the prime of his literary career at the age of forty years, while he was the leading contributor to Punch, with his position well established as one of the popular writers of the day. Appearing serially in that paper, 'The Chronicles of Clovernook' was published separately in 1846, and has since had its place in the collected works of its author.

CHRONICLES OF FROISSART, THE. The Chronicles of the French poet and historian Jean Froissart embrace the events occurring from 1325 to 1400 in England, Scotland, France, Spain, Brittany, and the Low Countries. They are of great value in illustrating the manners and character of the fourteenth century. Froissart began his work on them when but twenty years old, in 1357; they were not completed until 1400. They present a vivid and interesting picture of the long-continued wars of the times, setting forth in detail not only the fighting, but the feasts, spectacles, and all the pageantry of feudal times; and they are enlivened throughout by Froissart's shrewd comments and observations. Among the many interesting historic personages are King Edward III. of England, Queen Philippa, Robert Bruce of Scotland, and Lord James Douglas who fought so valiantly for the heart of Bruce. Froissart depicts the invasion of France by the English, the battle of Crécy, the great siege of Calais, and the famous battle of Poitiers; describes the brilliant court of the great Béarnese, Lord Gaston Phœbus, Count de Foix, whom he used to visit; and portrays among other events the coronation of Charles VI. of France, the heroic struggle of Philip van Artevelde to recover the rights of Flanders, and the insurrection of Wat Tyler. There is also a valuable description of the Crusade of 1390. Froissart obtained his material by journeying about and plying with questions the knights and squires whom he met, lodging at the castles of the great, and jotting down all that he learned of stirring events and brave deeds. He was much in England, being at different times attached to the households of Edward III. of England and of King John of France, and becoming an especial favorite with Queen Philippa, who made him clerk of her chamber. The 'Chronicles' first appeared in Paris about the end of the fifteenth century. In the Library at Breslau is a beautiful MS. of them, executed in 1468.

CHRONICLES OF THE SCHÖNBERG-COTTA FAMILY, by Mrs. Elizabeth Charles (1863). These chronicles, dealing with the period of the Reformation in Germany, are written chiefly by Friedrich and Else, the eldest children of the Schönberg-

Cotta family. Their father is an improvident printer with eight children to provide for. Martin Luther, adopted by their aunt Ursula Cotta, is prominent throughout. The chronicles open with the efforts of Friedrich and Else to understand the Romanist religious life, and their brave efforts to hold the family together. The family, which is very religious, sends the eldest son, Friedrich, to the University of Erfurt, where Luther has already shown great promise. In fulfillment of vows, Luther and Friedrich next enter an Augustinian monastery, where they struggle hard to destroy their worldly ties, Friedrich being especially beset on account of his love for a young girl named Eva. Rising rapidly, the two friends are intrusted with a mission to Rome. The lives of the easy-going monks distress them; finally the selling of indulgences brings Luther to outspoken denunciation of the abuses of the Church. In this Friedrich supports him, and both are excommunicated and thrown into prison. Luther escapes, and appeals to the people with his new doctrine that personal responsibility to God is direct, without mediation of priests. This teaching is proclaimed broadcast, and Luther becomes an object of fear to Rome; but he lives to the age of sixty-three, and dies a happy father and husband, having espoused Catherine von Bora, a former nun. Friedrich, after many hindrances, marries Eva. The book is written with an effort after the archaic style, and has much of the simplicity and directness of the old chronicles. Its point of view is that of evangelical Protestantism, and it lacks the judicial spirit that would have presented a true picture of the time. It is interesting, however, and has proved a very great favorite, though accurate scholarship finds fault with its history.

CHRYSAL, or, THE ADVENTURES OF A GUINEA, "containing curious and interesting anecdotes of the most noted persons in every rank of life whose hands it passed through, in America, England, Holland, Germany, and Portugal." This satirical novel, by Charles Johnstone, an Irishman, was published in 1760. In 'Davis's Olio of Bibliographical and Literary Anecdote,' a key to the characters is presented. The first two volumes of the work were written for the author's amusement. Its popularity induced him to extend it to four volumes.

Chrysal, signifying gold or golden, is the spirit inhabiting a guinea, which passes through many hands, from the prince's to the beggar's. It tells its own story, which is chiefly the adventures of those in whose possession it is for the time being. This curious and now rare work is written in an old-fashioned, ponderous style; and judged by modern standards of melodramatic fiction, is not very readable.

CHURCH OF ENGLAND, see **REFORMATION OF THE.**

CHURCHILL, LORD RANDOLPH, by Winston Churchill (1906). The life of Lord Randolph Churchill by his son is one of the foremost of English political biographies. With the exception of the first two chapters and the last, the events which it describes are included within the stormy period between 1880 and 1890. Lord Randolph had no long years of office to his credit, no great legislation called by his name, no easily tabulated list of achievements, yet his forceful and magnetic personality exercised an extraordinary influence upon the Conservative party when it was in danger of being overwhelmed by Gladstone. He was a leader of that progressive variety of English Conservatism which came to be known as Tory Democracy, urging the Conservatives to adopt popular reforms and to dispute the claim of Liberals to be the only true champions of the working classes. Although he had much sympathy with Ireland, he was a bitter opponent of Gladstone's Home Rule proposals of 1885. The great force which he was just beginning to exercise on British

politics was broken by his death at the comparatively early age of forty-six, yet he has a secure place in English political history, for, in the words with which his biographer closes, "there is an England which stretches far beyond the well-drilled masses who are assembled by party machinery to salute with appropriate acclamation the utterances of their recognized fuglemen; an England of wise men who gaze without self-deception at the failings and follies of both political parties; of brave and earnest men who find in neither faction fair scope for the effort that is in them; of 'poor men' who increasingly doubt the sincerity of party philanthropy. It was to that England that Lord Randolph Churchill appealed; it was that England he so nearly won; it is by that England he will be justly judged."

CICERO, MARCUS TULLIUS, LIFE OF. By William Forsyth (2 vols., 1863). A chapter of personal history, and of the story of classical culture, in the first half of the last century before Christ, of great interest and value. It deals not only with the orator and statesman, and the public affairs in which he played so great a part, but with Cicero as a man, a father, husband, friend, and gentleman, and with the culture of the time, of which Cicero was so conspicuous a representative. The picture serves particularly to show along what lines moral and religious development had taken place before the time of Christ. Cicero's public career covered the years 80–43 B.C., and within these years fell the career of Cæsar.

CICERO AND HIS FRIENDS, by Gaston Boissier (1892). There is probably no man of ancient times of whose public and private life we know so much as we do of Cicero's: the sixteen extant books of his 'Letters to Various Persons,' or as they are usually styled, his 'Letters to Friends,' and those to his friend Atticus, reveal the man in his littleness and vanity no less than in his greatness. He was a great man and a great patriot; but with his incontestable virtues he combined almost incredible weaknesses of character, — his wheedling letters to one Lucius Lucellus, a writer of histories, whom he asks to write an account of his consulship, is sufficient proof of this. From these letters of Cicero, and also from his forensic orations and his philosophical and rhetorical writings, the author of this book draws the material for a singularly interesting account of the great orator's public and private life. It has been the fashion of scholars of late to belittle Cicero; to write him down an egotist, a shallow, time-serving politician, a mere phrase-maker. M. Boissier admits that Cicero was timid, hesitating, irresolute; he was by nature a man of letters rather than a statesman. But the mind of the man of letters is often broader, more comprehensive than that of the practical statesman; and "it is precisely this breadth that cramps and thwarts him when he undertakes the direction of public affairs." He redeemed the vacillations and timidities of his political career by meeting death at the hand of the hired assassin with stoic fortitude. In a chapter on Cicero's private life, the question comes up as to the ways in which he acquired his very considerable wealth. In accounting for it, the author cites numerous instances of the orator's clients making him their heir for large sums: the law forbade payment of money to advocates, and the method of making payment by legacies was invented as a means of circumventing the statute. Another way was "borrowing" money from rich clients; and many instances are cited of large sums being loaned to Cicero by wealthy men whom he had defended in the courts. Besides wealthy clients in private life, there were towns and provinces whose interests he had defended in the Senate; and above all, there were the rich corporations of the farmers of the public revenues whom he had served: these interests found a means of recompensing the advocate liberally.

The domestic life of Cicero was embittered by the unhappy marital experiences of his daughter Tulliola, the extravagances of his first wife Terentia, and the dissolute character of his son Marcus. But in his household was one faithful servitor, his slave and amanuensis Tiro, whom he loved with parental affection. In one of his letters to Tiro he writes: "You have rendered me numberless services at home, in the forum, at Rome, in my province, in my public and private affairs, in my studies and my literary work." Tiro survived his master many years; but to the day of his death he labored to perpetuate the fame of Cicero by writing his life and preparing editions of his works. The Friends of Cicero, of whom notices are given in the volume, are Atticus, Cælius, Julius Cæsar, Brutus, and Octavius.

CID, THE ('Poema del Cid,' 'Cantares del Cid,' or 'Gesta de myo Cid'), a popular epic poem of the twelfth century, narrating in long assonant couplets, events real and legendary from the life of a Castilian noble, Rodrigo Diaz de Bivar (d. 1099), who was exiled by the king of Leon-Castile and thenceforward lived as an independent chieftain, in alliance now with Christian and now with Moorish princes. The name Cid, or Lord, was given to him by the Arabs. The poem describes the Cid's exile, his campaign against the Moors, his capture of Valencia (1094), and the marriage of his daughters, first to the Infantes of Carrion, who insult them, and then to the Infantes of Navarre and Arragon. A second poem, the 'Cronaca Rimada del Cid,' 'Cantar de Rodrigo,' or 'Leyenda de las Mocedades de Rodrigo' relates his *enfances* or first exploits — his slaying of his father's enemy, Count Gomez, and his marriage to Jimena, daughter of Gomez. The exploits of the Cid are also celebrated in the later *Romances* or ballads (c. 1500). As a specimen of the epic of the people, as a direct, vigorous narrative, and as a revelation of mediæval Spain, this poetry has great importance. For a full account, see the LIBRARY under 'The Cid.'

CID, THE, a drama by Pierre Corneille, first performed in 1636. It is closely modeled on a Spanish play by Guillem de Castro (1569–1631) 'Las Mocedades del Cid' *i.e.*, 'The Youth of the Cid,' a romantic treatment of the mediæval poem on that subject. The play presents Corneille's favorite theme of the strong character faced by conflicting duties. Don Rodrigue loves Chimène but is bound by filial duty to kill her father, Don Gomès, for insulting his father, Don Dièguе. Chimène, who reciprocates the love of Don Rodrigue, is now equally bound to enmity against him. She refuses to take his life when he gives her the opportunity; but although he rescues the city of Seville from the Moors she feels obliged to demand of the king a champion against him. Nevertheless her distress at the supposed victory of this champion Don Sanche, a rival suitor, reveals her true feelings; and by the command of the king she weds the real victor, Don Rodrigue. The character of the Infanta, who also loves the hero, but suppresses this emotion in deference to her duty to Chimène and to the king, is another example of the strong-willed personages so typical of Corneille. Though romantic in theme the play, by its observance of the unities and of stage decorum, initiated the reign of classicism in the French drama.

CINDERELLA, see **FAIRY TALES.**

CINQ-MARS, by Alfred de Vigny (1826). The subject of this historical romance is the conspiracy of Cinq-Mars and De Thou against Richelieu, its detection, and the execution of the offenders at Lyons in 1642. The work is modeled after the Waverley novels. All the action centres around the great figure of Richelieu. The aristocratic prejudices of the author prevent him from doing full justice, perhaps, to the states-

man who curbed the power of the French noblesse; and many critics think that Bulwer depicts him more truly. The Richelieu of De Vigny is Richelieu as he appeared to the courtiers of the time: the organizer of assassination and espionage, in conjunction with Father Joseph and Laubardemont, — Richelieu in his days of hatred and murder. The action is more just to the Cardinal when he shows him making successful efforts to place France at the head of Europe, preparing and winning victories, and sending his king to fight like an obscure captain. The character of Louis XIII. is finely drawn, and we have a lifelike and admirably colored portrait of that strange and gloomy monarch, who is the master of France and the slave of Richelieu, and who sends his most devoted friends to the scaffold at the bidding of the man he hates. Indeed, the contrast between the obedient monarch and his imperious servant is the most striking feature in the romance. There are many scenes of great historic value, as, for instance, that in which Richelieu retires on the King's refusal to sign a death-warrant, and abandons Louis to himself. The presentation of Cinq-Mars is also very vivid. we have a Cinq Mars, who, if not true to history, is at least true to human nature. The outline of De Thou is perhaps just a little shadowy.

CITIES OF NORTHERN AND CENTRAL ITALY, by Augustus J. C. Hare (1876). In this work, consisting of three volumes, not only the cities but the towns and even the villages of Northern and Central Italy receive the careful and comprehensive attention of the writer. Entering Italy by the Cornice Road at Mentone, the reader is plunged at once into the land of the citron and myrtle. The district described embraces the whole country from the Alps to the environs of Rome: Genoa, Turin, Milan, Venice, Bologna, Verona, Padua, and Florence are treated at length. Nothing of interest has been omitted: cathedrals, palaces, homes and haunts of great men, the Old Masters and their works, all have place, while well-known names of history and legend have been studied with painstaking care. The volumes contain hotel and pension rates, omnibus and railway fares, and catalogues of the exhibits in the various galleries, — that of the Pitti Palace being particularly noteworthy. Yet they are not "guides" merely; for they offer the reader not only the excellent comments of Mr. Hare, but whole pages of quotations from famous art critics and historical authorities, such as Ruskin, Goethe, Gautier, Dickens, Symonds, Freeman, Perkins, Story, and others. The writer's love for his subject produced a delightful work.

CITIZEN OF THE WORLD, by Oliver Goldsmith. Published under this title in the Public Ledger, a weekly journal of London, they ran through the year 1760, and were published in book form in 1762 as "The Citizen of the World; or Letters from a Chinese Philosopher Residing in London to his Friends in the East." Their charm lies in their delicate satire rather than in any foreign air which the author may have tried to lend them. They amused the town, they still divert and instruct us, and they will delight future generations. Lien Chi Altangi became real, and lives. He detects and exposes not merely the follies and foibles lying on the surface, but the greater evils rankling at the heart of English society. He warns England of her income tenure of the American colonies, her exaggerated social pretenses, and the evil system of the magistracy. He ridicules English thought and the fashions which make beauty hideous, and avows his contempt for the cant of professed connoisseurs. The abuses of church patronage did not escape him; and he comments on the incidents of the day. As we read these 'Chinese Letters' all London of the eighteenth century rises before us. "Beau Tibbs," and the "Man in Black" who accompanies

the philosopher to the theatre are immortal; and 'The White Mouse and Prince Bonbennin' is founded on an actual experience of Goldsmith.

CITOYENNE JACQUELINE, by Sarah Tytler (1865). The scene opens in the early months of the French Revolution, 1792, in Fayesaux-Jonquilles, a village near Paris, the home of Jacqueline de Faye, only child of "Monsieur" and "Madame," nobles of the old régime. Jacqueline has inherited the traditional ideas of her aristocratic ancestry, and is trained in the fantastic etiquette of her age; but displays disquieting symptoms of independence, a character sure to lead its possessor into strange paths. She is in love with her cousin, the Chevalier de Faye, to whom she is betrothed; but owing to the changes brought about by the Revolution, he transfers his attentions to another cousin, a wealthy and vivacious widow, Petronille de Croi. In her anger and despair, Jacqueline takes a step that separates her from her order: she marries a handsome young peasant proprietor. The wild days of '93 arrive, and she and her family are deeply involved in the turmoils of the time. After they have suffered together, and he has sheltered her mother, she comes to love her plebeian husband. The story moves swiftly through scenes of conspiracy and bloodshed, to close among the green fields of Jonquilles. It presents a vivid picture of the days of the Terror; a realistic portrayal of the inhumanities and self-sacrifices of that lurid period. The meetings of Citoyenne Jacqueline with Charlotte Corday, and with Lydia, daughter of Laurence Sterne, are interesting episodes of her Paris life.

CITY OF GOD, THE, by St. Augustine. This work, the most important of all his writings, was begun in 413, three years after the capture and pillage of Rome by the Visigoths under Alaric. The pagans had endeavored to show that this calamity was the natural consequence of the spread of the Christian religion, and the main purpose of Augustine is to refute them. The work, which was finished about 426, is divided into twenty-two books. The first five deal with the arguments of those who seek to prove that the worship of the gods is necessary to the welfare of the world and that the recent catastrophe was caused by its abolition; the five following are addressed to those who claim that the worship of the divinities of paganism is useful for the attainment of happiness in the next life; and in the last twelve we have an elaborate discussion of the subject that gives its title to the whole work, — the contrast to be drawn between two cities, the City of God and the city of the world, and their progress and respective ends. It would obviously be impossible to give in this space anything like a satisfactory résumé of this vast monument of genius, piety, and erudition. Notwithstanding its learning, profound philosophy, and subtle reasoning, it can be still read with ease and pleasure, owing to the variety, multiplicity, and interest of its details. Augustine bases many of his arguments on the opinions held by profane authors; and his numerous and extensive quotations, some of them of the greatest value, from writers whose works have been long since lost, would alone suffice to entitle the author to the gratitude of modern scholars. Few books contain so many curious particulars with regard to ancient manners and philosophical systems. In the 'City of God' a vivid comparison is instituted between the two civilizations that preceded the Middle Ages; and the untiring efforts of ambition and the vain achievements of conquerors are judged according to the maxims of Christian humility and self-denial. The 'City of God' is the death-warrant of ancient society; and in spite of its occasional mystic extravagance and excessive subtlety of argument, the ardent conviction that animates it throughout will make it one of the lasting possessions of humanity.

CIVIL WAR IN AMERICA, A HISTORY OF THE, by Philippe, Comte de Paris. In the summer of 1861, Philippe, Comte de Paris, joined the Northern army, rather as a spectator than as an active participant in affairs. He was appointed to McClellan's staff, and for a year followed the fortunes of the North. He returned to France with much valuable material concerning the history of that first year, to which he added, between 1862 and 1874, an equal amount of important information bearing upon the remaining years of the war. In 1875 the first volume of the translation was issued. Three other volumes appeared, in 1876, 1883, and 1888, respectively. The banishment of the Comte de Paris from France cut short the work, which has never been finished, but ends with the close of the account of the Red River Expedition under General Banks.

The historian writes from the point of view of an unprejudiced spectator. His object was not to uphold one side or the other, but to present to Europe a clear and impartial account of one of the most momentous struggles in history. As his work was addressed primarily to a European audience, much space is devoted to the conditions which brought about the conflict, to the formation and history of the United States army, and to the character of the country which was the scene of action. His is an essentially military history: marches and countermarches are described with an amount of detail which, but for the admirable clearness of style, would sadly confuse the lay mind. In his judgments, both of men and of events, the Comte de Paris is very impartial; though a slightly apologetic tone is often adopted in regard to the Administration, and a certain lack of enthusiasm appears towards many officers of Volunteers, notably in the later years of the war. This attitude of mind was doubtless due to his natural prepossession in favor of a regular army and an unchanging form of government.

CIVILIZATION IN ENGLAND, HISTORY OF, a philosophical history by Henry Thomas Buckle, the first volume published in 1857 and the second in 1861. In his introduction Buckle asserts that the actions of men, both individually and collectively, are determined solely by their antecedents and are therefore subject to scientific laws like any other natural phenomena. He accordingly proposes to write a history of civilization in which every stage of progress shall be accounted for by scientific laws. The principal external agents which determine the course of history are climate, food, soil, and the general aspect of nature; according to the abundance or scarcity of these material things man is dominated by nature or dominates her. Moral forces and conservative tendencies as exhibited in respect for old beliefs, opinions, and institutions have been a retarding influence in human development, which has been forwarded by the growth of intellect, by the spirit of independent investigation, and by the principle of skepticism. Buckle then proceeds to apply these principles to the history of civilization in England, France, and Spain from the sixteenth to the eighteenth centuries. He did not live to extend his survey to other times and countries.

Appearing when the theory of evolution was in the air and naturalistic views were gaining converts, Buckle's work made a great sensation. The boldness and vigor of its position gained it enthusiastic adherents and bitter enemies. It showed men the implications of the new scientific doctrines and forced them to take sides. The book is made extremely readable by the broad powerful sweep of its generalizations and the incisiveness of its style.

CIVILIZATION IN EUROPE, History of. By François P. G. Guizot (new edition with critical and supplementary notes by George W. Knight, 1896). A standard

work of great value, much improved by Professor Knight's critical and supplementary notes. The general summary of the progress of culture in Europe is admirably done, with all the new light to date. In a larger work, the 'History of Civilization,' Guizot surveyed a wider field, and dealt more thoroughly with some of the great problems of human progress. President C. K. Adams has said of this larger work that "perhaps no historical book is capable of stirring more earnest and fruitful thought in the student."

In his 'Civilization in Europe' Guizot begins with the fall of the Roman Empire, and ends with the opening of the French Revolution. Although he analyzes all the important facts of history between the great landmark of 476 and the convocation of the States-General in 1789, he is far more anxious to grasp their import than to give a vivid relation of them; and therefore, facts in themselves play but a small part in his exposition. They are simply a help in his effort to discover the great laws that direct the evolution of humanity, and to show its development in the individual and in society. "Civilization," he says, "consists of two facts, the development of the social state and the development of the intellectual state; the development of the exterior and general condition, and of the interior nature of man, — in a word, the perfection of society and humanity." It was impossible for the author to examine every aspect of the problem in a single volume. His investigations are therefore limited to purely social development, and he does not touch upon the intellectual side of the question. But the precision with which he notes the origin, meaning, and bearing of all accomplished events renders his work of great value.

CLARA VAUGHAN, by Richard Doddridge Blackmore (1864). This rather sensational story comes fairly under the head of pathological novels. The heroine, Clara Vaughan, inheriting an abnormal nervous susceptibility, has the misfortune at ten years of age to see her father murdered. Henceforth she devotes her life to the identification and punishment of his murderer. She suspects her uncle, Edgar Vaughan, and so insults and torments him that he turns her out of doors at seventeen. She goes to South Devon for a while, thence to London, where she meets Professor Ross (whose real name is De la Croce) and his children Isola and Conrad. With Conrad she falls in love, but impediments hinder their marriage. Her uncle becoming dangerously ill, she nurses him back to life. They are reconciled; and it is discovered that Isola and Conrad are his long-lost children, and that Clara's father has been killed in mistake, for his brother Edgar, by De la Croce, his Corsican wife's brother. Crowded with remarkable incidents and hair-breadth escapes, this is the most fantastic, as it was the earliest and least mature, of Blackmore's novels. Not the least attractive character is Giudice, the bloodhound, who plays an active part in the development of the plot.

CLARISSA FURIOSA, by W. E. Norris. This story, which may be regarded in the light of a satire on the "New Woman," is perhaps the least successful of the clever author's novels. Clarissa Dent, an orphan, rich, petted, and pretty, after a brief courtship marries Guy Luttrell, a soldier. Clarissa goes with the regiment to Ceylon, where Guy flirts, and she concludes that incompatibility of views must separate them; she returns to England, and most of the story is taken up with the semi-public life to which she devotes herself. The book is amusing, like all of Norris's, and the workmanship is of course good. But the note is forced, and the reader feels the writer's want of genuine interest in his characters. It was first published in the Cornhill Magazine, in 1896.

CLARISSA HARLOWE, by Samuel Richardson, was published in 1751, ten years after 'Pamela,' when Richardson was over sixty years old. In 'Pamela' he tried to draw the portrait of a girl of humble class in distress; in 'Clarissa' he essayed to do the same thing for a young woman of gentility. She is of a good country family (the scene being laid in rural England of the first half of the eighteenth century, Richardson's time), and is wooed by Lovelace, a well-known but profligate gentleman. The match is opposed by the Harlowes because of his dubious reputation. Clarissa for some time declines his advances; but as she is secretly taken by his dashing ways, he succeeds in abducting her, and so compromising her good name that she dies of shame, — her betrayer being killed in a duel by her cousin, Colonel Morden. Lovelace's name has become a synonym for the fine-gentleman profligate. He is drawn as by no means without his good side, and as sincerely loving Clarissa, who stands as a sympathetic study of a noble-minded young woman in misfortune. The story is largely told by letters exchanged between Clarissa and her confidante Miss Howe, and between Lovelace and his friend Belford. Its affecting incidents moved the heart of the eighteenth century, and ladies of quality knelt at Richardson's feet imploring him to spare his heroine. To the present-day reader, the tale seems slow and prolix; but it was able to enchain the attention of a man like Macaulay, and has much merit of plot and character. It is, moreover, a truthful picture of the conventions and ideals of its period, while it possesses a perennial life because it deals with some of the elemental interests and passions.

CLARK'S FIELD, by Robert Herrick (1914). Left an orphan at an early age, Ardelle Clark lives with her uncle and his wife and assists the latter in keeping lodgers. The financial hopes of the family are based on a large tract of land called "Clark's Field," in the centre of a manufacturing town, adjacent to the city of B. (presumably Boston), which they have owned for several generations but have been unable to realize upon. When Ardelle is fourteen the property is sold, and her uncle and aunt having died, she becomes sole heir to a fortune which amounts later to several million dollars. Being a minor, Ardelle becomes a ward of the Washington Trust Co. and is sent to a fashionable school and later to Paris. Here she meets an impecunious and worthless young art-student from California named Archie Davis, and marries him much to the disapproval of her guardians. Ardelle and her husband drift aimlessly about leading an idle, useless existence until the former attains her majority, when they return to America and take possession of the five million dollars awaiting them. This they proceed to waste in every conceivable way, settling eventually in California where they build a palatial residence. Ardelle has a son on whom she lavishes the affection she once felt for Archie, who, now, through weakness and dissipation, has alienated her love. Among the workmen on the place is a young mason named Tom Clark who proves to be a long-lost cousin of Ardelle and presumably an equal heir to the property. Ardelle decides not to acquaint Tom with this knowledge but the moment arrives when he makes a heroic attempt to save her child from a burning house, and though the child is dead, Ardelle insists he shall share her fortune. She parts finally with Archie and returns East to inform the Trust Co. of her decision. She finds complications awaiting her as the property so long unclaimed by the lost heirs stands irrevocably in her name. Nevertheless she is able to compensate Tom according to her desire, and decides with his assistance to use her money for the welfare and uplift of the poor people who live in the tenements built upon Clark's Field.

CLASSICAL GREEK POETRY, The Growth and Influence of, by Professor R. C. Jebb (1893). Delivered originally as lectures at Johns Hopkins University, these chapters compose a brilliant sketch of the history and character of Greek poetry, epic, lyric, and dramatic. The introductory analysis of the Greek temperament is followed by an account of the rise of the lyric in Ionia, — as a partial outgrowth of the earlier epic, — and of the newer form, the drama, which came to supersede it in popularity. One of the most interesting chapters is occupied with the discussion of Pindar, in some respects the most interesting individuality in Greek literature, — "the most wonderful, perhaps, in lofty power, that the lyric poetry of any age can show." In the last chapter, on 'The Permanent Power of Greek Poetry,' Professor Jebb sums up the great elements in our present civilization directly traceable to the force and genius of the Greeks. In this work he unites rare literary skill with the ripest scholarship. To the student who seeks to know what Greece and her literature means to the present age, but who has no time for superfluous dates or facts, or disquisitions, this work is indispensable; for the author, a true Greek in a modern age, stands among the leading interpreters of her greatness.

CLAVERINGS, THE, by Anthony Trollope (1867), is a novel of contemporary English life, as shown in the fortunes of a country family. The story treats of the inconstant affections of Harry Clavering, the rector's son and cousin of the head of the family. The fickle lover is so agreeable and kind-hearted a young fellow that the tale of his fickleness wins the reader to friendship. All the characters are so typical of the commonplace respectable life that Trollope describes, as to seem like personal acquaintances. The reader is certain of meeting again Lady Ongar, Florence Burton, Lady Clavering, and the rest, and is pleased with the prospect. The book was a great favorite.

CLAYHANGER (1910), by Arnold Bennett. At the opening of the novel Edwin Clayhanger, of Bursley, is a fifteen-year-old lad just leaving school. His ambition to become an architect is overridden by his stern father, Darius Clayhanger, who insists on his going into the family printing business. Though Edwin proves invaluable, Darius refuses to pay him more than a pittance. Edwin's love for art and literature is stimulated through Mr. Orgreave, a Bursley architect, and he finds a congenial companion in Mr. Orgreave's charming daughter, Janet, through whom he comes to know Hilda Lessways, an odd girl who comes down from Brighton on a visit. Edwin and Hilda are mutually attracted, because she has an interesting mind which runs parallel to his, but when he informs his father of his intention to marry her, Darius refuses to pay his son more than a pound a week. But Edwin is saved the embarrassment of trying to establish a home on that amount by the startling news that Hilda has married a Mr. Cannon. Edwin is heartbroken. He cannot return Janet's affection because he is still devoted to the faithless Hilda. When Hilda sends her little son, George Edwin, down to visit "aunt" Janet, Edwin and the boy become inseparable companions, and when Edwin finally succeeds in getting Hilda's address he hurries to Brighton to see his old love. He arrives just in time to save Hilda's furniture from being attached for debt, and he gives her enough money to tide her over; he learns from her that the marriage with Cannon was forced upon her; that Cannon is now in prison for bigamy and that her marriage to him is void. Edwin returns to Bursley, considerably comforted. Little George's illness in Bursley brings Hilda down from Brighton in hot haste. Edwin stays with Hilda until the child is well out of danger. Then he goes home to trouble of his own. Darius Clay-

hanger suffers a shock, and softening of the brain follows. Always hard to manage, Darius becomes exceedingly difficult in his last illness. The dictatorial old man suffers keenly when he has to give over entire charge of the business to Edwin, including the keys, and the power of signing checks. The illness and death of Darius are described in Bennett's most masterly style, and the reader is left to look forward to the marriage of Hilda and Edwin.

The sequel, 'Hilda Lessways,' tells the story again from Hilda's point of view, clearing up the mystery of her marriage to Cannon, in which she was the victim partly of circumstances, partly of her own ardent and erratic temperament. 'These Twain,' which completes the trilogy, recounts Edwin's success in the printing business and his married life with Hilda and her son George. Some of the minor characters are admirable studies in Bennett's realistic manner.

CLEANNESS, see **PEARL.**

CLÉLIE, a romance in ten volumes by Mademoiselle de Scudéry (1654–60). The name of her brother figured on the title-pages of the first volumes; but the secret of the authorship having been discovered, her name replaced it. It would be difficult to summarize the incidents of this once famous production. The subject is the siege of Rome after the expulsion of Tarquin the Proud. The heroine is the young Roman girl who was a hostage of Porsena, and swam across the Tiber under a shower of arrows from the Etruscan army. Lucretia, Horatius, Mucius Scævola, Brutus, and all the heroes of the young republic are actors in the drama; and all are desperately in love, and spend most of their time in asking questions and solving riddles that have a serious connection with love, and especially with a very mysterious species of gallantry, according to the taste of the time in which it was written. They draw maps of love on the noted country of Tendre. We see the river of Inclination, on its right bank the villages of Jolis-Vers and Épîtres Galantes, and on its left those of Complaisance, Petits-Soins, and Assiduities. Further on are the hamlets of Abandon and Perfidie. By following the natural twists and turns of the river, the lover will have a pretty fair chance of arriving at the city of Tendre-sur-Estime; and should he be successful, it will then be his own fault if he do not reach the city of Tendre-sur-Inclination. The French critics of the present century do not accept Boileau's sweeping condemnation of Clélie; they consider that the work which excited the admiration of Madame de Sévigné and Madame de La Fayette has merits that fully justify their admiration. The manners and language assigned the Roman characters in the romance are utterly ridiculous and grotesque; but if we consider the Romans as masks behind which the great lords and ladies of the time simper and babble, its pictures of life are as true to nature as anything in literature. The fashionable people who recognized themselves under their Roman disguises were charmed with Mademoiselle de Scudéry's skill as a portrait-painter. The work marks the transition from the era of Montaigne to that of Corneille; and as such may, to some extent, be considered epoch-making.

CLEOPATRA, by H. Rider Haggard (1889). This, the most ambitious of Haggard's romances, presents a vigorous picture of Egypt under the rule of the wonderful Queen. Harmachis, priest and magician, descendant of the Pharaohs, tells his own story. Certain nobles, hating the Greek Cleopatra and her dealings with Rome, plot to overthrow her, and seat Harmachis on her throne. He enters her service to kill her when the revolt is ripe, but falls in love with her and cannot strike. Following

this complication come plot and counterplot, treason and detection, — private griefs and hates that overthrow empires, and the later tragedy of Cleopatra's stormy life; more than one historic figure adding dignity and verisimilitude to the tale. The plot is well managed, and the interest maintained. The book is written in a curiously artificial manner, carefully studied. It contains many dramatic passages, with now and then an unexpected reminiscence of the manner of 'King Solomon's Mines' and 'She'; while its pages are crowded with gorgeous pictures of the splendid material civilization of Egypt.

CLIFF-DWELLERS, THE, by Henry B. Fuller (1893), is a story of Chicago at the end of the nineteenth century; a sober arraignment of the sin and greed of a purely material civilization. The protagonists of the drama take their title of "cliff-dwellers" from their occupation of various strata of an enormous office building, owned by the millionaire Ingles, whose beautiful wife is in reality the central character of the story, though she is not presented to the reader till the very last page. A young Easterner, George Ogden, a well-bred, average man of good intentions, is perhaps the hero; as the villain may be identified with Erastus Brainerd, a self-made man, utterly selfish and hard, who has ridden rough-shod over every obstacle, to the goal of a large fortune. Into the life whose standards are set chiefly by the unscrupulous successes of Brainerd, and the æsthetic luxury of the beautiful Mrs. Ingles, all the characters of the story are brought. The motives of the play are envy, ambition, love of ostentation, a thorough worship of the material, as these characteristics manifest themselves in a commercial community. There is a distinct and well-ordered plot, and the characters develop consistently from within. This clever story is too sincere to be called a satire, and too artistic to be called a photograph; but it is executed with a merciless faithfulness that has often elicited both characterizations.

CLOCKMAKER, THE: OR, THE SAYINGS AND DOINGS OF SAMUEL SLICK OF SLICKVILLE, by Thomas Chandler Haliburton. It would be hard to prove that the conventional Yankee, as he is commonly understood, did not exist before Judge Haliburton published his account of that impossible person; yet no other book has so widely spread before the world the supposed characteristics of the typical New-Englander.

Sam Slick, first presented to the public in a series of letters in the Nova-Scotian, in 1835, appeared two years later in a volume. The author was then but forty-three, although for eight years he had been chief justice of the court of Common Pleas. Having the interests of his province greatly at heart, he invented the clever clockmaker less to satirize the Yankees than to goad the Nova-Scotians to a higher sense of what they might accomplish politically and economically. To carry out his plan, he imagined a Nova-Scotian riding across country on a fast horse, and meeting Slick, the peddler, bound on a clock-selling expedition. The Yankee horse proves the faster, while his owner, in spite of an unattractive exterior, shows himself a man of wit. The peddler, with his knowledge of human nature and his liberal use of "soft sawder," is more than a match for the natives he has dealings with. Thus two birds are hit by Judge Haliburton with one stone. The average Yankee is satirized in the grotesque personality of the peddler, and the Nova-Scotians are lashed for their shortsightedness and lack of energy. The fund of anecdote and keen wit displayed in this book won it many admirers on both sides of the line. Either the Nova-Scotians as a whole did not feel hurt by its hits at themselves, or they found consolation in the picture presented of the sharp-bargaining, boastful Yankee. The Yankee enjoyed

its humor without being bored by its local politics, and most readers made allowance for its intentional caricature. The later chronicles of Sam Slick, including "The Attaché; or Sam Slick in England," met with less success than the first.

CLOISTER AND THE HEARTH, THE, by Charles Reade (1861). The masterpiece of this vigorous novelist recreates the fifteenth century, and presents to modern eyes the Holland, Germany, France, and Italy of the Middle Ages, as they appeared to mediæval people. The hero of the story is Gerard, son of a Tergouw mercer; a studious sweet natured lad, strongly artistic in bent, but designed for the Church, where a good benefice is promised him. He falls in love with Margaret Brandt, the daughter of a poor scholar, and giving up the Church career, betroths himself to her; and is on the eve of marriage when his irate father imprisons him in the stadthuys for disobedience, as a mediæval parent has power to do. From this point the story ceases to be a simple domestic tale, and becomes a record of swift adventure in Holland, Germany, and Italy. Then follows a most touching tale of betrayed affection, of noble womanly patience and heroism; and through all, a vivid and thrilling portrayal of the awful power of the mediæval Church. Scene crowds on scene, and incident on incident, aflame with the imagination of the romancer. The dramatic quality of the story, its vivid descriptive passages, the force and individuality impressed on its dialogue, its virile conception of the picturesque brutality and the lofty spirituality of the age it deals with, the unfailing brilliancy of the novelist's treatment of his theme, and its humorous quaintness, place "The Cloister and the Hearth" among the half dozen great historical romances of the world.

CLOUDS, THE ("Nubes"), a comedy by Aristophanes; acted in 423 B. C. Though one of the most interesting and poetic of the author's plays, the people refused to hear it a second time. But its literary popularity counterbalanced its failure on the stage; most unfortunately for Socrates, whose enemies, twenty five years afterward, found in it abundant material for their accusations. Strepsiades, an unscrupulous old rascal almost ruined by his spendthrift son Pheidippides, requests the philosopher to teach him how to cheat his creditors. The Clouds, personifying the high flown ideas in vogue, enter and speak in a pompous style, which is all lost on Strepsiades. He asks mockingly, "Are these divinities?" "No," answers Socrates, "they are the clouds of heaven: still they are goddesses for idle people, — it is to them we owe our thoughts, words, cant, insincerity, and all our skill in twaddle and palaver." Then he explains the causes of thunder, etc., substituting natural phenomena for the personal intervention of the gods; to the great scandal of Strepsiades, who has not come to listen to such blasphemy, but to learn how to get rid of his debts. The Clouds tell him that Socrates is his man. "Have you any memoranda about you?" asks the latter. "Of my debts, not one; but of what is due me, any number." Socrates tries to teach his new disciple grammar, rhythms, etc.; but Strepsiades laughs at him. Here two new characters are introduced, the Just and the Unjust. The former represents old times and manners; the latter the new principles taught by the Sophists. When the Just taught the young, they did not gad about in the forum or lounge in the bath rooms. They were respectful to their elders, modest and manly. It was the Just who "formed the warriors of Marathon." The Unjust scoffs at such training. If the young may not have their fling, their lives are not worth living. "You tell me," he adds, "that this is profligacy. Well, are not our tragic poets, orators, demagogues, and most of their auditors profligate?" The Just has to admit this. Strepsiades, discovering that the lessons of Socrates are too much for him, sends his cleverson to take his place.

Pheidippides becomes an accomplished Sophist, mystifies the creditors, and beats his father, all the time proving to him that he is acting logically. The old man, at length undeceived, summons his slaves and neighbors, and sets fire to the house and school of Socrates.

CLOVERNOOK, see **CHRONICLES OF.**

CODEX ARGENTEUS, a Gothic translation of parts of the Bible, attributed to Ulfilas, bishop of the Dacian Goths in the fourth century. It is written on vellum, the leaves of which are stained with a violet color; and on this ground, the letters, all uncials or capitals, are painted in silver, except the initials, which are gold. The book, however, gets its name from its elaborately wrought silver cover, and not from its lettering. Ulfilas may in a certain sense be considered the founder of all Teutonic literature, as he was the first to raise a barbarous Teutonic dialect to the dignity of a literary language. Although the language of the 'Codex' is very different from that of later Teutonic nations, it serves as a standard by which subsequent variations may be estimated, and throws much light on the kindred languages of Germany. The Gothic version contains a number of words borrowed from Finnish, Burgundian, Slavic, Dacian, and other barbarous languages: but those taken from the Greek far exceed all others. The translator uses the Greek orthography. He employs the double gamma, *gg*, to express the nasal *n* followed by *g*: thus, we have *taggo* for *tungo*, the tongue; *figgr* for *finger; dragg* for *drunk;* and so on. The similarity of most of the characters to Greek letters, and the exact conformity of the Gothic Scriptures to the original Greek text, prove that the version must have been made under Greek influence. Strabo, the author of an ecclesiastical history in the early part of the ninth century, says that the Goths on the borders of the Greek empire had an old translation of the Scriptures. The language of the 'Codex' differs importantly from mediæval and modern German. Thus the verb *haben* is never used to express past time, while it is employed to denote future time; and the passive voice is represented by inflected forms, forms utterly foreign to other Teutonic dialects. The 'Codex' does not contain the entire Bible, but only fragments of the Gospels and Epistles of St. Paul, some Psalms, and several passages from Esdras and Nehemiah. It was discovered by some Swedish soldiers in the monastery of Werden in Westphalia in 1648; then deposited in Prague; afterward presented to Queen Christina, who placed it in the library of Upsala; next carried off by Vossius; and finally restored to the University of Upsala which regards it as its most precious possession.

CŒLEBS IN SEARCH OF A WIFE, by Hannah More. This is the best-known work of fiction by that prolific moralist of a past era. It was written after she had passed her sixtieth year, and was intended as an antidote to what she considered the deleterious influence of the romantic tales of that day. In 'Cœlebs' she sought to convey precepts of religion, morals, and manners, in the form of a novel. Cœlebs, a young gentleman of fortune and estate in the north of England, sets out to find a woman who shall meet the somewhat exacting requirements of his departed mother. This estimable matron held that "the education of the present race of females is not very favorable to domestic happiness." His dying father had also enjoined Cœlebs to take the advice of an old friend, Mr. Stanley, before marrying. Cœlebs goes to Stanley Grove in Hampshire, taking London on his way, and meeting at the house of Sir John Bedfield several fashionable women who fail to reach his standard of eligibility. At Stanley Grove he finds his ideal in one of the six daughters of the house, Lucilla,

with whom he dutifully falls in love, to be at once accepted. In the month of his probation he meets Dr. Barlow, rector of the parish; Lady Ashton, a gloomy religionist, the Carltons, — a dissolute and unbelieving husband who is converted by a saintly wife; and Tyrril, holding the Antinomian doctrine of faith without works, whose foil is Flam, a Tory squire, simple in faith and practicing good works. The conversation of these and other personages supplies the didactic features of the novel. 'Celebs' was published in London in 1808, and had an instant and great popularity. The first edition was sold in a fortnight; the book went through three more within three months, and eleven within a year. Its republication in the United States was also highly successful.

CŒUR D'ALENE, by Mary Hallock Foote (1894). Like her 'Led Horse Claim' and 'The Cup of Trembling,' this is a story of the Colorado mining camps, full of realistic details. Its situations turn upon the labor strife between Union and non-Union miners in 1892, which forms the sombre background of a bright lovers' comedy. There is a thread of serious purpose running through it, — an attempt to show in dramatic fashion what wrongs to personal liberty are often wrought in the name of liberty by labor organizations. The best drawn character in the book is Mike McGowan, the hero's rough comrade, a Hibernian Mark Tapley. If the love passages seem at times over emphasized, the author's general dialogue and descriptive writing have the easy strength of finished art; and her evident familiarity through actual acquaintance with the scenes described, gives to her work much permanent value of reality aside from its artistic merits.

COLERIDGE, SAMUEL TAYLOR: 'a Narrative of the Events of his Life,' by James Dyke Campbell (1894). A thoroughly independent and original narrative of the events of Coleridge's life, carefully sifting the familiar material and supplementing it by fresh researches, but studiously avoiding critical or moralizing comment; a definitive biography of the poet and the man. A briefer biography based on this standard work is now prefixed to the Globe edition of Coleridge's poems.

COLIN CLOUT (or **COLYN CLOUTE**), by John Skelton. This satire of the early British poet (1460? 1529) was a vigorous pre-Reformation protest against the clergy's lack of learning and piety, disregard for the flock,—

> "How they take no hede
> Theyre sely shepe to fede,"—

and gross self indulgence. It was written in from four to six syllable rhymes and even double rhymes, whose liquid though brief measures served their eccentric author's purpose; a form since designated as Skeltonical or Skeltonian verse. The poet employed various other verse forms; often the easily flowing seven-line stanzas of his true parent in the poet's art, Chaucer, dead less than a hundred years. Like Chaucer, he helped to establish and make flexible the vernacular English tongue. Under Henry VII. Skelton had been tutor to his second son, Henry, who succeeded to the throne; and though his satires, published in both reigns, often hit the sins and follies of the court, he was not seriously molested by these monarchs. But in 'Colin Clout' he sped more than one clothyard shaft of wit at Wolsey; and at last in 'Speke, Parrot,' and 'Why Come Ye Not to Court,' so assailed the prelate's arrogant abuse of power that he found it prudent to take sanctuary with Bishop Islip in Westminster Abbey: and there he died and was buried "in the chancel of the neighboring church of St.

Margaret's," says Dyce. His most famous poem gets its title from the rustic personage supposed to be speaking through it: —

> "And if ye stand in doubte
> Who brought this ryme aboute,
> My name is Colyn Cloute."

The surname is clearly suited to the ostensibly dull-witted clown of the satire; and the Colin is modified from Colas, short for Nicolas or Nicholas, a typical proper name. This dramatic cognomen was copied by several poets of the following reign, Elizabeth's, — her favorite Edmund Spenser using it to designate himself in pastoral poems, and rendering it once more famous as a poem-title in 'Colin Clout's Come Home Again.'

COLLEGIANS, THE, by Gerald Griffin. As a teller of Irish stories, Griffin takes his place with Carleton, Banim, and Miss Edgeworth. Boucicault's famous play 'The Colleen Bawn' was based on this tale, which was published in 1828. Not many years later the broken-hearted writer entered a convent, where he died at the early age of thirty-seven, under the name of Brother Joseph. The incidents of the book are founded on fact, having occurred near Limerick, Ireland. The story is one of disappointed love, of successful treachery, broken hearts, and "evil fame deserved"; but in the end virtue is rewarded. Like most other novels of its period, it is diffuse and over-sentimental; but it is likely to live for its faithful delineation of Irish character at its best — and worst.

COLLOQUIES OF ERASMUS, THE. This work, a collection of dialogues in Latin, was first published in 1521, and over 24,000 copies were sold in a short time. No book of the sixteenth and seventeenth centuries has had so many editions, and it has been frequently reprinted and retranslated down to the present day, — though it is now perhaps more quoted than read. The 'Colloquies' generally ridicule some new folly of the age, or discuss some point of theology; or inflict some innocent little vengeance on an opponent, who is made to play the part of a buffoon in the drama, while the sentiments of Erasmus are put in the mouth of a personage with a fine Greek name and with any amount of wisdom and sarcasm. Few works have exercised a greater and more fruitful influence on their age than these little dialogues. They developed and reduced to form the principles of free thought that owed their birth to the contentions of religious parties; for those who read nothing else of the author's were sure to read the 'Colloquies.' Their very moderation, however, gave offense in all quarters: to the followers of Luther as well as to those of the ancient Church. They manifest the utmost contempt for excess of every sort, and their moderation and prudent self-restraint were alien to the spirit of the time. Erasmus shows himself much more concerned about the fate of Greek letters than he does about religious changes. He has been styled 'The Voltaire of the Renaissance'; and certainly his caustic vivacity, and his delicate, artistic irony and mockery, entitle him to the distinction. The Latin of the 'Colloquies' is not always strictly Ciceronian, but it is something better, — it has all the naturalness of a spoken language; and this it is that made them so popular in their day — to the great regret of Erasmus, who complains of the "freak of fortune" that leads the public to believe "a book full of nonsense, bad Latin, and solecisms" to be his best work.

COLOMBA, a romance by Prosper Mérimée (1853), is the story of a Corsican vendetta, followed up to the end by the heroine, with a wild ferocity tempered with a

queer sort of piety. The story has an ethical significance of a rather unfortunate kind, for the author's belief in the dogma of fatalism underlies the whole of it, — that circumstances control the human will, and whether a man is a brigand or a philanthropist depends purely on chance, crime and virtue being mere accidents.

COLONEL ENDERBY'S WIFE, by "Lucas Malet" (Charles Kingsley's daughter, now Mrs. Harrison). The scene of this story, published in 1886, is laid in England and Italy during the seventies. Colonel Enderby is a disinherited Englishman of middle age, whose life has been shadowed by his father's neglect and injury. At the age of forty-eight he marries in Italy a glittering young creature of wonderful beauty. The tragedy which follows is that which always comes when a crass and brutal selfishness arrays itself against the generosity of a higher nature, if two people are so bound together that they cannot escape each other. The ending, though sad, is that which the logic of the situation makes inevitable. The book has been very widely read and praised.

COLONEL'S DAUGHTER, THE, — an early novel of Captain Charles King's, and one of his best, — was published in 1883. The author disclaims all charms of rhetoric and literary finish in the conversations of his characters. They "talk like soldiers," in a brief plain speech. For that very reason, perhaps, they are natural and human. The author has depicted army life in the West with the sure touch of one who knows whereof he writes. 'The Colonel's Daughter' is pre-eminently a soldier's story, admirably fitted in style and character to its subject-matter.

COLUMBUS, CHRISTOPHER, The Life and Voyages of, by Washington Irving. This history, published in three volumes, was written by Irving in 1828, during his residence in Madrid. He was at the time an attaché of the United States legation, having been summoned there by Alexander H. Everett, then minister to Spain, who desired him to translate Navarrete's 'Voyages of Columbus,' which were then in course of publication. Irving entered upon this work with much interest, but soon came to the conclusion that he had before him rather a mass of rich materials for history than a history itself; and being inspired by the picturesque aspect of the subject and the great facilities at hand, he at once gave up the work of translation and set about writing a 'Life of Columbus' of his own. Having access to the archives of the Spanish government, to the royal library of Madrid, to that of the Jesuits' college of San Isidoro, and to many valuable private collections, he found numberless historic documents and manuscripts to further his work. He was aided by Don Martin de Navarrete, and by the Duke of Veraguas, the descendant of Columbus, who submitted the family archives and treasures to his inspection. In this way he was enabled to obtain many interesting and previously unknown facts concerning Columbus. He was less than a year in completing his work, which has been called "the noblest monument to the memory of Columbus." This history, a permanent contribution to English and American literature, is clear and animated in narrative, graphic in its descriptive episodes, and finished in style. Recent historians have differed from Irving with regard to the character and merits of Columbus, and have produced some evidence calculated to shatter a too exalted ideal of the great discoverer; but despite this, his valuable work still fills an honored place in all historic libraries.

COMEDY OF ERRORS, THE, by William Shakespeare (1593), is the shortest of the plays, and one of the very earliest written. The main story is from the 'Menæchmi'

of Plautus. The Syracusans and the men of Ephesus have mutually decreed death to a citizen of one city caught in the other, unless he can pay a heavy ransom. Ægeon of Syracuse is doomed to death by the Duke of Ephesus. He tells the duke his story, — how at Epidamnum many years ago his wife had borne male twins, and at the same hour a humbler woman near by had also twin boys; how he had bought and brought up the latter; and how he and his wife had become separated by shipwreck, she with one of each pair of twins and he with one of each; and how five years ago his boy and servant had set out in search of their twin brothers, and he himself was now searching for them and his wife. Of these twins, one Antipholus and one Dromio live in Ephesus as master and servant respectively, the former being married to Adriana, whose sister Luciana dwells with her. By chance the Syracusan Antipholus and his Dromio are at this time in Ephesus. The mother Æmilia is abbess of a priory in the town. Through a labyrinth of errors they all finally discover each other. Antipholus of Syracuse sends his Dromio to the inn with a bag of gold, and presently meets Dromio of Ephesus, who mistaking him, urges him to come at once to dinner: his wife and sister are waiting. In no mood for joking, he beats his supposed servant. The other Dromio also gets a beating for denying that he had just talked about dinner and wife. In the meantime, Adriana and her sister meet the Syracusans on the street, and amaze them by their reproaches. As in a dream the men follow them home, and Dromio of Syracuse is bid keep the door. Now comes home the rightful owner with guests, and knocks in vain for admittance. So he goes off in a rage to an inn to dine. At his home the coil thickens. There Antipholus of Syracuse makes love to Luciana, and downstairs the amazed Dromio of Syracuse flies from the greasy kitchen wench who claims him as her own. Master and man finally resolve to set sail at once from this place of enchantment. After a great many more laughable puzzles and *contretemps*, comes Adriana, with an exorciser—Doctor Pinch—and others, who bind her husband and servant as madmen and send them away. Presently enter the bewildered Syracusans with drawn swords, and away flies Adriana, crying, "They are loose again!" The Syracusans take refuge in the abbey. Along comes the duke leading Ægeon to execution. Meantime the real husband and slave have really broken loose, bound Doctor Pinch, singed off his beard, and nicked his hair with scissors. At last both pairs of twins meet face to face, and Ægeon and Æmilia solve all puzzles.

COMING RACE, THE, by Edward Bulwer-Lytton. This is a race of imaginary beings, called Vrilya or Ana, who inhabit an imaginary world placed in a mysterious subterranean region. They have outstripped us by many centuries in scientific acquirements; making the great discovery of a force, "vril," of which all other forces are but modifications. They possess perpetual light; they can fly; and produce all the phenomena of personal magnetism. They have no laboring class, which has been superseded by machinery; there is absolute social equality; the ruler merely looks after a few necessary details. Intelligence supersedes force. Women are superior to men, their greater power over the force "vril" giving them greater physical and intellectual ability; still the more emotional and affectionate sex, in courtship they take the initiative; they are second to men only in practical science. In philosophy and religion there is unanimity: all believe in God and immortality. The discoverer of this kingdom is a New-Yorker, who tries to entertain his hosts with a eulogy on the American democracy; but this form of government, he learns, is called Koom-Bosh (Government of the Ignorant) in the Vrilya language. The finding of this new world gives rise to many speculations on human destiny. The entire devotion of these wonderful beings to science means the disappearance of all the arts. There are no great novels

or poems or musical compositions. There are no criminals and no heroes. Life has lost its evils, and with them all that is worth struggling for. Everything is reduced to a dead level; everywhere ennui seems to reign supreme. This story, published in 1871, was a skit on certain assumptions of science; but its cleverness of invention and brilliancy of treatment, added to the craving wonder of humanity as to what its evolution is to be toward, gave it a large popularity.

COMMENTARIES, by Pius II. (Æneas Sylvius). The great humanist Pope devoted all his spare moments to the composition of this work, which is a mine of information on the literature, history, and politics of his age. Part of it was written by his own hand, the rest dictated. He was not only in the habit of taking notes on every subject, important or trivial, but, even during the stormiest periods of a life that was full of variety, he was always eager to glean information from the distinguished men of every country, with whom he was constantly brought into contact, so that the 'Commentaries' are both an autobiography and the history of a momentous and fruitful epoch. The disproportion between the length of the chapters, and their occasional want of connection, are accounted for by the interruptions in his literary labors which his absorption in public affairs rendered inevitable. When he could snatch only an hour from his duties as pope, he wrote a short chapter. When he had more leisure, he wrote a long one. The first book, which treats of his early career and his elevation to the pontificate, was evidently composed with more care and attention to style than those which succeed. In general, he wrote or dictated on a given day the facts that had come to his knowledge on the day before. Sometimes an incident is preceded by a historical or geographical notice, or is an apology for introducing an episode in the author's life. The book has thus some of the intimate and confidential qualities of a diary. It wants precision, is not always impartial, and in a word, has the defects common to all the historians of the time. But it is full of color and exuberant life, and its value as a historic source is inestimable. It gives a vivid idea not only of the Pope's extraordinary and almost universal erudition and exalted intelligence, but of the charm exercised by his affability, gentleness, and simple manners on everyone who came within reach. The classical, the Christian, and the modern spirit are intermingled in the 'Commentaries.' No earlier writer has so sympathetically described scenes that have a classical suggestiveness: the grotto of Diana on the opal waters of Lake Nemi; the villa of Virgil; the palace of Adrian near Tivoli, "where serpents have made their lair in the apartments of queens." But he avoids anything that might hint of too great fondness for paganism. If the name of a god drops from his pen, he at once adds that he was an idol or a demon; if he quotes an idea from a pagan philosopher, he immediately rectifies it in a Christian sense. Shortly before his death in 1464, Pius II. charged his poet-friend Campano to correct its faults, — which of course Campano did not do.

COMMENTARIES ON AMERICAN LAW, by James Kent (4 vols., 1826–30). Edition Annotated by C. M. Barnes, 1884. The celebrated 'Kent's Commentaries,' ranking in the literature of law with the English Blackstone. The work of one of the most conspicuous and remarkable scholars in law and founders of legal practice in American history. A professor of law in Columbia College in 1796; judge of the Supreme Court of the State in 1798; Chief Justice in 1804; Chancellor in 1814–23. On retiring from the bench in 1823, Kent resumed the work of a Columbia professor, and gave lectures which grew into the 'Commentaries'; the wide and accurate learning of which, with their clearness of exposition, have given him a high and permanent place

among the greatest teachers of law. His decisions as Chancellor, published 1816–24, almost created American chancery law: and he added to his great work a 'Commentary on International Law,' 1866; Abdy's Edition, 1877. A notable edition of the 'Commentaries' is that edited by O. W. Holmes, Jr., 1873.

COMMENTARIES ON THE LAWS OF ENGLAND, appearing from 1765 to 1768, is the title of the celebrated law-book composed at forty-two by Sir William Blackstone, successively professor of law at Oxford and justice of the Court of Common Pleas in London. Unique among law treatises, it passed through eight editions in the author's lifetime, and has been annotated numberless times since, for the use of students and practitioners. It comprises a general discussion of the legal constitution of England, its laws, their origin, development, and present state; viewed as if the author were at work enthusiastically detailing the plans and structure of a stately edifice, complete, organic, an almost perfect human creation, with such shortcomings only as attend all human endeavor. The complacent, often naïve, tone of fervent admiration betrays the attitude of an urbane, typical Tory gentleman of the eighteenth century, speaking to others of equal temper and station concerning their glorious common inheritance, — the splendid instrument for promoting and regulating justice that had been wrought out from the remnants of the Roman jurisprudence through slow, laborious centuries, by dint of indomitable British common-sense, energy, and intellect. The insularity and concordant air of tolerance with the established order of things gives piquancy to the limpid, easy style, dignified and graceful, with which a mass of legal facts is ordered, arranged, and presented, with abundant pertinent illustration. Especially characteristic is the account of the rise and status of equity practice, and of the various courts of the realm. Thoroughly a man of his complacent time, untroubled by any forecast of the intellectual and social ferment at the close of his century, Blackstone has yet written for the generations since his day the most fascinating and comprehensive introduction to legal study in English; and has the distinction of having written the sole law-book that by its literary quality holds an unquestioned position in English literature.

COMMERCE OF NATIONS, THE, by C. F. Bastable (1892). "One of the most striking features of modern times is the growth of international relations of ever-increasing complexity and influence . . . it is in the sphere of material relations that the increase in international solidarity has been most decisively marked, and can be best followed and appreciated." Professor Bastable describes the leading features of international commerce; the overthrow of "the mercantile system" and the transition to protection; the English customs system from 1815 to 1860; the United States tariff and commercial policy; the European tariffs of the last generation of the nineteenth century. Later chapters constitute an examination, from the point of view of a free trader, of modern protectionist theory and the political, social, and economic arguments for protection. To many the most interesting section of the book is the concluding, which deals with reciprocity, retaliation, and commercial federation. The student who is endeavoring to discover permanent principles should, however, remember these words of Professor Bastable: "One lesson that the study of commercial policy from the historical point of view teaches with the utmost plainness is the dependence of the particular trade regulations adopted by any community rather on the existing social conditions and the interest of the strongest classes, than on any precise theoretical doctrines."

COMMODORE'S DAUGHTERS, THE ('Kommandorens Dottre') by the Norwegian novelist Jonas Lie (1889), is a story of family life in Norway, characterized by unerring analysis and a convincing truthfulness. The novel, though somewhat pessimistic and sad in its drift, is relieved by satiric humor and charm of description. The Commodore is elderly, amiable, henpecked; his wife ambitious and ill-tempered, with a foolish fondness for her son Karsten, a lazy young naval officer who marries for money to find himself duped. The daughters Cicely and Martha, girls of high spirits, good looks, and fresh, unspoiled natures, suffer in their love affairs through the narrow conventionality which surrounds them, and the marplot interferences of mother and brother. Cicely is parted from a fine young officer who is deeply in love with her; and poor Martha dies broken-hearted because through an intrigue of her ambitious mother, her devoted boy lover is sent off to sea to get rid of him, and is drowned on the eve of her intended marriage. The plot is a mere thread; but the fretful social atmosphere of the household, with its jarring personalities constantly misunderstanding each other to their mutual harm, is delineated with fine, subtle strokes of character-drawing: it would seem to be the author's intention to give an idea of the petty, stifling social bonds in a small Norwegian town of to-day.

COMPLETE ANGLER, THE, or, CONTEMPLATIVE MAN'S RECREATION: being 'A Discourse on Rivers, Fish-Ponds, Fish, and Fishing'; by Izaak Walton and Charles Cotton. The 'Complete Angler,' which was first published in England in 1653, was designed primarily by its author to teach the art of angling, of which long experience with hook and line had made him master. The book is written in dialogue form, and is filled with conversations touching the theme in question, which are carried on by an angler, a hunter, a falconer, a milkmaid, and others. In this way observations are made regarding the various kinds of fish, their habits, whereabouts, and the best methods of securing them, with endless details and minute descriptions of the ways and means necessary to the success of this sport. The book is distinguished by a pastoral simplicity, is admirable in style, and is filled with fine descriptions of rural scenery. It is moreover interspersed with many charming lyrics, old songs and ballads, among them the 'Song of the Milkmaid.' It is attributed to Christopher Marlowe, and begins:—

> "Come live with me, and be my love,
> And we will all the pleasures prove,
> That valleys, groves, or hills, or field,
> Or woods and steepy mountains yield."

The 'Angler' is not alone devoted to sport, but is filled with precepts which recommend the practice of religion and the exercise of patience, humility, contentment, and other virtues. Before the publication of this book, rules and directions for angling had been handed down from age to age chiefly by tradition, having only in a few instances been set down in writing. Whether considered as a treatise on the art of angling, or as a delightful pastoral filled with charming descriptions of rural scenery, 'The Complete Angler' ranks among English classics. In 1676, when Walton was eighty-two and was preparing a fifth edition for the press, Charles Cotton, also a famous angler, and an adopted son of Walton's, wrote a second part for the book, which is a valuable supplement. It is written in imitation of the style and discourses of the original, upon "angling for trout or grayling in a clear stream." Walton, though an expert angler, knew but little of fly-fishing, and so welcomed Cotton's supplement, which has since that time been received as a part of his book. Walton

is called the "Father of all Anglers"; indeed, there has been hardly a writer upon the subject since his time who has not made use of his rules and practice.

COMPROMISE, ON, by John Morley (1874). The problem of this book is stated by its author. The right of thinking freely and acting independently, of using our minds without excessive awe of authority, and shaping our lives without unquestioning obedience to custom, is now a finally accepted principle in some sense or other with every school of thought that has the smallest chance of commanding the future. Under what circumstances does the exercise and vindication of the right, thus conceded in theory, become a positive duty in practice? It is his opinion that the general mental climate, outside the domain of physical science, has ceased to be invigorating and encourages an already existing tendency "to acquiesce in a lazy accommodation with error, an ignoble economy of truth, and a vicious compromise of the permanent gains of adhering to a sound general principle, for the sake of the temporary gains of departing from it." He discusses, therefore, the causes of this tendency, the influence of French examples, the increase in the power of the press, the growth of material prosperity, the sway exercised by a State Church. In later chapters he deals at large with individual intellectual responsibility in the sphere of politics and religion and concludes with an examination of the means by which opinion may be realized. What is most needed is a firm faith in the self-protecting quality and stability of society which will not be shattered by the firmness and sincerity of lovers of truth. "It is better to wait and to defer the realization of our ideas until we can realize them fully, than to defraud the future by truncating them, if truncate them we must in order to secure a partial triumph for them in the immediate present."

CONCERNING ISABEL CARNABY, by Ellen Thorneycroft Fowler, was published in 1898. This is the story of Isabel Carnaby, a brilliant and spoiled child of fortune, who fascinates Paul Seaton, the ambitious and distinguished son of a Methodist minister. Paul, after being tutor to a baronet's son, gravitates into journalism, where his literary ability is soon recognized. His character being both serious and sensitive, his patience is exhausted by Isabel's exacting ways and her fondness for testing his affection, and their engagement is broken off. Isabel, shortly afterwards, writes an anonymous novel full of caricatures of society personages with herself as the central figure. The book achieves notoriety and there is much curiosity as to its author. Paul, on being taxed with its authorship by a member of Isabel's set who never suspects her, assumes the responsibility, causing much disapproval among his Methodist friends. Isabel subsequently becomes engaged to Lord Wrexham, a very chivalrous nobleman who releases her when he learns that her heart is given to another. Paul goes into politics, where he is most successful, and eventually he and Isabel, who deeply regrets her indiscreet literary production, are happily re-united. The book is full of clever epigrams, bright dialogue, and apt quotations and its character-drawing is strong and original.

CONCILIATION; WITH THE AMERICAN COLONIES, SPEECH ON, by Edmund Burke, was delivered March 22, 1775, in submitting a set of resolutions affirming the principle of autonomy for the American colonies with the view of preventing their defection. Emphasizing the gravity of the crisis and the desirability of a peace based on a restoration of confidence and not on conquest, Burke inquires first into the desirability of concession to the colonies and then into the nature of the proposed concession. Taking up the first question and following his usual method of going to the

heart of a subject, he makes a brilliant analysis of the American point of view. Owing to their growing population, their expanding commerce, agriculture, and fisheries, the wise neglect by which England has left them to develop these resources, their English descent, the Puritanism of the New Englanders and the slaveholding of the Southerners, the prevalence of lawyers and litigation, and their distance from the mother country, the American people are filled with a fierce spirit of liberty. Should this state of mind be changed as inconvenient, prosecuted as criminal, or complied with as necessary? It cannot be changed, because the causes just enumerated are inalterable: population and wealth cannot be checked or the national temper broken. To prosecute it as criminal is impossible; one cannot indict a whole people, and force only begets further resistance. It remains to comply with it as necessary, in other words to make concessions. As to the nature of these concessions, they should meet the Americans' desire by giving them an interest in the constitution. To obtain a people's good-will is more prudent than to insist on abstract rights over them. As Ireland and Wales were contented by the granting of representative government, so will America be contented if allowed to raise all taxes by free grant and not by imposition. After denouncing the principle of coercion and of barter in colonial relations, Burke ends by exalting the ties of common descent, common institutions, and common sentiment as the strongest links of empire. Though the cogency of Burke's arguments and the depth of his political wisdom were as usual ignored by the House of Commons and his resolutions were defeated 270 to 78, his speech remains a final pronouncement of the true principles of colonial government.

CONFESSION OF A FOOL, THE, by August Strindberg. An autobiographical novel of which no authorized Swedish edition has ever appeared. Written in French, it appeared first in German in 1893. The suffering and the torture which one personality can inflict upon another awakens the sympathy of the reader, and explains the author's attitude toward women in his writings. The hero's friendship with the pretty Baroness Marie began in her husband's home, where he was a welcome guest. He comes to adore her, and decides to flee from temptation. He actually embarks on a steamer for France, but, unable to endure the loneliness of the voyage and the thought of the separation, he returns on the pilot-boat. The baroness wishes to go on the stage, and makes this the public excuse for the divorce from her husband. After they are married he alternately loves and hates her. He makes several vain attempts to escape from the physical obsession she has for him. It is a frank, almost pathological description of the struggle which the intellectual man makes to free himself from the slavery of passionate love for this worthless woman, who finally drives him to madness. The most painful details are given concerning the relation of husband and wife. It is not a book which can be recommended to young readers or indeed to any whose nerves and intellectual digestion are not unusually strong.

CONFESSIONS, by Jean Jacques Rousseau. The 'Confessions' of Rousseau were written during the six most agitated years of his life, from 1765 to 1770; and his state of health at this time, both mental and bodily, may account for some of the peculiarities of this famous work. The first six books were not published until 1781, and the second six not until 1788. According to more than one critic, the 'Confessions,' however charming as literature, are to be taken as documentary evidence with great reserve. They form practically a complete life of Rousseau from his earliest years, in which he discloses not only all his own weaknesses, but the faults of those who had been his friends and intimates. In the matter of his many love affairs he is unneces-

sarily frank, and his giving not only details but names has been severely condemned. The case is all the worse, if, as has been supposed, these love affairs are largely imaginary. As the first half of the 'Confessions' is, in the main, a romance with picturesque embellishments, the second half has little more foundation in fact, with its undue melancholy and its stories of imaginary spies and enemies. In the matter of style, the 'Confessions' leaves little to be desired, in this respect surpassing many of Rousseau's earlier works. It abounds in fine descriptions of nature, in pleasing accounts of rural life, and in interesting anecdotes of the peasantry. The influence of the 'Confessions,' unlike that of Rousseau's earlier works, was not political nor moral, but literary. He may be called from this work the father of French *Romantisme*. Among those who acknowledged his influence were Bernardin de St. Pierre, Châteaubriand, George Sand, and the various authors who themselves indulged in confessions of their own, — like De Musset, Vigny, Hugo, Lamartine, and Madame de Staël, as well as many in Germany, England, and other countries.

CONFESSIONS OF AN ENGLISH OPIUM-EATER, by Thomas De Quincey. These Confessions, first published in the London Magazine during 1821, start with the plain narrative of how his approach to starvation when a runaway schoolboy, wandering about in Wales and afterwards in London, brought on the chronic ailment whose relief De Quincey found in opium-eating; and how he at times indulged in the drug for its pleasurable effects, "but struggled against this fascinating enthrallment with a religious zeal . . . and untwisted, almost to its final links, the accursed chain." Then follow nightmare experiences, with a certain Malay who reappeared to trouble him from time to time, in the opium dreams; and also with a young woman, Ann, whom he had known in his London life. But the story's chief fascination lies in its gorgeous and ecstatic visions or experiences of some transcendental sort, while under the influence of the drug; the record of Titanic struggles to get free from it, and the pathetic details of sufferings that counterbalanced its delights.

The 'Confessions of an English Opium-Eater' is one of the most brilliant books in literature. As an English critic has said, "It is not opium in De Quincey, but De Quincey in opium, that wrote the 'Suspiria' and the 'Confessions.'" All the essays are filled with the most unexpected inventions, the most gorgeous imagery, and, strange to say, with a certain insistent good sense. As a rhetorician De Quincey stands unrivaled.

CONFESSIONS OF SAINT AUGUSTINE, THE. This famous work, written in 397, is divided into thirteen books. The first ten contain an account of his life down to his mother's death, and give a thrilling picture of the career of a profligate and an idolater who was to become a Father of the Church. We have in them the story of his childhood, and the evil bent of his nature even then; of his youth and its uncontrollable passions and vices; of his first fall at the age of sixteen, his subsequent struggle and relapses, and the untiring efforts of his mother, Saint Monica, to save him. Side by side with the pictures he paints of his childhood (the little frivolities of which he regards as crimes), and of his wayward youth and manhood, we have his variations of belief and his attempts to find an anchor for his faith among the Manichæans and Neo-Platonists, and in other systems that at first fascinated and then repelled him, until the supreme moment of his life arrived, — his conversion at the age of thirty-two. There are many noble but painful pictures of these inward wrestlings, in the eighth and ninth books. The narrative is intermingled with prayers (for the Confessions are addressed to God), with meditations and instructions,

several of which have entered into the liturgies of every section of the Christian Church. The last three books treat of questions that have little connection with the life of the author: of the opening chapters of Genesis, of prime matter, and the mysteries of the First Trinity. They are, in fact, an allegorical explanation of the Mosaic account of the Creation. According to St. Augustine, the establishment of his Church, and the sanctification of man, is the aim and end God has proposed to himself in the creation.

CONGRESS, TWENTY YEARS OF, see **TWENTY YEARS, ETC.**

CONINGSBY, by Benjamin Disraeli, Lord Beaconsfield, published in 1844, when Disraeli was thirty-nine years old, was his sixth and most successful novel. In three months it had gone through three editions, and 50,000 copies had been sold in England and the United States. It was a novel with a purpose: the author himself explained that his aim was to elevate the tone of public life, to ascertain the true character of political parties, and especially to vindicate the claims of the Tories. Incidentally he wished to emphasize the importance of the church in the development of England, and he tried to do some justice to the Jews. The story opens in the spring of 1832, on the very day of the resignation of Lord Grey's ministry. This gives Disraeli a good opportunity for a dissertation on the politics of the time, including the call of the Duke of Wellington to the ministry. The hero, Coningsby, at this time a lad of ten, is visiting his grandfather, the rich and powerful Marquis of Monmouth. The latter had disinherited the father of Coningsby for marrying an amiable girl of less exalted station than his own. Their orphan son is now entirely dependent on his grandfather. Lord Monmouth, though showing little affection for the boy, is generous to him. He sends him to Eton and to Cambridge, and has him often visit him at his town-house or his Castle. These visits bring the boy in contact with many interesting persons, such as the fascinating Sidonia, in whom Disraeli paints his ideal Jew; the Princess Colonna, and her stepdaughter Lucretia, whom the Marquis marries; the Duke (who has been identified as the Duke of Rutland); the subservient Rigby (in whom John Wilson Croker is supposed to be portrayed), and a host of personages of high degree with imposing titles. There are more than threescore characters in the book, and part of its popularity came from people's interest in identifying them with men and women prominent in English social and political life. Sidonia, the brilliant Jew, is said to be either Disraeli himself or Baron Alfred de Rothschild. Lucian Gay is Theodore Hook, and Oswald Millbank is W. E. Gladstone. The Marquis of Monmouth is the Marquis of Hertford, and Coningsby himself has been variously regarded as a picture of Lord Littleton, Lord Lincoln, or George Smythe.

Some of the charm of Coningsby has passed away with the waning interest in the political events which it describes. Its satire, however, is still keen, particularly that directed against the Peers.

CONISTON, by Winston Churchill (1906). The scene of this story is laid in a country town in Vermont called Coniston, at the time of President Jackson's administration. The central figure in the book is Jethro Bass, whose political career is described in a most detailed and picturesque manner. When a youth, Jethro is rough and uncouth, but in spite of his eccentricities there is a hidden strength that forces people to respect him. He becomes enamored of a lovely girl named Cynthia Ware, the belle of the village, and in spite of his peculiarities she is strongly drawn towards him. Jethro becomes interested in politics and places all his influence upon

an issue to which Cynthia is greatly opposed. She goes to him and tells him that he must choose between her and the issue he has at stake, but he tells her he cannot give up his plans, and they part forever. Cynthia marries a man named Wetherell and has one child, a daughter, who is named for her. Although Cynthia is fond of her husband she has never felt the intense love she had for Jethro and she confesses this to him before her death, which occurs a few years after her marriage. Wetherell, poor and broken in health, returns to Coniston with little Cynthia. Jethro, who has become the big man of the town and "boss" of the political machine, recognizes Cynthia's child and becomes greatly attached to her. He assists Wetherell financially, and after the latter's death takes Cynthia to live with him. Cynthia loves him blindly and trusts him implicitly, never imagining that his dealings are anything but the most honorable. At last her eyes are opened and she is grief stricken to find her idolized "Uncle Jethro" has gained his power by foul means as well as fair. Although she still loves him she leaves his home and goes away to teach school. In course of time Cynthia marries Bob Worthington, the son of a wealthy magnate, one of her mother's old admirers, and a bitter enemy of Jethro Bass. Mr. Worthington is at first bitterly opposed to his son's marriage but is won over by Jethro, who forces a compromise through sacrificing a measure for which he has worked untiringly.

CONNECTICUT YANKEE IN KING ARTHUR'S COURT, A, by "Mark Twain" (1889). This humorous tale purports to be that of an American encountered by the author when "doing" Warwick Castle. The two meet again in the evening at the Warwick inn; then over pipes and Scotch whisky, the stranger explains that he is from Hartford, Connecticut, where he used to be superintendent of an arms factory; that one day, in a quarrel with one of his men, he lost consciousness from a blow on the head with a crowbar; that when he awoke he found himself in England at the time of King Arthur, where he was taken captive by a knight, and conveyed to Camelot. Here sleep overpowers the narrator, and he goes to bed; first, however, committing to the author's hands a manuscript, wherein sitting down by the fire again, he reads the rest of the stranger's adventures. The contact of Connecticut Yankeedom with Arthurian chivalry gives rise to strange results. England at the time of Arthur was a society in which the church "took it out" of the king, the king of the noble, and the noble of the freeman; in which "anybody could kill somebody, except the commoner and the slave, — these had no privileges"; and in which departure from custom was the one crime that the nation could not commit. Sir Lancelot of the Lake, Galahad, Bedivere, Merlin, Guinevere, Arthur himself, etc., duly appear; and amidst all the fun and pathos, the courtliness, the sincerity, and the stern virtues — as well as what seems to us the ridiculousness — of the age.

CONQUEROR, THE; being the true and romantic story of Alexander Hamilton, by Gertrude Atherton (1902). The recorded facts of Hamilton's career find their historical place in this "dramatized biography." His early life in the West Indies is based on family tradition as well as documentary evidence. The description of the hurricane which devastated the beautiful island is a dramatic word picture. At seventeen Hamilton's remarkable mind made him a leader among the young patriots at King's College who demanded the independence of the American colonies. Washington recognized his ability and appealed to his patriotism to give up a military career and become his aide and secretary. He married Elizabeth, the charming, vivacious daughter of General Schuyler. After the war he studied law, passing his bar examination with only three months' preparation, a phenomenal achievement.

As secretary of the treasury and organizer of the new government his ideas were opposed by Jefferson, who in this book is shown in most unfavorable light. The unscrupulous Aaron Burr became his enemy, jealous of his success and great charm of personality. Mme. Croix, a clever, beautiful Egeria, with a talent for politics, drew Hamilton into the circle of public men about her. She loved him and the romance was an inspiration which he gave up at his wife's request, thus incurring Mme. Croix's tigerish hatred. Challenged by Burr to secret duel, he was wounded mortally. Eliza Croix, now Mme. Jumel, came to him the night before the duel to tell him that Burr was her deputy, and that neither her hate nor her love had ceased. At his death, the bells were tolled until sundown. The city and the people wore mourning for a month, the bar for six weeks. A monument erected to him by leading citizens bore the inscription, "The patriot of incorruptible integrity, the soldier of approved valor, the statesman of consummate wisdom."

CONQUEST OF CANAAN, THE, by Booth Tarkington (1905). The scene of this story is laid in an Indiana town called Canaan, where intolerance and narrow-mindedness hold full sway among the inhabitants. The central figure is Joe Louden, who begins life under adverse circumstances. His father marries a second wife with a son of her own, named Eugene Bantry, whom she idolizes, and in consequence she prejudices her husband against his own son and causes him to treat him most unfairly. Joe is not even decently clothed and is allowed to run wild, while his stepbrother is sent to college and dressed in the latest fashion. Joe falls in with low companions and is avoided and disliked by the townspeople, who see only the bad in him. His one champion is a girl about his own age named Ariel Tabor, who is poor like himself and snubbed by her companions. Ariel's rich uncle dies, making her an heiress, and she and her old grandfather depart for several years' stay in Paris. Just at this time Joe gets himself into trouble and runs away from home. He works his way through college and the law school, and becoming a successful lawyer, returns after some years to his native town to practise. He is treated rudely and ignored by everybody but determines to stay and live down his past. He has always admired Mamie Pike, the daughter of Judge Pike, the leading man of the town, but she becomes engaged to his stepbrother Eugene, who is a poor specimen of manhood. Ariel returns from Paris a dazzling vision of elegance and beauty and takes the town by storm. She discovers how shamefully Joe has been treated and begins at once to try to mend matters. She gives Joe charge of her affairs, taking her property out of the hands of Judge Pike, who has administered her uncle's estate. Joe finds that the Judge has been dishonest, but deals with him leniently in spite of the outrageous treatment he has received from him in the past. After Ariel's return Joe appreciates that she is the girl he really loves and he not only wins her for his wife, but, re-instated in the opinion of his townspeople, is elected mayor of Canaan.

CONQUEST OF PERU, HISTORY OF THE, by William Hickling Prescott (.847). Of the five books into which this admirable work is divided, the first treats of the wonderful civilization of the Incas; the second of the discovery of Peru; the third of its conquest; the fourth of the civil wars of the conquerors; and the fifth of the settlement of the country. The first book hardly yields in interest to any of the others, describing as it does, on the whole, an unparalleled state of society. In it some of the votaries of modern socialism have seen confirmation of the practicability and successful working of their own theory; but Prescott's verdict of the system is that it was "the most oppressive, though the mildest, of despotisms." At least it was more

lenient, more refined, and based more upon reason as contrasted with force, than was that of the Aztecs. He describes it very fully: the orders of society, the divisions of the kingdom, the administration of justice, the revenues, religion, education, agriculture, manners, manufactures, architecture, etc. From the necessities of its material, the work is more scattered in construction than is the 'History of the Conquest of Mexico,' which is usually regarded as the author's most brilliant production. Of the opportunities this afforded, Prescott himself remarks: "The natural development of the story . . . is precisely what would be prescribed by the severest rules of art." The portrait drawn of Pizarro, who is the principal figure in the drama, is that of a man brave, energetic, temperate, and though avaricious, extravagant; bold in action, yet slow, and at the same time inflexible of resolution; ambitious; exceptionally perfidious. An effort is made to counterbalance the tendency to hero-worship and picturesque coloring by the occasional insertion of passages of an opposite character.

CONQUÊTE DE PLASSANS, LA, see **ROUGON-MACQUART.**

CONSCRIPT, THE ('Histoire d'un Conscrit de 1813'), by Erckmann-Chatrian, was published at Paris in four volumes (1868–70). Joseph Bertha, a watchmaker's apprentice, aged 20, is in despair when he learns that in spite of his lameness, he must shoulder a gun and march against the allies. Hitherto his own little affairs have had much more concern for him than the quarrels of kings and powers, and he has an instinctive dislike to the spirit of conquest. Still his is a loyal heart, and he resists the temptation to desert. After an affecting farewell to his betrothed, he marches to join his regiment, resolved to do his duty. Of the terrific battles of the period Joseph relates only what he saw. He does not pretend to be a hero, but he is always true to his nature and to human nature in his alternate fits of faint-heartedness and warlike fury. He obeys his leaders when they bid him rush to death or glory; but he cannot help turning his eyes back, at the same time, to the poor little cottage where he has left all his happiness. His artless soul is a battle-field whereon the feelings natural to him are in constant conflict with those of his new condition: the former prevailing when the miseries of the soldier's life are brought home to him; the latter, when he is inflamed by martial ardor. All the narrative, up to the time he returns wounded to his family, turns on the contrast between the perpetual mourning that is going on in families and the perpetual Te Deums for disastrous victories. This is the dominant note; and in the mouth of this obscure victim of war, this thesis, interpreted by scenes of daily carnage, is more eloquent and persuasive than if it borrowed arguments from history or philosophy. The style is simple, familiar; perhaps at times even vulgar; but it is never trivial or commonplace, and is always in harmony with the speaker. As the work was hostile to the Napoleonic legend, numerous obstacles were put in the way of its circulation at the time of publication. But, notwithstanding, it was scattered in profusion throughout France by means of cheap illustrated editions.

CONSIDERATIONS ON REPRESENTATIVE GOVERNMENT, see **REPRESENTATIVE GOVERNMENT.**

CONSIDERATIONS ON THE GREATNESS AND DECAY OF THE ROMANS, see **GREATNESS AND DECAY, ETC.**

CONSOLATIONS OF PHILOSOPHY, THE, by Boëthius. This work — called in Latin 'De Consolatione Philosophica' — was written in prison just before the author

was put to death in 525 by Theodoric, whose favorite minister he had been before his incarceration. It is divided into five books; and has for its object to prove from reason the existence of Providence. A woman of lofty mien appears to the prisoner, and tells him she is his guardian, Philosophy, come to console him in his misfortunes and point out their remedy. Then ensues a dialogue in which are discussed all the questions that have troubled humanity: the origin of evil, God's omniscience, man's free will, etc. The 'Consolations' are alternately in prose and verse; a method afterwards adopted by many authors in imitation of Boëthius, who was himself influenced by a work of Martianus Capella entitled 'De Nuptiis Philologiæ et Mercurii.' Most of the verses are suggested by passages in Seneca, then the greatest moral authority in the West, outside of Christianity. The success of the work was as immense as it was lasting; and it was translated into Greek, Hebrew, German, French, and Anglo-Saxon, at an early period. The Anglo-Saxon version was by Alfred the Great; and is the oldest monument of importance in Anglo-Saxon prose. It has been imitated by Chaucer in the 'Testament of Love,' by James I. of Scotland in the 'Kinges Quhair,' and by many other distinguished writers. In some sort, it connects the period of classic literature with that of the Middle Ages, of which Boëthius was one of the favorite authors; and in classic purity of style and elevation of thought, is fully equal to the works of the philosophers of Greece and Rome, while, at the same time, it shows the influence of Christian ideals. "It is," says Gibbon, "a golden volume, not unworthy of the leisure of Plato or Tully."

CONSTABLE, ARCHIBALD, AND HIS LITERARY CORRESPONDENTS, by Thomas Constable (1873). The story of the great Edinburgh publishing house which established the Edinburgh Review; became the chief of Scott's publishers; issued, with valuable supplementary Dissertations by Dugald Stewart, the fifth edition of the 'Encyclopædia Britannica'; initiated the publication of cheap popular volumes of literature, art, and science; and by a bold liberality in payment of authors, with remarkable sagacity in judging what would succeed with the public, virtually transformed the business of publishing. An apprenticeship of six years with Peter Hill, Burns's friend, enabled Constable to start as a bookseller, January, 1795. He began by publishing theological and political pamphlets for authors, but in 1798 made some ventures on his own account. In 1800 he started the Farmer's Magazine as a quarterly. The next year he became proprietor of the Scots Magazine, and in October, 1802, the first number of the Edinburgh Review appeared. The generous scale of payment soon adopted, — twenty-five guineas a sheet, — startled the trade, and greatly contributed to make Constable the foremost among publishers of his day. He began with Scott in 1802, a part interest only, but secured entire interest in 1807 by paying Scott a thousand guineas in advance for 'Marmion,' and the next year one thousand five hundred pounds for his edition of Swift's 'Life and Works.' Differences arising now separated Scott and Constable until 1813, but in 1814 'Waverley' appeared with Constable's imprint. The financial breakdown of various parties in 1826 not only overthrew Constable, but involved Scott to the extent of £120,000. Constable died July 21, 1827.

CONSTABLE, JOHN, THE MEMOIR OF, by C. R. Leslie (1845). Leslie, himself an artist of note, was qualified to write the biography of John Constable (1776–1837) by an intense affection for his subject, qualified by never-failing good taste and discrimination. He has so skillfully chosen and arranged the letters of Constable that the story becomes almost an autobiographical record. The work of Constable as

revealed in these pages was his combination of the art of portrait-painting with the power of reproducing the color of nature. He was the first to seek inspiration in the soft, rich colors of ordinary English scenery, "the first," says a writer in the 'Dictionary of National Biography,' "to suggest so fully not only the sights, but the sounds of nature, the gurgle of the water, the rustle of the trees. Other painters have made us see nature at a distance or through a window; he alone has planted our feet in her midst." His principles of art, formed in early manhood, and faithfully followed throughout life, appear in a letter dated May 29, 1802, which Leslie quotes. "There is room enough for a natural painter. The great vice of the present day is bravura, an attempt to do something beyond the truth. Fashion always had, and will have, its day; but truth in all things only will last, and can only have just claims on posterity." The character of the man who thus took truth, and truth only, as his standard was simple, noble, lovable, and blameless. His originality was happily described by Blake, who said on seeing one of his sketches, "Why, this is not drawing, but inspiration."

CONSTANCE TRESCOT, by S. Weir Mitchell (1905). In this story the author has pictured a woman who could love and hate with equal intensity. Constance Hood is a Northern girl who marries a Union officer, named George Trescot, a few years after the war, and goes with him to live in the South. Trescot is a fine man, of sterling character and high principles, and Constance loves him passionately, though she differs from him in many vital points. George is deeply religious while Constance, who has been brought up by a rich and skeptical uncle, has never been to church or known the comfort of a faith. The removal of the newly married couple to the South is something that Trescot objects to at first but he was overruled by Constance whose uncle has offered him the opportunity of being his land agent in a Missouri town, called St. Ann. This position, as George has surmised, proves to be a difficult one and he soon finds himself surrounded by enemies and those who will injure him if possible. An important law-suit comes up for trial, the opposing attorney being a man of violent nature named John Greyhurst. Trescot wins the suit and his opponent filled with rage shoots him as he is leaving the Court House. Constance is crushed and heartbroken at the death of her husband but as she recovers her strength she is filled with a desire for revenge. After an absence of a year abroad she returns to St. Ann prepared to ruin the happiness of her husband's murderer if she can do so, as he has been acquitted of the charge of manslaughter and is leading an apparently comfortable existence. Constance sends Greyhurst letters showing her husband's nobility of character, haunts him by her presence, and interferes with his financial schemes. Finally she writes to the girl he is hoping to marry and, stating the facts of her husband's death, causes the girl to reject Greyhurst's suit. The latter, whose peace of mind has been gradually shattered by Constance's course is driven to frenzy by this last act, and seeking her presence, he shoots himself and falls dead at her feet. Constance leaves St. Ann never to return, wrecked in health and happiness, and without hope for the future.

CONSTITUTIONAL HISTORY OF ENGLAND, see **ENGLAND.**

CONSUELO, by Amandine Lucile Aurore Dudevant (George Sand), published in 1842, and its sequel 'The Countess of Rudolstadt,' issued the following year, form a continuous romantic narrative, of which the first book is the more famous. While not the most characteristic novel, perhaps, of the great French authoress, 'Consuelo' is the best known to general readers. It is a magnificent romance, kept always

within the bounds of the possible yet exhibiting a wealth of imagination and idyllic fancy not always found in connection with such restraint. Consuelo, like her creator, has in her veins the blood of the people; she has no dowry but a wonderful voice, and a noble natural purity that is her defense in all trials and temptations. Her childhood is spent in the Venice of the eighteenth century; a golden childhood of love and music, and a poverty which means freedom. After a bitter experience of deception, she leaves Venice to live in the Castle of Rudolstadt in Bohemia, as companion to the Baroness Amelia. One of the household is Count Albert, a melancholy, half-distraught man of noble character, over whom Consuelo establishes a mysterious influence of calmness and benignity.

The interest of the story is now held by certain psychic experiments and experiences, and it closes as the reader hopes to have it. 'Consuelo' abounds in picturesque and dramatic scenes and incidents, in glowing romance, in the poetry of music and the musical life. It retains its place as one of the most fascinating novels of its century.

CONSULATE AND THE EMPIRE OF FRANCE, UNDER NAPOLEON, HISTORY OF THE (1799–1815), by Louis Adolphe Thiers. The 'History of the Consulate and Empire' fills twenty octavo volumes, and was published in installments between 1845 and 1862. Written from an imperialistic point of view, it met with unusual success in France. It was crowned by the Academy, and Thiers was given the title of "national historian." The French found in it their own enthusiastic admiration for success, and their own prejudices. Thiers has little regard for the morality of actions: "You have failed, therefore you are wrong," seems to be his maxim. He rejoices in the establishment of absolutism and the suppression of liberty; nor does he see, beyond the glory of a victorious campaign, the excesses of warfare.

Literature, philosophy, and art do not attract him; in the twenty volumes, he devotes but a scant half dozen pages to such subjects. He imagines that the Consulate realized the ideal of a perfect government, and that the misfortunes of the Empire would have been avoided had Napoleon continued the tradition of the earlier time. It is evident, however, that the later policy was but the development of the earlier. Though admiring every act of unrestrained ambition on the part of his hero, Thiers deplores its consequences. At first the Continental system is Napoleon's gigantic plan to conquer England on the sea; later Thiers recognizes that Napoleon's own ports were the chief victims of the designed conquest. His inaccuracy as a historian is shown in his treatment of English affairs. He consulted no authentic document in the English language; and in his chapter on the Continental System, he says that England's violation of international law by "paper" blockades in 1806 furnished Napoleon with just pretext for issuing the Berlin and Milan Decrees, — the exact opposite of the facts in the case. Thiers is proud of his knowledge of military tactics, and likes to explain how defeat might have been avoided; but even his descriptions of battles are inexact, as Charras in his 'History of the Campaign of 1815' points out. His style is easy; its prolixity, however, frequently deprives it of clearness and force, by requiring a whole volume to describe a military action which might have been more vividly presented in a few pages.

CONTEMPORARY AMERICAN OPINION OF THE FRENCH REVOLUTION, by Charles Downer Hazen (1897). An extra volume in the Johns Hopkins University Studies in Historical and Political Science, — a volume of three hundred pages, rich in interest to the student of American history. The first part of the work is devoted

to the opinion of the French Revolution formed by Americans who were in France at the time. These were Thomas Jefferson, Gouverneur Morris, and James Monroe. Jefferson and Morris were eye-witnesses, who held themselves aloof from the conflict about them, and reported upon it as judicial and clear-sighted spectators. These two tell a continuous story from 1784 to 1794, with a change from Jefferson to Morris in 1789. Then comes Monroe, from August, 1794 to October, 1795.

The second part of the work gathers from a variety of sources the opinions of the Revolution which Americans at home formed, the Republicans on one side and the Federalists on the other. These opinions had much to do with American politics for a considerable time, and altogether they form an interesting chapter in our national life.

CONVENTIONAL LIES OF OUR CIVILIZATION, by Max Nordau. Max Nordau was twenty-nine years old, when in 1878 he began to publish the results of his extensive travels and his observations of life. 'Conventional Lies,' his first real study of social pathology, was issued in 1883, and in ten years passed through fifteen editions, in spite of the fact that by imperial mandate it was suppressed in Austria on its first appearance, and later in Prussia. The author, in his preface to the sixth edition, warns people not to buy his book in the belief that from its suppression it contains scandalous things. "I do not attack persons, either high or low, but ideas." The book, he had asserted in an earlier edition, is a faithful presentation of the views of the majority of educated, cultivated people of the present day. Cowardice, he thinks, prevents them from bringing their outward lives into harmony with their inward convictions, and they believe it to be worldly policy to cling to relics of former ages when at heart they are completely severed from them. The Lie of Religion, of Monarchy and Aristocracy, the Political, Economic, and Matrimonial Lies, are those which Nordau chiefly attacks.

It is form, however, not substance, which he usually criticizes; as in the case of religion, where he says that by religion he does not mean the belief in supernatural abstract powers, which is usually sincere, but the slavery to forms, which is a physical relic of the childhood of the human race.

"Very seldom," he says, in discussing monarchy, "do we find a prince who is what would be called in every-day life a capable man; and only once in centuries does a dynasty produce a man of commanding genius." In the case of matrimony his plea is directed not against the institution, but in favor of love in marriage, as distinguished from the marriage of convenience. Nordau's judgments are often based on insufficient foundation; and he is inclined to be too dogmatic. Yet he is not wholly an iconoclast; and he believes that out of the existing egotism and insincerity, humanity will develop an altruism built on perpetual good-fellowship.

COOK, CAPTAIN, see **VOYAGES OF.**

CO-OPERATIVE WHOLESALE SOCIETY, see **STORY OF THE C. W. S.**

CORINNE; or, ITALY, by Madame de Staël. Corinne's story is quite secondary, in the author's intention, to her characterization of Italy, but it runs thus: Oswald, Lord Nelvil, an Englishman, while traveling in Italy, meets Corinne, artist, poet, and musician, with a mysterious past. Their friendship ripens into love; but Oswald tells Corinne that his dying father desired him to marry Lucile, the daughter of Lord Edgermond. Corinne then discloses that her mother, an Italian, was the first wife of Lord Edgermond; and that after her mother's death and her father's second

marriage, her life had been made so unhappy by her stepmother that she had returned to Italy, where she had been for eight years when Oswald arrived. He goes back to England, with the intention of restoring to Corinne her fortune and title; and there meets Lucile, and learns that his father had really wished him to marry Lord Edgermond's elder daughter, but had distrusted Corinne because of her religion and Italian training. And now the too facile Oswald falls in love with Lucile. Corinne, who has secretly followed him, sends him his ring and his release. Believing that Corinne knows nothing of his change of feelings, but has set him free of her own desire, he marries Lucile. Five years later, Oswald and Lucile visit Florence, where Corinne is still living, but in the last stages of a decline which began when Oswald broke her heart by marrying. The sisters are reconciled, but Oswald sees Corinne only as she is dying.

In Corinne and Lucile, the author has endeavored to represent the ideal women of two nations; the qualities which make Corinne the idol of Italians, however, repel the unemotional Englishman. But besides its romantic and sentimental interest, in its treatment of literature and art it has always been considered authoritative. It served indeed for many years as a guide-book for travelers in Italy, though modern discoveries have somewhat impugned its sufficiency. When it first appeared in 1807, its success was instantaneous; and Napoleon, who detested the author, was so much chagrined that he himself wrote an unfavorable criticism which appeared in the Moniteur.

CORIOLANUS, a powerful drama of Shakespeare's later years (written about 1609), retells from North's 'Plutarch,' in terse sinewy English, the fate that overtook the too haughty pride of a Roman patrician, — generous, brave, filial, but a mere boy in discretion, his soul a dynamo always overcharged with a voltage current of scorn and rage, and playing out its live lightnings on the least provocation. See his fierce temper reflected in his little boy, grinding his teeth as he tears a butterfly to pieces: "Oh, I warrant how he mammocked it!" Mark his strength: "Death, that dark spirit, in's nervy arm doth lie." "What an arm he has! he turned me about with his finger and thumb as one would set up a top." In battle "he was a thing of blood, whose every motion was timed with dying cries." In the Volscian war, at the gates of Corioli, this Caius Marcius performed such deeds of derring-do that he was nigh worshiped; and there he got his addition of 'Coriolanus.' His scorn of the rabble, their cowardice, vacillation, dirty faces, and uncleaned teeth, was boundless. The patricians were with him: if the plebeians rose in riot, accusing the senatorial party of "still cupboarding the viand," but never bearing labor like the rest, Menenius could put them down with the apologue of the belly and the members, — the belly, like the Senate, indeed receiving all, but only to distribute it to the rest. Coriolanus goes further, and angers the tribunes by roundly denying the right of the cowardly plebs to a distribution of grain in time of scarcity. The tribunes stir up the people against him; and when he returns from the war, wearing the oaken garland and covered with wounds, and seeks the consulship, they successfully tempt his temper by taunts, accuse him of treason, and get him banished by decree. In a towering rage he cries, "You common cry of curs, I banish you!" and taking an affecting farewell of his wife, and of Volumnia his mother (type of the stern and proud Roman matron), he goes disguised to Antium and offers his services against Rome to his hitherto mortal foe and rival, Tullus Aufidius. The scene with the servants forms the sole piece of humor in the play. But his success leads to his ruin; his old stiff-necked arrogance of manner again appears. The eyes of all the admiring Volscians are on

him. Aufidius, now bitterly jealous, regrets his sharing of the command; and when, softened by the entreaties of weeping wife and mother, Coriolanus spares Rome and returns with the Volscians to Antium, his rival and a band of conspirators "stain all their edges" in his blood, and he falls, like the great Julius, the victim of his own willful spirit.

CORLEONE, by F. Marion Crawford, published in 1897, is the fourth in the 'Saracinesca' series of modern Italian stories. The scene is mainly in Sicily. The leading character is Don Orsino, son of Giovanni Saracinesca and hero of 'Sant' Ilario.' The novel takes its title from the fact that Vittoria, the Sicilian hero, is of the Corleone race. The spirited scenes in which the Sicilian peasantry and bandits are leagued against the intruding Romans; the handling of the passions of love, hate, jealousy, and revenge; and the subsidiary scenes of Roman society life in which the Saracinesca move and have their being, afford Mr. Crawford opportunity for characteristic work. As a study of Sicilian character the book is also valuable.

CORTES, HERNANDO, LIFE OF, by Sir Arthur Helps, English historian and essayist, was published in 1871, being dedicated to Thomas Carlyle. It is a clear, simple, scholarly account of the picturesque conquest of Mexico — a conquest by a gallant gentleman and warrior, who was no better than his age. The author seeks neither to extenuate nor to conceal the doubtful qualities in the character of Cortez, but accepts him in the impersonal spirit of the historian.

COSMIC PHILOSOPHY, OUTLINES OF, by John Fiske (1875). In these two small volumes, one of the most eminent of modern thinkers presents the philosophic and scientific doctrines of Herbert Spencer, developed into a complete theory of the universe. Added to the outline of the evolutionary philosophy, as represented by Spencer, is a body of original speculation and criticism set forth with immense learning and ingenuity, and in a style which is a model of clearness and force. Most of Fiske's first volume is taken up with the Prolegomena, in which are expounded the fundamental principles of Cosmism. The second volume comprises the Synthesis, containing the laws of life, of mind, and of society. Life of every kind is shown to consist in a process of change within meeting change without; and this process applies alike to the lowest rudimentary organism struggling against a hostile environment, and to the highest creature making use of those slowly evolved adaptations which enable it to overcome opposing conditions. Mind is an immaterial process similar in character, but more complex and more efficient. No true Cosmist will affect to know at what precise point the process becomes so complex as to deserve the name of mind. Though the extremes seem to have nothing in common, the chain of means has no break, and the real difference is of degree and not of kind. A like process is seen in the growth of society, from the homogeneousness of the primitive family to the heterogeneousness of the nation. Thus it appears that the method and the significance of all changes may be defined in the one word *adaptation*. Organic existence begins at some indefinitely remote point in inorganic existence; life must somewhere be foreshadowed in simple chemical activity. In short, the essayist's definition of the Cosmic theory is as follows: "Life — including also intelligence as the highest known manifestation of life — is the continuous establishment of relations within the organism in correspondence with relations existing or arising in the environment"; and his statement of the Cosmic law of social progress is this: —

"The evolution of society is a continuous establishment of psychical relations within the community, in conformity to physical and psychical relations arising in

the environment; during which both the community and the environment pass from a state of relatively indefinite incoherent homogeneity, to a state of relatively definite coherent heterogeneity; and during which the constituent units of the community become ever more distinctly individuated."

Fiske obtains his generalizations by means of broad historical researches, and his great knowledge and aptness of illustration constantly enrich his pages. In the final chapters he sets forth the Cosmic religion, which, as he interprets it, seems to be an attitude of awe and submission to the Unknowable.

COSMOPOLIS, by Paul Bourget (1892). This novel is written to demonstrate the influence of heredity. The scene is at Rome, but a glance at the principal characters shows the fitness of the title.

Countess Steno is a descendant of the Doges. Bolislas Gorka shows the nervous irritability and facile conscience of the Slav; his wife is English. Lincoln Maitland is an American artist, whose wife has a drop of African blood. The clever Dorsenne is French. From the alien ambitions and the selfish intrigues of these persons the story arises. It is most disagreeable in essence, but subtle in analysis, dramatic in quality, and brilliant in execution.

COSSACK FAIRY TALES. This collection of folk-lore was selected, edited, and translated from the Ruthenian by R. Nisbet Bain, and published in 1894. The Ruthenian or Cossack language, though proscribed by the Russian government, is spoken by more than twenty million people. There are in the original three important collections of folk-tales, from which Mr. Bain has made a representative selection for translation. There are, Slavonic scholars maintain, certain elements in these stories found in the folklore of no other European people. Among these may be mentioned the magic handkerchief, which causes a bridge across the sea to appear before a fugitive, or a forest to spring up in his rear delaying his pursuer. There is the magic egg, which produces a herd of cattle when broken; and the magic whip, which can expel evil spirits. Many elements and episodes common to other mythologies are found, however. There are, for example, Cossack versions of Cinderella and the woman who took her pig to market. One tale of a Tsar expelled by an angel is an almost literal rendering of King Robert of Sicily, with Cossack coloring. There is a Samson-like hero, who reveals the secret of his strength; and an episode of a man in a fish's belly, which resembles Hiawatha and the sturgeon rather than Jonah and the whale.

The serpent figures prominently in these stories; and is generally, though by no means invariably, malign, and always represents superior intellectual power. The women are frequently treacherous, especially when beguiled by the serpent; but it is interesting to notice the number of men who cannot keep a secret. The lower animals are always friendly to man, and frequently assist him in performing difficult tasks. The whole tenor of the stories is charmingly naïve and inconsequent; among the vampires and magic fires it is somewhat startling to encounter guns and passports. The style is simple and poetic, especially in 'The Little Tsar Novishny,' perhaps the prettiest and most characteristic story of all.

COSSACKS, THE, by Tolstoy (1852). This Russian romance is a series of picturesque studies on the life of the Cossacks of the Terek, rather than a romance. The slight love story that runs through it simply serves as an excuse for the author's graphic descriptions of strange scenes and strange peoples. The hero, Olenin, is a ruined young noble, who, to escape his creditors and begin a new life, enters a sotnia

of Cossacks as ensign. One fine night he leaves Moscow; and at the first station on his way, he begins already to dream of battles, glory, and of some divinely beautiful but half-savage maiden, whom he will tame and polish. His arrival at the camp of his regiment on the Terek gives occasion for a fascinating and most realistic picture of the wild races he meets so suddenly. The young ensign falls in at once with his half-savage maiden, a tall, statuesque girl, with red lips, a rose-colored undergarment, and a blue jacket, who looks back at him with a frightened air as she runs after the buffalo she is trying to milk. As he is lodging with her parents, he sets about taming her immediately. But he has a rival, young Lukashka, whose threadbare kaftan and bearskin shako had long before captivated the fair Marianka. The love affairs of the rivals, whom she treats impartially, although she has already made up her mind, go on in the midst of hunting, ambuscade, and battle, which are the real subjects of the book. At last Olenin discovers that he is too civilized for Marianka. "Ah!" he says to himself, "if I were a Cossack like Lukashka, got drunk, stole horses, assassinated now and then for a little change, she would understand me, and I should be happy. But the cruelty and the sweetness of it is that I understand her and she will never understand me." The young Cossack is wounded in battle; and the ensign, not displaying much emotion at this calamity, receives a look from Marianka that tells him his company is no longer desirable: so he decides to exchange into another sotnia. Tolstoy's pictures of the rough life of the Cossacks have a wonderful charm. The story is particularly interesting as showing the first germs of the altruistic philosophy which Tolstoy later developed into a cult of self-renunciation.

COTTON KINGDOM, THE, by Frederick Law Olmsted. These two volumes of "a traveler's observations on cotton and slavery" were published in 1861, being compiled from three previous works on the same subject, which had originally appeared as letters to the New York Times, between 1856 and 1860. The book, written with especial reference to English readers, was dedicated to John Stuart Mill. It is intended for the class of persons that would consider 'Uncle Tom's Cabin' overdrawn and hysterical, and deals exclusively with facts. Authorities are cited, government reports quoted, names and places specified; everything is done to make the work convincing.

Though the author began his observations in a fair and judicial spirit, he was everywhere impressed with the disadvantages of slavery. Even in States like Virginia, where slaves were generally well treated, the economic evils were great, while farther south things were much worse. The slaveholding proprietors experienced so much difficulty in managing their estates that they had no energy for public affairs. There were no good roads, and no community life existed. Though the railroad and steamboat had been introduced, they were operated in a primitive and desultory fashion, mails were irregular, and intercommunication was uncertain and precarious. Slave labor, of course, made free labor unremunerative and despised, and the poor white lived from hand to mouth on the brink of pauperism. In the cotton States the large plantations were worked with profit, but the small ones frequently failed to pay expenses. In every instance the cost of maintaining and managing the negroes was so great, and their labor so forced and reluctant, that much better results could have been obtained from free labor. In fact, had there been no other question involved, its monstrous wastefulness would have condemned slavery. But the moral evils were incalculably great. The slave was reduced, virtually, to the level of the brute, and all efforts to raise him morally and intellectually were regarded as unsafe and revolutionary. He lost the good qualities of

barbarism, and gained the vices of civilization, and was deliberately made as helpless as possible. The degradation of the master was even more deplorable. His sensibilities were blunted by the daily spectacle of brutality, his moral fibre was loosened, and there was no incentive to self-control, since he was subject to no law save his own capricious will.

Not only was this book of value at the time of its publication, but it is useful at the present day. It explains how the curse of slavery retarded the industrial development of the South; and by showing the condition of master and negro before the emancipation, it affords a better comprehension of the grave problems that confront America to-day.

COUNT FRONTENAC AND NEW FRANCE UNDER LOUIS XIV., see **FRANCE AND ENGLAND IN NORTH AMERICA.**

COUNT OF MONTE CRISTO, THE, by Alexandre Dumas (1844), is the only novel of modern times which the great romancer has written; and it is so widely known that "the treasure of Monte Cristo" has passed into a proverb. The story opens in Marseilles, in the year 1815, just before the "Hundred Days." Young Edward Dantès, the hero, mate of the merchant ship Pharaon, is about to be made her captain and marry his sweetheart, the lovely Catalan Mercedes, when his disappointed rivals, one of whom wants the ship and the other the girl, conspire against him, and lodge information with the "Procurateur du Roi" that Dantès is a dangerous Bonapartist, and is carrying letters from the Emperor, exiled in Elba, to his supporters. Although there is circumstantial evidence against him, the magistrate knows Dantès to be innocent; but he has reasons of his own for wanting him out of the way. He sends him to the gloomy Château of If, a fortress built on a rocky ledge in the sea, where he suffers an unmerited captivity of nearly twenty years. He escapes at length in a miraculous manner, with the knowledge, confided to him by a supposed madman, a fellow prisoner, of an enormous treasure hidden on the barren Island of Monte Cristo, off the Italian coast. Dantès discovers the treasure, and starts out anew in life, to dazzle the world as the mysterious Count of Monte Cristo, with the one fixed purpose of avenging himself on his persecutors, all of whom have risen high in the world to wealth and honors. He becomes a private Nemesis for the destruction of the rich banker, the honored general, and the distinguished magistrate, each of whom his tireless, relentless hand brings low. The first half of the book is a story of romantic and exciting adventure; the second is in a different key, sombre and unlovely, and not likely to convince anyone that revenge is sweet. But the splendid imagination of Dumas transfigures the whole, its intensity persuades the reader that the impossible is the actual, and its rush and impetuosity sweep him breathless to the end.

COUNT ROBERT OF PARIS, by Sir Walter Scott. The scene is laid in Constantinople during the reign of Alexius Comnenus (1080–1118). The hero is a French nobleman who with his wife, Brenhilda, has gone on the first Crusade (1096–99). While dining at the palace they are separated by the Emperor's treachery, and the Count is thrown into prison, from which he releases himself with the assistance of the Varangian Hereward the Saxon. Brenhilda, in the meanwhile, is exposed to the unwelcome attentions of the Emperor's son-in-law, Nicephorus Briennius, whom she challenges to combat. When the time for the duel comes, Count Robert appears himself; in the absence of Briennius Hereward engages him and is overcome, but his life is spared in return for his past services. While the interest is centred in the

fortunes of the hero and Hereward, these are closely connected with the conspiracy of the false philosopher Agelastes, Briennius, and Achilles Tatius, the commander of the Varangian Guard, to dethrone the Emperor. The plot is exposed by Hereward, who refuses all rewards, and joins Count Robert and Brenhilda, in whose maid he has discovered his old Saxon love Bertha. Other characters introduced are Anna Comnena, daughter of Alexius and author of the Alexiad; the Patriarch of the Greek Church; Ursel, a former conspirator; Godfrey of Bouillon, and other leaders of the Crusade. Many historical facts are altered for artistic effect. At the time of the story Anna was only fourteen instead of over thirty, and was not the heiress to the throne. The conspiracy anticipates her later attempt to overthrow her brother John, and substitute her husband. The most striking scene is the swearing allegiance by the Crusaders to the Emperor as overlord, in which Count Robert defiantly seats himself on the throne with his dog at his feet. The story was, with 'Castle Dangerous,' the last of the Waverley novels, having appeared in 1831, the year before the author's death.

COUNTESS JULIE, see **MISS JULIA.**

COUNTESS OF RUDOLSTADT, THE, see **CONSUELO.**

COUNTRY DOCTOR, THE ('Le Médecin de Campagne'), by Honoré de Balzac, belongs to the series known as 'Scenes from Country Life'; a part of his great cycle of fiction, 'The Comedy of Human Life.' It appeared in French in 1833, and in the standard English translation by Miss Wormeley in 1887. It is one of Balzac's noblest pieces of fiction, presenting beautiful traits of human nature with sympathy and power. The scene is laid in a village near Grenoble in France, and the story begins with the year 1829. To this village comes Genestas, a noble old soldier who adores Napoleon, and believes in the certainty of his return to save France. Under the assumed name of Captain Bluteau, he rests from his wounds, and is cared for by Dr. Benassis, the country doctor, the central character, and a remarkable study of the true physician. He is a sort of Father Bountiful in Grenoble. He treats the poor peasants without pay, and dislikes taking money except from the rich. He teaches the peasantry how to improve their land, introduces methods of work which make for prosperity, suggests new industries, and effects a great change for the better in the neighborhood; so that in ten years the population is tripled, and comfort and happiness are substituted for poverty and misery. The Doctor lives in an attractive old house with two servants, one of whom, Jacquotte, the cook, a scolding, faithful, executive, and skillful woman, proud of her culinary ability and devoted to Benassis's interest, is one of the most enjoyable personages in the story. The incidents of the plot have their explanation in the events of a preceding generation. The novel as a whole is one of the simplest of Balzac's, free from over-analysis of character and motive.

COUNTRY HOUSE, THE, by John Galsworthy (1907). On a visit to the paternal seat of Worsted Skeynes, young George Pendyce falls in love with Helen Bellew, a pretty woman who is separated from her husband, but not divorced. When George returns to London he spends most of his time with the fascinating Mrs. Bellew. Unexpected complications arise from the love affair. Mr. Gregory Vigil, Mrs. Bellew's guardian and fond admirer, pitying her for her uncomfortable position in society, and knowing nothing of her affair with George, decides that she must secure a divorce from Captain Bellew. Vigil is much discouraged to hear from a lawyer that

until Captain Bellew gives his wife cause, there can be no divorce. Finally he decides to hire detectives and waits news of Captain Bellew's misdemeanors. Rumor of the intended suit reaches Captain Bellew. Knowing his wife's close acquaintance with young Pendyce, he writes to George's father, Squire Pendyce, that unless his son George breaks with Mrs. Bellew, he will be named as corespondent in the divorce suit, Bellew vs. Bellew and Pendyce. George absolutely refuses to give up Mrs. Bellew. The Squire is so angry that he revises his will, leaving George only the estate. While her husband the Squire is working off his feelings in bluster, quiet Mrs. Pendyce suffers keenly because of her son's entanglement. Unable to stay away from her boy, she defies the Squire and goes up to London to comfort George, whom she pictures as bowed to the earth by his parent's anger. To her dismay she finds George annoyed at her visit and in deep trouble over racing debts. What troubles him most, however, is that Helen Bellew has thrown him over. Mrs. Pendyce stays with George through the first desperate stage of disappointed love in which he threatens to kill himself and then returns to Worsted Skeynes. With deep humiliation she goes to tell Captain Bellew that his wife has tired of her poor boy. Dressed in her best frock of dove-gray, she crosses the fields to the Bellew place. Captain Bellew shelters her from a thunderstorm, and touched by her distress, agrees to withdraw the divorce suit and save George's reputation. Mrs. Pendyce comes home very happy, her ambition for George's career kindled afresh, and something like forgiveness in her heart for Mrs. Bellew.

COUNTRY LIVING AND COUNTRY THINKING (1862), by Gail Hamilton (Mary Abigail Dodge, born in Hamilton, Massachusetts), contains a dozen or more essays on all sorts of subjects, from flower-beds to marriage. They are written in an easy conversational style, full of fun and pungent humor, though earnest and even fiery at times. The author, always witty and whimsical, talks laughingly of the sorrows of gardening, the trials of moving, or whatever other occupation is engaging her for the moment, but with such brilliancy and originality that the topic takes on a new aspect. A keen vision for sham and pretense of any sort, however venerable, distinguishes her, and she is not afraid to fire a shot at any enthroned humbug. Her brightness conceals great earnestness of purpose, and it is impossible not to admire the sound and wholesome quality of her discourse.

COUNTRY OF THE POINTED FIRS, THE, by Sarah Orne Jewett (1896). Like her other works, it is a study of New England character, subtle, delicate, temperate, a revelation of an artist's mind as well as of people and things.

The homely heroine is Mrs. Todd, living at Dunnet Landing, on the eastern seacoast of Maine, a dispenser to the village-folk of herb medicines made from herbs in her little garden. "The sea-breezes blew into the low end-window of the house, laden with not only sweet-brier and sweet-mary, but balm and sage and borage and mint, wormwood and southernwood." Mrs. Todd's summer-boarder (Miss Jewett herself, no doubt) tells the story of her sojourn in the sweet, wholesome house, of her many excursions with her hostess, now to a family reunion, now to visit Mrs. Todd's mother on Green Island, now far afield to gather rare herbs. The fisher folk, the farm folk, and the village folk are depicted with the author's unique skill, living and warm through her sympathetic intuition. The book is fresh and clean with sea-air and the scent of herbs. Its charm is that of nature itself.

COURTIER, see **BOOK OF THE COURTIER.**

COUSIN PONS, by Honoré de Balzac. 'Cousin Pons,' written in 1847, belongs to Balzac's series of 'Scenes from Parisian Life.' In it he intended to portray "a poor and simple-minded man, an old man, crushed by humiliations and insults, forgiving all and revenging himself only by benefits." The hero is Sylvain Pons, a simple-hearted old musician who has seen his best days professionally, whom his purse-proud cousins the Marvilles, wearying of his visits, slight and insult. The vicissitudes of the poor fellow make the story. Greed and cunning, in all grades of society, receive their due celebration. The Marvilles, the titled Popinots, the theatre director Gaudissard, the various lawyers, the Jewish picture dealers, down to the very lodging-house keepers, all are leagued against the one simple-hearted man and triumph at last. It is interesting to know that Cousin Pons's great collection, as described in the story, was actually Balzac's own, which M. Champfleury visited in 1848, and which, although seen for the first time, seemed strangely familiar to him until "the truth flashed upon me. I was in the gallery of Cousin Pons. Here were Cousin Pons's pictures, Cousin Pons's curios. I knew them now." The American translation is by Katherine Prescott Wormeley.

COUSINE BETTE, by Honoré de Balzac (1846). This powerful story is a vivid picture of the tastes and vices of Parisian life in the middle of last century. Lisbeth Fischer, commonly called Cousin Bette, is an eccentric poor relation, a worker in gold and silver lace. The keynote of her character is jealousy, the special object of it her beautiful and noble-minded cousin Adeline, wife of Baron Hector Hulot. The chief interest of the story lies in the development of her character, of that of the unscrupulous beauty Madame Marneffe, and of the base and empty voluptuary Hulot. 'Les Parentes Pauvres,' including both 'Cousine Bette' and 'Cousin Pons,' are the last volumes of 'Scènes de la Vie Parisienne.' Gloomy and despairing, they are yet terribly powerful.

COVENTRY PLAYS, THE. Four complete sets of ancient English Mysteries, or Miracle Plays, have descended to modern times: the "Chester," the "Towneley," the "York," and the "Coventry" from these we derive nearly all our knowledge of the early English drama. Coventry was formerly famous for the performance of its Corpus Christi plays by the Gray Friars. These plays contained the story of the New Testament, composed in Old English rhythm. The earliest record of their performance is in 1392, the latest in 1589. There are 42 of these Coventry plays, published in a volume by the Shakspere Society in 1841, under such titles as 'The Creation,' 'The Fall of Man,' 'Noah's Flood,' 'The Birth of Christ,' 'Adoration of the Magi,' 'Last Supper,' 'The Pilgrim of Emmaüs,' 'The Resurrection,' 'The Ascension,' 'Doomsday.' The modern reader will require a glossary for the proper understanding of these queer old plays, written in early English.

CRANFORD, by Mrs. Gaskell. Cranford is a village in England (identified as Knutsford); and the story of the quaint old ladies there—who scorned the "vulgarity of wealth" and practiced "elegant economy"—is told by Mary Smith, a sympathetic and discerning young person from the neighboring town of Drumble. During her first visits in the village stately Miss Deborah Jenkyns is alive; but afterwards she dies, leaving her gentle sister Miss Matty to battle with life and its problems alone. Miss Matty lives comfortably, and is able to entertain her friends in a genteel way, until the bank fails, and then she is obliged to keep a little shop and sell tea. In the end her long-lost brother Peter comes home from India with money enough to enable her to live as becomes a rector's daughter. The other characters are great-hearted

Captain Brown, who is killed by the train while saving a child's life; Mr. Holbrook, Miss Matty's old lover; the Honorable Mrs. Jamieson and her sister-in-law Lady Glenmire, who afterwards marries Mr. Hoggins the doctor; Miss Betty Barker and her cow, famous for its suit of gray flannel; Miss Pole and Mrs. Forrester. Some of the chapters in 'Cranford' tell of old love affairs and old letters, and others of the society and various incidents of village life. It holds its place as one of the best stories of its kind. Mrs. Gaskell was born in 1810; and 'Cranford' was first published in 1853.

CREATION, HISTORY OF (Natürliche Schöpfungs-Geschichte), by Ernst Heinrich Haeckel (1868). A brilliantly written exposition of evolution theories in their most extreme form, of which Darwin said, "If this work had appeared before my essay had been written, I should probably never have completed it." The acceptance of the work is shown by eight editions of the German original within ten years, and translation into twelve languages. Haeckel's 'Evolution of Man,' the English translation of his 'Anthropogenie' (1874), is another widely popular exposition of his extreme tendencies in science. The immense labor which Haeckel performed in his monumental five-volume contribution to the Challenger Reports, and his lucid and brilliant 'Generale Morphologie,' have placed him in the highest rank of living naturalists. He is especially unsurpassed among naturalists in his mastery of artistic execution. See Critical Essay in LIBRARY.

CREATION, THE STORY OF: 'A Plain Account of Evolution,' by Edward Clodd (1888–89). An instructive study of what evolution means, and how it is supposed to have operated in the upward development from the lowest level of the two kingdoms of living things, animals and plants. The book is especially adapted to popular reading. In another work of the same general character, 'The Childhood of the World: A Simple Account of Man in Early Times' (1873), Mr. Clodd has in a most interesting manner dealt with the latest stage of the evolutionary creation, showing how the theory is supposed to explain the origin and early history of the human species. A third volume, on the same plan of popular exposition, 'The Childhood of Religions,' (1875), covers the ground of the earliest development of man in a spiritual direction, and especially explains the first origin and the growth of myths and legends.

CREATIVE EVOLUTION ('L'Évolution créatrice'), a philosophical treatise by Henri Bergson, published in 1907 and in an English translation by Arthur Mitchell in 1911. Rejecting monism both idealistic and materialistic, the writer conceives of the universe as neither all spirit nor all matter but as an eternal process, a *becoming*, which preserves the past and creates the future. The world is not fixed but eternally moving, creating, evolving. Time as we ordinarily conceive it is a mere figment of our minds, borrowed from the idea of juxtaposition in space. Actual time is eternally present time. This conception solves the antinomies of instinct and intelligence, matter and spirit, freedom and determinism. Instead of being bound in iron fetters of necessity, the universe is ever moving forward, ever evolving in free, creative activity. A full summary and criticism of these views will be found in the introductory essay to the extracts from Bergson in the LIBRARY. Bergson's admirable expository gifts, his success as a lecturer not only in France but in England and in America, and the agreement of his philosophy with strong tendencies in modern thought both practical and metaphysical, as expressed for example by William James, have won his philosophy an extraordinary popularity.

CRETAN INSURRECTION OF 1866-8, THE, by William J. Stillman, United States consul to Greece during the period of which the book treats, was published in 1874, making a valuable contribution to the literature of the Eastern Question. Recounting the incidents of those years, the author does not attempt to conceal his sympathies with the Cretans. "I feel," he writes in the Preface, "that the Hellenes are less responsible for the vices of their body politic than are their guardian Powers, who interfere to misguide, control to pervert, and protect to enfeeble, every good impulse and quality of the race; while they foster the spirit of intrigue, themselves enter into the domestic politics of Greece in order to be able to control her foreign, and each in turn, lest Greece should some day be an aid to some other of the contestants about the bed of the sick man, does all it can to prevent her from being able to help herself."

CRIME AND PUNISHMENT, a Russian realistic novel by Féodor M. Dostoévsky, 1866, is a subtle and powerful psychological study, revolving about one incident, — the murder of an old woman, a money-lender, and her sister, by a student in St. Petersburg, Raskolnikoff. The circumstances leading to the murder are extreme poverty, and the resultant physical and mental depletion. Raskolnikoff is by nature generous, warm-hearted, and high-spirited; but when his body is weakened and his mind depressed, the morbid desire takes possession of him to kill the greasy and repellent old woman, whose wealth seems as lawfully his as hers. From this desire he cannot escape. It terrifies yet fascinates him. His state of mind in this crisis is depicted with admirable skill. The murder accomplished, he gains nothing by it: in the sudden awful confusion of mind that immediately follows the committal of the deed, he can form no definite idea of robbery, and escapes with no booty but the memory of one terrific scene which throws him into a delirious fever. At this juncture his mother and sister come to the city. His excited state is perceptible, but they can make nothing of it. By a singular chain of incidents he makes the acquaintance of a girl, Sonia, who has been driven to an evil life that she may save her family from starvation. Believing that her nature is intrinsically noble, Raskolnikoff compels her to read aloud to him the story of the raising of Lazarus. This she does in a manner which confirms his belief in her. His regeneration then begins. As he was impelled to murder, he is now impelled to confess the murder. His sentence is seven years' exile to Siberia; but he accepts it with joy, for at its expiration he will begin with Sonia, the woman he loves, a life of purity and nobility. They will progress together, out of the old order into the new.

CRIME OF HENRY VANE, THE: 'A Study with a Moral,' by J. S. of Dale (F. J. Stimson) (1884). Henry Vane is a man whose youthful enthusiasm has been paralyzed by successive misfortunes. He is a cynic before he is out of his teens. Disappointed and disillusioned, he never regains his natural poise. The moral of his life is, that he who swims continuously against the current will in time be overcome, and he who daily antagonizes the world will find his only peace in death. The events of the story might occur in any American city, and in any good social setting. It is vividly told, interesting, and good in craftsmanship; while the author's pictures of the crudities of American society and the unrestraint of American girls are well if pitilessly drawn.

CRIME OF SYLVESTRE BONNARD, THE, by Anatole France (1881). This charming story, by a distinguished critic and academician, not only paints the literary life of Paris, but depicts the nobler human emotions with delicate humor and pathos. In a short prelude entitled 'The Log,' the kindliness and simplicity of nature of the

learned archæologist Sylvestre Bonnard, member of the Institute, are revealed. It relates how he sends a Christmas log to a poor young mother, in the attic above him, on the birth of her boy; how, like a fairy gift, the log comes back to him on a later Christmas, hollowed out, and containing a precious manuscript of the 'Golden Legend,' for which he has journeyed to Sicily in vain; and how the Princess Trépof, who is the gracious donor, turns out to be the poor attic-neighbor, whom he had befriended years before. When the story opens, we find Sylvestre Bonnard at the château of a Monsieur de Gabry, for whom he is cataloguing old manuscripts. Here he meets a charming young girl named Jeanne, and discovers her to be the portionless daughter of his first and only love. He resolves to provide for and dower her; but she has already a guardian in a crafty notary, Maître Mouche, who has placed her in a third-rate school near Paris. Here the good Bonnard visits her and gradually wins her filial affection; but unluckily at the same time arouses in the pretentious schoolmistress, Mademoiselle Préfère, the ambition of becoming the wife of a member of the Institute who is reputed wealthy. The defenseless savant, upon receiving a scarcely veiled offer of wedlock from the lady, cannot conceal his horror; upon which she turns him out of the house, and denies him all further intercourse with Jeanne. On the discovery that his protégée is immured and cruelly treated, he is driven to commit his great crime, the abduction of a minor. This deed is effected by bribing the portress of the school and carrying away the willing victim in a cab to the shelter of Madame de Gabry's house. Here he finds that he has committed a penal offense; but escapes prosecution owing to Jeanne's unworthy guardian's having decamped a week previous with the money of all his clients. Jeanne thus becomes the ward of her good old friend, who later sells his treasured library to secure her a marriage portion, and retires to a cottage in the country, where his declining days are brightened by the caresses of Jeanne and her child.

CRIME OF THE BOULEVARD, THE, a novel, by Jules Claretie (1897), is the history of a crime which occurred in Paris, on the Boulevard de Clichy, in 1896. Pierre de Rovère is found murdered in his apartment. Bernadet, the police agent, who has a passion for photography, takes a picture of the retina of the dead man's eyes, and finds the image of a man whom he recognizes at the funeral. He arrests this person, who proves to be Rovère's dearest friend, Jacques Dantin. He is, however, not the real murderer. The mixture of pseudo-science and sensational detail in this novel is thoroughly French.

CRIPPS THE CARRIER, by R. D. Blackmore (1876). With one exception, this is the most sensational and the least probable of Blackmore's stories. The scene is laid in Kent, and the plot hinges on the disappearance of a young heiress, and her very strange experiences. Through an agreeable way of telling it, the book is much less startling and more attractive than a bare synopsis of the plan would make it sound. The interest is sustained, and the situations are ingeniously planned.

CRISIS, THE, by Winston Churchill, was published in 1901, and, like its predecessor 'Richard Carvel,' met with overwhelming popularity.

The story is of keen dramatic interest and has for its background the incidents of the Civil War. Its hero Stephen Brice, a young New England lawyer seeking his fortune in the Southern States, is naturally opposed to slavery and from his small capital purchases a young slave for the sole purpose of freeing her and restoring her to her mother. This episode brings him to the notice of Virginia Carvel, the heroine of the tale, an aristocratic beauty and descendant of Richard Carvel, whose heart is all with

the South and whose attitude toward the abolitionists is most unrelenting. Stephen falls deeply in love with her, but she stifles her love for him on account of her prejudices, and becomes engaged to her cousin Clarence Colfax, who joins the Southern army. Brice fights for the North and the reader is given many graphic pictures of his experiences, through all of which he shows great nobleness and courage, and, when he has the opportunity, saves the life of his rival. After many trials and tribulations Stephen and Virginia are at length united, at the moment when she is suing President Lincoln for the pardon of her cousin, who has been sentenced to death. The book has many dramatic situations and its characters are strongly drawn. Among the latter may be mentioned Eliphalit Hopper, who figures prominently in the book as an unscrupulous carpetbagger; Judge Whipple, an ardent abolitionist, who, in spite of his eccentricities, would sacrifice everything to his convictions; Colonel Carvel, a true Southern gentleman; and Mrs. Brice, whose charm and strength of character are felt by all who come in contact with her. The love-story is well told and the historical flavor is enhanced by the introduction of Lincoln and Grant.

CRITIC, THE; or, A TRAGEDY REHEARSED, by R. B. Sheridan (1779). In 'The Critic' Sheridan dexterously pokes fun at the ridiculous foibles of patrons, authors, actors, critics, and audience—all who make or support the stage. Sir Fretful Plagiary, who is "never so well pleased as when a judicious critic points out any defect" to him, but who is very irritable when anyone takes the hint, is the most diverting of butts. Dangle, "at the head [as he fancies] of a band of critics, who take upon them to decide for the whole town, whose opinion and patronage all writers solicit, and whose recommendation no manager dare refuse," finds his own keenest critic in his wife, who thinks that the public is the only tribunal that matters. Puff, who makes no secret of the trade he follows—to advertise himself *viva voce* and to act as "a Practitioner in Panegyric or a Professor of the Art of Puffing," at anybody's service—is an inimitable creation. The tragedy of "The Spanish Armada" inserted in the play is a roaring farce from first to last. "The Spanish Fleet thou *canst* not see"—says the Governor to his daughter Tilburina—"because—it is not yet in sight!" Don Ferolo Whiskerandos, in love with Tilburina whom he persuades to convey his proposal to her father, the governor, finds that "the Father softens, but the Governor's resolved."

CRITICAL AND MISCELLANEOUS ESSAYS, see **ESSAYS.**

CRITICAL PERIOD OF AMERICAN HISTORY, THE, 1783–1789, by John Fiske (1888). In this volume Mr. Fiske's powers are especially tested, and his success in a great task conspicuously shown. The study which he makes of the characters of the two contrasted originators of policies, Washington and Jefferson, of the economic problems of the time, of the way in which the Tories or Loyalists were dealt with at the close of the war, and of the course of events in Great Britain upon the close of the Revolution, conspicuously illustrates his method, and his mastery of the materials of a story second to none in our whole national history in both interest and importance.

CRITIQUE OF PURE REASON, a philosophical treatise by Immanuel Kant, published in 1781, revised edition in 1787; with the 'Critique of Practical Reason' (1788) and the 'Critique of Judgment' (1790) it constitutes a complete statement of Kant's transcendental philosophy. This philosophy consists in the critical examination of the activities of human reason, which, it finds, transcend the materials furnished by sensation. The 'Critique of Pure Reason' is devoted to an analysis of knowledge or thought. The judgments of which knowledge consists are the result of intuition and understanding. Intuitions present us with perceptions of objects in space and time;

these ideas of space and time are not realities but modes of perceiving objects, they are instinctive habits of our minds. Hence our intuitions give us not things in themselves but the appearances of things, "phenomena." Understanding is subdivided into *Verstand*, the faculty of connecting our intuitions to form judgments, and *Vernunft*, the combination of these judgments into universal ideas. The study of the first is called by Kant *Transcendental Analytic*, that of the second *Transcendental Dialectic*. In the former he reduces the categories or modes of judgment to four—quantity, quality, relation, and modality, from which he deduces the laws of continuity and of causality. All these categories and principles, he says, are inherent in the mind itself and not derived from the external world. The connecting link between them and the phenomena conveyed by our intuition is the idea of time which interprets between the intuitions and the judgment. Thus our judgments of the external world are the products of our own mind and reveal to us phenomena not noumena or realities. *Transcendental Dialectic* is the analysis of those general ideas, such as the thing-in-itself, the absolute, the universe, the soul, and God, which result from the combination of our various concepts, judgments, and scientific propositions. These ideas, however, like space and time, and the categories, are not realities but the methods in which our minds operate. In other words, all knowledge is relative and limited by our minds. This leads to absolute scepticism as to the reality corresponding to these general ideas. It leads also to the demonstration of the *antinomies* or theories which, though contradicting one another, are equally capable of proof. It may be proved or disproved with equal cogency that the universe is limited or infinite, that matter is composed of atoms or infinitely divisible, that free will is possible or impossible, and that there is and is not a great first cause. We know only phenomena and the corresponding realities are unattainable by our minds, which are limited by their own modes of thinking. But in the 'Critique of Practical Reason,' in which he turns from knowledge to volition, Kant maintains that the sense of obligation, with its direct appeal to the will, brings a certitude in regard to the ultimate realities of the universe which pure reason cannot give. The reality of God, of free will, and of individual immortality are postulates of the practical reason, *i. e.* convictions incapable of logical proof but deriving their certainty from their appeal to the will. The fact that they cannot be proved but must be accepted by an act of will strengthens their appeal. Finally, in the 'Critique of Judgment,' Kant passes from the realms of knowledge and of will to that of feeling, and considers the origin of the æsthetic and the teleological senses. These also he finds to be modes of operation of the human mind. The beautiful is that which pleases universally by a sense of harmony between the understanding and the imagination; the sublime is that which disturbs us by a sense of conflict between our imagination and our inability to understand infinity. The teleological sense is the feeling that certain things in nature are a result of adaptation. This feeling, an illusion to pure reason, is due to our conception of time, which considers as successive phenomena which are really co-existent.

The three Critiques form the most important and influential work of modern philosophy. They demolished the old dogmatic spiritualism and the old dogmatic materialism and set up foundations for a new idealism. Their conceptions have contributed to the development of all subsequent systems.

'The Critique of Pure Reason' was translated into English by John P. Mahaffy and John H. Bernard, and also by F. Max Müller. 'The Critique of Practical Reason' was translated by T. K. Abbott; 'The Critique of Judgment' was translated by John H. Bernard. Another book of value for the English reader is 'The Critical Philosophy of Kant,' by Dr. Edward Caird.

CROMWELL'S LETTERS AND SPEECHES: With Elucidations by Thomas Carlyle. These elucidations amount to an *ex-parte* favorable rearrangement of Oliver Cromwell's case before the world, supported by the documentary evidence of the Protector's public speeches and his correspondence of every sort, from communications on formal State affairs to private and familiar letters to his family. For almost two hundred years, till Carlyle's work came out in 1845, the memory of Cromwell had suffered under defamation cast upon it through the influence of Charles the Second's court. When the truncheon of the "Constable for the people of England"—as Cromwell (deprecating the title of king) called himself—proved too heavy for his son Richard after Oliver's death, and the Stuarts reascended the throne and assumed the old power, all means were used to destroy the good name of Cromwell. While to the present day opinion widely differs concerning Cromwell's actual conduct, and his character and motives, the prophetic zeal and enthusiasm of Carlyle has done much to reverse the judgment that had long been practically unanimous against him.

CROMWELL'S PLACE IN HISTORY. Founded on Lectures delivered at Oxford. By Samuel Rawson Gardiner (1897). Among scholarly estimates of Cromwell's true rank as a statesman and stature as a man, Mr. Gardiner's may perhaps take the first place. It interprets him as the greatest of Englishmen, in respect especially of both the powers of his mind and the grandeur of his character: "in the world of action what Shakespeare was in the world of thought, the greatest because the most typical Englishman of all time," yet not "the masterful saint" of Carlyle's "peculiar Valhalla." It explains, but does not deny, "the errors of Cromwell in dealing with Ireland"; admits that "Ireland's evils were enormously increased by his drastic treatment," and consents to a verdict of "guilty of the slaughters of Drogheda and Wexford." But it refers the errors and the crime to "his profound ignorance of Irish social history prior to 1641," "his hopeless ignorance of the past and the present" of Ireland. In this, and in every respect, the volume, though small, is of great weight for the study of a period of English history second in interest to no other.

CROTCHET CASTLE, by Thomas Love Peacock (1831). Richard Garnett, in his recent edition of the book, says of it that it "displays Peacock at his zenith. Standing halfway between 'Headlong Hall' and 'Gryll Grange,' it is equally free from the errors of immaturity and the infirmities of senescence." Like the author's other works, 'Crotchet Castle' is less a novel than a cabinet of human curios which may be examined through the glass of Peacock's clear, cool intellect. It is the collection of a dilettante with a taste for the odd. Yet among these curios are one or two flesh-and-blood characters: Dr. Folliott, a delightful Church-of-England clergyman of the old school, and Miss Susannah Touchandgo, who is very much alive. They are all the guests of Mr. Crotchet of Crotchet Castle. Their doings make only the ghost of a plot. Their sayings are for the delight of Epicureans in literature.

CRUSADES, THE HISTORY AND LITERATURE OF THE. From the German of Von Sybel, by Lady Duff-Gordon (1861). A concise but thoroughly learned and judicious study of the Crusades, — by far the best historical sketch in English. Michaud's 'History of the Crusades' is badly translated, but it is the best comprehensive book on the subject. Cox's 'The Crusades,' in the 'Epochs of Modern History,' is an excellent summary. Sybel devotes the second part of his work to an account of the original and later authorities. An excellent history will be found in 'The Age of the Crusades,' by James M. Ludlow (1896); a work which inquires into

the conditions of life and thought which made the Crusades possible, — conditions peculiar to the eleventh century, — and then tells the story of eight Crusades, during the period from March, 1096, to August, 1270, together with the results of the period. The most recent work in English, 'The Crusaders in the East,' by W. B. Stevenson, is excellent.

CUDJO'S CAVE, by J. T. Trowbridge, an anti-slavery novel, first published in 1863, was, like its predecessor 'Neighbor Jackwood,' very widely read. The scene of the story is eastern Tennessee, at the outbreak of the rebellion. The State, though seceding, contained many Unionists; and their struggles against the persecution of their Confederate neighbors, slave-holders, and poor whites, form the plot of the book. The ostensible hero is Penn Hapgood, a young Quaker school-teacher, whose abolitionist doctrines get him into constant trouble; but the really heroic figure of the book is a gigantic full-blooded negro, Pomp, a runaway slave, living in the woods in a great cave with another runaway, Cudjo. Cudjo is dwarfish and utterly ignorant, a mixture of stupidity and craft; but Pomp is one of nature's noblemen. Cudjo's cave becomes a refuge for the persecuted abolitionists of the neighborhood, a basis of operations for the Union sympathizers, and finally the seat of war in the region. The novel, though written with a strong ethical purpose, is interesting and effective simply as a story, containing much incident and some capital character-studies.

CULTURE AND ANARCHY, an essay in social criticism by Matthew Arnold, first published in 1869. Its purpose is to define true culture and to show how it may overcome the unintelligent and anti-social tendencies of English life of the author's day. Culture he defines as a study of perfection, that is the harmonious expansion of all the powers of human nature. It is attained by a knowledge of the best that has been said and thought in the world, by the free play of the mind over the facts of life, and by a sympathetic attitude towards all that is beautiful. For a further definition of culture Arnold borrows a phrase from Swift, "Sweetness and light," the first word indicating the sense of beauty and the second the active intelligence. Against this ideal are arrayed all the undisciplined forces of the age — prejudice, narrowness, the worship of liberty for liberty's sake, faith in machinery whether governmental, economic, or religious — in short an unthinking individualism that leads to anarchy. English society may be divided into three classes—Barbarians, Philistines, and Populace. The Barbarians or aristocracy have a superficial sweetness and light but are too much concerned with the maintenance and enjoyment of their privileges to attain a true sense of beauty and a free mental activity. The Philistines or middle classes are devoted to money-making and a narrow form of religion and are indifferent or hostile to beauty. The Populace are violent in their prejudices and brutal in their pleasures. All are agreed that "doing as one likes" is the chief end of man and all are self-satisfied. In a further analysis of this English preference of doing to thinking Arnold distinguishes two forces which he names Hebraism and Hellenism. Hebraism is concerned with resolute action and strict obedience to conscience; Hellenism with clear thinking and spontaneity of consciousness. Harmoniously combined they lead to that perfect balance of our nature which is the end of culture. The excessive development of one of them results in imperfection. Hebraism with its insistence on conduct is the more essential and it triumphed in the form of Christianity; but the reaction from the pagan revival of the sixteenth century led to its over-development into Puritanism, a discipline intolerant of beauty and free intelligence. The English middle class is still dominated by Puritanism, despising art and mental cultivation

as an end in itself and adhering to a narrow and unenlightened religious and ethical standard as "the one thing needful." By a revival of the best in Hellenism Arnold would bring sweetness and light into the English middle classes; and he would overcome the unthinking individualism of all classes by developing the idea of right reason embodied in the State. By its power of telling phraseology and its pleasing expository method the book stimulated English society to thought and self-criticism. The evils it attacks and the remedies it proposes are by no means out of date.

CULTURE DEMANDED BY MODERN LIFE. A Series of Addresses and Arguments on the Claims of Scientific Education. Edited by E. L. Youmans (1867). A book of importance as a landmark indicating the expansion of education to embrace science with literature, as both knowledge of highest value and a means of mental discipline not second to any other. Dr. Youmans, to whose service in this direction American culture owes a deep debt, supplied an Introduction to the volume, on mental discipline in education, and also an essay on the scientific study of human nature. Other essays on studies in science are: Tyndall on physics, Huxley on zoölogy, Dr. James Paget on physiology, Herbert Spencer on political education, Faraday on education of the judgment, Henfrey on botany, Dr. Barnard on early mental training, Whewell on science in educational history, and Hodgson on economic science. The wealth of suggestion, stimulus to study, and guidance of interest in these chapters, give the volume a permanent value both to the educator and to studious readers generally. It is a book, moreover, the counsels of which have been accepted; and its prophecies, of advantage to follow from giving science an equal place with literature as a means of culture, have been abundantly fulfilled.

CUORE, by Edmondo de Amicis (15th ed. English translation, 1894). A series of delightfully written sketches, describing the school life of a boy of twelve, in the year 1882, in the third grade of the public schools of Turin. They are said to be the genuine impressions of a boy, written each day of the eight months of actual school life; the father, in editing them, not altering the thought, and preserving as far as possible the words of the son. Interspersed are the monthly stories told by the schoolmaster, and letters from the father, mother, and sister, to the boy. The stories of the lives of the national heroes are given, as well as essays on The School, The Poor, Gratitude, Hope, etc.; all inculcating the love of country, of one's fellow-beings, of honor, honesty, and generosity. The title, 'Cuore' (heart), well expresses the contents of the book — actions caused by the best impulses of a noble heart. Although it is dedicated to children, older persons cannot read the book without pleasure and profit.

CURÉE, LA, see **ROUGON-MACQUART.**

CURIOSITIES OF LITERATURE, by Isaac D'Israeli. This work of "some literary researches," as the author calls it, comprises three volumes, of which the first was published anonymously in 1791, the second two years later, while the third did not appear until 1817. Repeated editions were called for, and it was translated into various languages. A sentence from the preface explains the style and object of the book. "The design of this work is to stimulate the literary curiosity of those, who, with a taste for its tranquil pursuits, are impeded in their acquirement."

From every field the author has gathered interesting and recondite facts and anecdotes on diverse literary and historical topics, and has grouped them under headings totally without sequence. The subjects vary from Cicero's puns to Queen Elizabeth's lovers, and from metempsychosis to waxwork figures. For example, it is

asserted that in the reign of Charles II. the prototype of the steam-engine and the telegraph had been invented. We learn the source of the extraordinary legends of the saints, the true story of the printer Faust, and the Venetian origin of newspapers. In short, the work is a library of the little known, and is as entertaining as it is instructive.

CURIOSITIES OF NATURAL HISTORY, by Francis Trevelyan Buckland, a series of descriptive essays published from 1857 to 1872. They embody the results of minute observation of common creatures like frogs, snakes, rats, fishes, and monkeys, written for the general reader and not for the specialist, in a lively and entertaining style. The author was an enthusiastic collector of live animals and a life-long fisherman. He has many novel anecdotes to relate, which he does with the skill of a born *raconteur*.

CUSTOM AND MYTH, by Andrew Lang (1886). This book of fifteen sketches, ranging in subject from the Method of Folk-lore and Star Myths to the Art of Savages, illustrates the author's conception of the inadequacy of the generally accepted methods of comparative mythology. He does not believe that "myths are the result of a disease of language, as the pearl is the result of a disease of the oyster." The notion that proper names in the old myths hold the key to their explanation, as Max Müller, Kuhn, Bréal, and many other eminent philologists maintain, Mr. Lang denies; declaring that the analysis of names, on which the whole edifice of philological "comparative mythology" rests, is a foundation of sifting sand. Stories are usually anonymous at first, he believes, names being added later, and adventures naturally grouping themselves around any famous personage, divine, heroic, or human. Thus what is called a Greek myth or a Hindu legend may be found current among a people who never heard of Greece or India. The story of Jason, for example, is told in Samoa, Finland, North America, Madagascar. Each of the myths presented here is made to serve a controversial purpose in so far as it supports the essayist's theory that explanations of comparative mythology do not explain. He believes that folk-lore contains the survivals of primitive ideas common to many peoples, as similar physical and social conditions tend to breed the same ideas. The hypothesis of a myth common to several races rests on the assumption of a common intellectual condition among them. We may push back a god from Greece to Phœnicia, from Phœnicia to Accadia, but at the end of the end, we reach a legend full of myths like those which Bushmen tell by the camp fire, Eskimo in their dark huts, and Australians in the shade of the "gunweh," — myths cruel, puerile, obscure, like the fancies of the savage myth-makers from which they sprang. The book shows on every page the wide reading, the brilliant faculty of generalization, and the delightful popularity and the unfailing entertainingness of this literary "Universal Provider," who modestly says that these essays are "only flint-like flakes from a neolithic workshop."

CYCLE OF CATHAY, A, by W. A. P. Martin (1896). A Chinese cycle, explains the author of this volume, is sixty years, the period covered in the sketches of China here included. Dr. Martin, whom forty-five years of residence qualify to speak with knowledge of that mysterious empire, describes the face of the country, the villages and cities, productions, commerce, language, institutions, beliefs, but above all, the every-day life of the people, and its significance in the general progress of mankind. History is made to explain the present, and the present to throw its light on the future. The tone is, indeed, that of the foreign observer, but an observer who honestly tries

to disabuse his mind of Occidental prejudice, and to give an uncolored report. 'A Cycle of Cathay' ranks among the most interesting and valuable of modern books on China.

CYMBELINE was written by Shakespeare late in his life, probably about 1609. A few facts about Cymbeline and his sons he took from Holinshed; but the story of Imogen forms the ninth novel of the second day of Boccaccio's 'Decameron.' These two stories Shakespeare has interwoven; and the atmosphere of the two is not dissimilar: there is a tonic moral quality in Imogen's unassailable virtue like the bracing mountain air in which the royal youths have been brought up. The beautiful song 'Fear No More the Heat o' the Sun' was a great favorite with Tennyson. Cymbeline wanted his daughter Imogen to marry his stepson Cloten, a boorish lout and cruel villain, but she has secretly married a brave and loyal private gentleman, Posthumus Leonatus, and he is banished for it. In Italy one Iachimo wagers him ten thousand ducats to his diamond ring that he can seduce the honor of Imogen. He miserably fails, even by the aid of lies as to the disloyalty of Posthumus, and then pretends he was but testing her virtue for her husband's sake. She pardons him, and receives into her chamber, for safe-keeping, a trunk, supposed to contain costly plate and jewels, but which really contains Iachimo himself, who emerges from it in the dead of night; slips the bracelet from her arm; observes the mole, cinque-spotted with crimson on her breast; and notes down in his book the furniture and ornaments of the room. He returns to Italy. Posthumus despairingly yields himself beaten, and writes to his servant Pisanio to kill Imogen; to facilitate the deed, he sends her word to meet him at Milford Haven. Thither she flies with Pisanio, who discloses all, gets her to disguise herself in men's clothes and seek to enter the service of Lucius, the Roman ambassador. She loses her way, and arrives at the mountain cave in Wales where dwell, unknown to her, her two brothers, Guiderius and Arviragus, stolen in infancy. Imogen is hospitably received by them under the name of Fidele. While they are at the chase she partakes of a box of drugged medicine which the wicked queen had prepared, and sinks into a trance resembling death. Her brothers sing her requiem. In the end Cloten is killed, the paternity of the youths revealed, Iachimo confesses his crime, and Imogen recovers both her husband and her brothers.

CYRANO DE BERGERAC, by Edmond Rostand (1897). Cyrano de Bergerac, the hero of this popular romantic drama, was a poet, prince among wits, brave soldier and duellist of the time of Louis XIII. and Richelieu. The play opens in 1640 at a Parisian playhouse, where a performance is about to be given by a troupe of the King's players. Cyrano has forbidden one of the actors to appear. He drives him from the stage, and entertains the audience, including his cousin, Roxanne, whom he adores, by fighting a duel with a titled young fop who resents the interruption of the play and provokes a quarrel by mocking Cyrano's immense nose, which none may mention with impunity. Cyrano fights the duel with his pointed wit as well as his sword, improvising a brilliant ballade on his nose and marking each thrust at his opponent with a verse. This scene is quoted in the LIBRARY. Cyrano despairs of winning Roxanne because of his grotesque ugliness, but hopes she may love him for his valor when she seeks an interview with him after the duel. In his exuberance, he single-handed puts to flight a hundred men, who are waiting in ambush to attack his friend. The meeting of Cyrano and Roxanne is at the shop of the poetical pastry cook, who sells tarts for sonnets, and is finally reduced to the horrid necessity of wrapping up patties in a poem to Phyllis.

Roxanne confesses that she loves one who loves her from afar, but it turns out to be not Cyrano but Christian, a stupid handsome youth about to become a member of Cyrano's company, the Gascon Cadets. Cyrano hides his heartbreak, promises his protection to Christian, and from that moment sacrifices himself to the lovers.

The ugly Cyrano teaches gallantry to the dull Christian, writes the impassioned poetic letters which win his lady-love, and even impersonates him in the darkness, while Roxanne leans from her balcony.

The Gascons go to the war, and Christian is killed. Roxanne retires to a convent where for fifteen years the faithful Cyrano pays her a weekly visit. As he is leaving his house some enemy lets fall a large piece of wood, which strikes his head and wounds him mortally. He goes on to the convent and in this last scene of his death, Roxanne, who had loved her hero first for his beauty and then for his soul, as shown in his letters, discovers the secret of the double wooing and laments, "I loved but once, yet twice I lose my love."

DAISY MILLER, by Henry James, a novelette published in 1878, is one of his most famous stories. Its heroine is a young girl from Schenectady, "admirably pretty," who is traveling about Europe with her placid mother, and her dreadful little brother Randolph. Mrs. Miller never thinks of interfering with her children, and allows her daughter to go for moonlight drives with young men, and her son of ten to sit up eating candies in hotel parlors till one o'clock, — with an occasional qualm, indeed, but with no consciousness of countenancing a social lapse, her code of etiquette being that of a rural American town, with no authority of long descent. From the constant incongruity between the Miller social standards and the Draconian code of behavior of the older European communities, come both the motive and the plot of the story, which is one of the most skillful and convincing of the very clever artist who wrote it. Upon its publication, however, American society at home and abroad was mightily indignant over what it pronounced Mr. James's base libel on the American young girl, and American social training. But when it came to be read more soberly, the reader perceived that the subtle painter of manners had really delineated a charming type of innocence and self-respect, a type so confident of its own rectitude as to be careless of external standards. It was seen to be the environment only that distorted and misrepresented this type, and that in the more primitive civilization which produced it, it would have been without flaw. In a word, the thoughtful reader discovered that Mr. James's sketch, so far as it had a bias at all, was a plea for justice to a new manifestation of character, the product of new conditions, that can never hope to be understood when measured by standards wholly outside its experience. The book is one of the most brilliant, as it is one of the most subtle and artistic, of this author's productions.

DAME CARE ('Frau Sorge'), a novel by Hermann Sudermann, was issued in 1888. The story follows the life of Paul Meyerhofer, a boy at whose cradle Care seemed to preside. He was born on the day his father's estate was sold at auction. His childhood was spent in poverty, his boyhood and youth in hard work. He had always before him the spectacle of a cowed, suffering mother; of an overbearing, shiftless father, whose schemes for making money only plunged his family in deeper misfortune. His younger sisters, when they grow up, bring disgrace upon him. To save their honor he makes enormous sacrifices; in short, his whole career is one of misfortune. The one brightness of his life is his love for Elsbeth Douglas, the daughter of his godmother. At the close of the novel it is intimated that he will marry her, and

that "Dame Care," his foster-mother, will not trouble him again. The story, written with much pathos and beauty, is a peculiar blending of realism and romanticism.

DAMNATION OF THERON WARE, THE, by Harold Frederic, appeared in 1896, and is a brilliant realistic study of modern American life. Theron Ware, a handsome and eloquent young preacher, is placed in charge of the Methodist church at Octavius, New York State. Needing money, thirsting for fame, and quite ignorant of his own limitations, he plans to write an epoch-making book upon Abraham. His damnation comes to him in the form of self-knowledge, through his acquaintance with a beautiful woman. The book belongs in the ranks of realism, but of the true realism that is interpreted through the imagination.

DANIEL DERONDA (1876), George Eliot's last novel, considered by some critics her greatest work, has repelled others by its careful analysis of Jewish character. It really has two separate parts, and two chief figures, each very unlike the other. Gwendolen Harleth, the heroine, and Daniel Deronda, the hero, first see each other at Baden, where Gwendolen tries her luck at the gaming-table. When they next meet, Gwendolen is the fiancée of Henleigh Grandcourt, nephew of young Deronda's guardian, Sir Hugh Mallinger. Grandcourt is a finished type of the selfish man of the world. He marries the beautiful, penniless Gwendolen, less for love than in a fit of obstinacy, as his confidant Mr. Lush puts it. Gwendolen, as selfish as he, consents to marry him because only thus can she save her mother, her stepsisters, and herself, from the poverty which the sudden loss of their property is likely to bring them. The tragedy of her married life is told with dramatic force and profound insight. Deronda has been brought up by Sir Hugh in ignorance of his parentage. His fine education and great talents he is always ready to place at the service of others. By befriending a Jewish girl, Mirah Lapidoth, he comes in close contact with several Jewish families, grows deeply interested in Jewish history and religion, and when the secret of his birth is revealed to him is glad to cast in his lot with theirs. The influence of Deronda on Gwendolen is very marked, and the story closes with the prophecy of a lessening selfishness and egotism on her part. Gwendolen's mother, Mrs. Davilow; her uncle and aunt, Mr. and Mrs. Gascoigne, and their children; the wealthy Mr. and Mrs. Arrowsmith, whose daughter has the courage to marry the man she loves, a poor music teacher, one Herr Klesmer, — are the chief minor characters. Other people appear, like Lord Brackenshaw and Mrs. Gadsby; but less care is given to the portrayal of these than to the noble Mordecai, the garrulous Cohens, and the other Jewish types, or even to Deronda's friend Mrs. Merrick, and her artist son Hans.

In 'Daniel Deronda' George Eliot had three objects in view: 1. To show the influence of heredity; 2. To show that ideals and sentiments lie at the basis of religion; 3. To contrast a social life founded on tradition (that of the Jews) with mere individualism. As a plea for the Jews this book not only met the approval of the thoughtful men of that race, but also gave the world in general a just idea of this complex people.

DANIELE CORTISS, see **THE POLITICIAN.**

DANTE, A SHADOW OF: 'Being an Essay towards Studying Himself, his World, and his Pilgrimage'; by Maria Francesca Rossetti (4th ed. 1884). A volume of criticism and selections, designed to enable the reader to comprehend the poet and his great poem. The study begins with Dante's conception of the universe, and what autobiography and history show his life experience to have been. It then

proceeds to expound the physical and moral theories on which the poet constructed his three worlds, and narrates the course of his pilgrimage through them. In this narration the main object is to read Dante's autobiography in the poem, to make out his character as self-revealed, and to enter into his inspiration or spiritual life. The extracts, of which there are many, are made with this view, many of the episodes being passed over.

DANVERS JEWELS, THE, and **SIR CHARLES DANVERS** (1889), by Mary Cholmondeley. These stories, first published anonymously, were so cleverly told that they excited much interest in the unknown author. In 'The Danvers Jewels' Colonel Middleton relates the adventures of a bag of priceless jewels, which he is commissioned to carry from India to England, to Sir John Danvers's heir, Ralph Danvers. A professional thief named Carr attempts to rob him, but Colonel Middleton delivers the jewels safely at Stoke Moreton, the Danvers's country-seat. Private theatricals are in progress there, and another actor being necessary, the Colonel sends for Carr, whom unsuspectingly he considers his friend. Shortly after Carr's arrival the jewels disappear; suspicion falls on Sir Charles Danvers, Ralph's charming but unpopular brother. Sir Charles suspects Carr to be the thief; who, however, proves to be the beautiful and fascinating girl to whom Ralph is engaged. This young woman is really Carr's wife. On her way to London to sell the jewels a railroad accident occurs, and Sir Charles and Ralph find her dead, with the jewels concealed about her. Ralph marries his cousin Evelyn; and the Colonel's story comes to an end. 'Sir Charles Danvers' is written in the third person; Ruth Deyncourt is the heroine; a clever, attractive girl, who fancies that her duty lies in helping Alfred Dare, a poor foreigner to whom she becomes secretly engaged. Sir Charles wooes her, but although she loves him she remains true to Dare until a woman arrives who claims to be Dare's wife. Through Reymond Deyncourt, Ruth's good-for-nothing brother, Sir Charles discovers that the woman's claim is false, and generously tells Dare. Ruth realizes her mistaken self-sacrifice at last, and ends by marrying Sir Charles. Lady Mary, a worldly old woman, is a delightful character; while Molly Danvers, a queer little girl who alone would make the fortune of any story, is one of the most fascinating children in fiction. Sir Charles Danvers, with his gentleness and strength, his reserved but sympathetic nature, and his delightful sense of humor, is, however, rightly entitled to the place of hero. In 'The Danvers Jewels' the interest centres in a well-told plot; and in 'Sir Charles Danvers' the charm lies in the character studies, and in the descriptions of English country life.

DAPHNIS AND CHLOE, by Longus. This charming pastoral romance was written in Greek during the fourth century of our era. It was first translated into a modern language by Amyot, who published a French version in 1559. Other renderings were soon made, and had great influence on European literature. Many English, French, and Italian pastorals were suggested by this work; but the one derived most directly from this source is Saint-Pierre's 'Paul and Virginia,' which is almost a parallel story, with Christian instead of pagan ethics. On the island of Lesbos, a goatherd named Lamon finds one of his goats suckling a fine baby boy, evidently exposed by his parents. The good man adopts him as his own child, calling him Daphnis, and brings him up to herd his goats. The year after he was found, a neighbor, Dryas, discovers a baby girl nourished by a ewe in the grotto of the nymphs. She is adopted under the name of Chloe, and trained to tend the sheep. The two young people pasture their herds in common, and are bound by an innocent and childlike affection. Eventually,

this feeling ripens on both sides to something deeper; but in their innocence they know not the meaning of love, even when they learn that the little god has them in his especial keeping. After a winter of forced separation, which only inflames their passion, Daphnis sues for the hand of Chloe. In spite of his humble station, he is accepted by her foster-parents; but the marriage is deferred till after the vintage, when Lamon's master is coming. On his arrival the goatherd describes the finding of the child, and exhibits the tokens found with him. Hereupon he is recognized as the son of the master of the estate, and restored to his real position. By the aid of Daphnis's parents, Chloe is soon identified as the daughter of a wealthy Lesbian, who in a time of poverty had intrusted her to the nymphs. The young people are married with great pomp, but return to their pastoral life, in which they find idyllic happiness.

DARK FLOWER, THE, by John Galsworthy (1913), is the story of one man's love-affairs. We first see the hero, Mark Lennan, when he is a student at Oxford. During the Easter holidays, he goes to the Tyrol with his tutor, Harold Stormer. There he falls in love with Stormer's Austrian wife, Anna. When Mark is called home suddenly to attend the wedding of his sister in Derbyshire, he makes Anna promise that she and her husband will come to visit him before the Oxford term begins. When he goes, Anna gives him a clove pink, the "dark flower" of passion which gives the book its title. The Stormers come down to Derbyshire. Anna notices something of which Mark himself is as yet unaware—that he loves Sylvia, the pretty cousin who had been his sister's bridesmaid. Unable to remain and see the romance blossom, Anna hurries her husband back to Oxford. Mark's guardian has guessed Anna's secret, and arranges for Mark to go to Italy instead of to Oxford to study. Thus Mark's first flame passes out of his life. When the reader meets him eight years later Mark is in Rome. He is already a sculptor to be reckoned with. He is in love with Olive Cramier, a beautiful poetic creature yoked to an adoring but materialistic husband. When she returns to England, Mark follows. Cramier feels that his wife sees too much of the young sculptor and sends her to the country, to a pretty cottage on the river. There Olive struggles in vain against her passion. Finally she telegraphs Mark to come down, feigns a headache to deceive her kindly old aunt and uncle, meets Mark at the bank, and goes away with him in a canoe. When they return, hours after, they have formulated plans for an elopement. As they are getting out of the canoe, Olive's husband, who had come down from London to watch his wife, comes from behind a bush. He pushes the woman into the deep water, and though Mark struggles to save her, she is drowned. The truth about Olive's death is never known; there is report of "an accident." When we meet Lennan again, he is forty-six, married to the charming Sylvia, childless, and embarked upon another passion. This time he falls in love with a young girl, Nell Dromore, the natural daughter of an Oxford classmate. Unschooled in control, Nell finds it impossible to hide her passion from Mark. Unable to repulse a young girl who is devoted to him, although at first he has no more than a fatherly affection for her, Mark makes flimsy excuses to Sylvia, and visits the Dromores frequently. When he once realizes the true state of his feelings, Lennan confesses to his wife, secures her forgiveness, and goes with her to Italy, leaving Nell behind with her father and the adoring young cousin whom one assumes she will finally marry.

DARK FOREST, THE, by Hugh Walpole (1916). The story opens with the departure of a Red Cross unit from Petrograd. All are Russians except two Englishmen, Durward, of analytic temperament, who tells the story, and Trenchard, timid, blunder-

ing, inefficient, who is the chief character. Trenchard is seeking the sympathy and affection he has not found at home. Sister Marie, a young Russian girl, eager for life, becomes engaged to Trenchard in the excitement and exaltation of the last days of preparation. On the journey Trenchard is the butt of the party and especially of the efficient dominating male, Dr. Semyonov, who finally wins Marie from him. The narrative is the struggle of these two men for complete possession of Marie, since she has given something different of herself to each lover. She is killed by an Austrian bullet in the Dark Forest, but the duel between the two men continues, as each believes that the one who meets death first will find her. The war is the background and atmosphere for the story. The Forest is present as vividly as the War, perhaps typifying the War. It is uncanny with its thick bright foliage which seems to give no shade. The Dark Forest covers dead Austrians, villages of starving old people, cholera villages, trenches, and Red Cross shelters, where "the wounded were brought in without pause." Again the Forest, always green and glittering, is lovely in an early summer morning with the singing of birds. At night "the Forest was deep black," the soldiers' fires gleaming here and there like beasts' eyes." The stress and strain of the Red Cross service is continuous. Trenchard goes out with wagons to the "screaming Forest" and is "overwhelmed by the blind indifference of the place, listening still to the incredible birds." He is exhausted with "endless bandaging, cleaning of filthy wounds, paring away the ragged ends of flesh, smelling, breathing, drinking blood and dust and dirt." Death, which is as close as life, has a glamor and fascination. Trenchard and Dr. Semyonov covet death, because of their obsession of its reward of union with Marie. In his last diary, death to Trenchard has ceased to be the terror of his childhood; he had laughed at death under fire; he had cursed it when Marie died; face to face with it, he feels "one is simply face to face with one's self." A shell breaks overhead, and of the four it is Trenchard who is killed and the stronger character, Semyonov the realist, who is left.

DARKEST ENGLAND, see **IN DARKEST ENGLAND.**

DARLING AND OTHER STORIES, THE, by Anton Chekhov (1916). These short stories describe a variety of types of women. The title story, 'The Darling' is a study of a woman, who lives only in her affections, and takes her opinions from others. Olinka is equally devoted to two husbands and a lover in succession. Losing her lover, she adopts his son, a schoolboy, whose world she lives in, perfectly satisfied. The transference of her affections is as automatic as the reflection of a chamelion to its surroundings. 'Ariadne' is a type of parasite, caring for nothing but attention and luxury. She travels about Europe with one lover until his money is exhausted, then calls another to her, and leaves him to marry a wealthy old prince. 'The Helpmate' is also an ironical study of sex. In 'The Two Volodyas' the neurotic Sofya thinks she is in love with her elderly husband one day, and abandons herself to the other 'Volodya,' his young friend, the next. Still another type is Polinka, a deluded little dressmaker who loses her head over a student, and is bewitched away from the young salesman who loves her. 'Three Years' begins with the passionate love of Laptev for the indifferent Yulia. After three years she comes to love him, and his only feeling is that he is hungry for his lunch. 'The Princess' is another satire on a woman who believes herself an angel beloved by everyone, but is shown to be a selfish egotist justly hated by those for whom she poses as benefactress. An exquisite old mother in 'The Trousseau,' spends her life making a wonderful trousseau for a daughter who never marries, and dies when they are two old women together. This

story is reprinted in the LIBRARY. Destiny plays with the happiness of all these people as a cat with mice, and they accept life, Russian fashion, as a thing to be patiently endured.

DAUGHTER OF HETH, A, a novel, by William Black, was published in 1871. It is the story of a child of sunny France, transplanted into the bleak uncongenial atmosphere of Scotland. Catherine Cassilis, familiarly called Coquette, is the daughter of a Scotch father and French mother. On the death of her parents she is intrusted to her uncle, the minister of Airlie. There her unselfishness and eagerness to harmonize herself with her new surroundings win her universal love. Her story has, however, a tragic ending. From beginning to end the "dour" atmosphere of a Scotch hamlet is seen to darken the sunshine of Coquette's sunny disposition, and to prophesy a future of shadow.

DAUGHTER OF JORIO ('La Figlia di Iorio'), by Gabriele d'Annunzio (1904). The scene of this poetic drama is laid in the mountain land of the Abruzzi, primitive Italian people. Mila, the daughter of Jorio, a sorcerer, pursued by the brutal reapers who are crazed with heat and drunk with red wine, seeks sanctuary at the hearth of Aligi, a shepherd about to celebrate his espousal feast with the bride his mother has chosen for him. His mother and the women kindred, interrupted in the ceremony of the scattering the grain on the heads of the bridal pair, urge him to give up the woman, who brings sorrow and dark omen. Already Lazaro, his father, has fallen under her spell, and has been wounded in a fight for her. As the reapers tear down the iron-barred door to get their prey, Aligi lays the crucifix across the threshold, knowing that none dare pass the sacred emblem.

In the second act Aligi and Mila are living together in innocence in his shepherd's cave in the mountains. See Scene quoted in the LIBRARY. Aligi hopes to join a band of pilgrims to go to Rome for permission to annul his marriage, never consummated, so that he may take Mila to his father's house.

Ornella, the youngest sister of Aligi, comes to the cave to seek Mila's promise to give up Aligi and restore him to his home. She has hardly left when Lazaro, the father, comes in search of Mila. He has a rope on his arm like an ox driver to tie up his beast. The terrified girl calls for help and Aligi comes to her. He appeals in vain to the bestial Lazaro and finally in a terrible scene strikes his father dead.

The third act is the funeral rites, half Pagan, half Catholic. Aligi has been given to the crude social justice of his tribe, and is to be barbarously killed, when Mila appears inspired with the noble lie with which her great love is to save him. Aligi, she asserts, is innocent; she Mila, killed Lazaro and blinded Aligi to her guilt with the secret herbs that her father, the sorcerer, taught her.

The crowd turn on her and take her away in triumph of blood lust to be burned alive. Even Aligi, delirious with the "cup of forgetfulness" his mother has given him, calls down curses upon her. As she is carried to the flames only Ornella the youngest sister recognizes the sacrifice.

DAVID BALFOUR; 'Being Memoirs of His Adventures at Home and Abroad,' by Robert Louis Stevenson (1893). A sequel to 'Kidnapped,' this novel follows the further fortunes of David Balfour. When the story opens David is about to attempt the escape of his friend, Alan Breck Stewart, from Scotland; and to aid Stewart's brother, unjustly imprisoned on a charge of murder. At this critical juncture he falls in love with Catriona Drummond, whose father, James More Drummond, is a plausible scoundrel. David's efforts to help Alan and his brother bring

about his own imprisonment, but not until he has seen Alan safely into France. After his release he goes to Holland, where he lives with Catriona without marriage. Her father interfering, the two are separated; but by the intervention of Alan Stewart they meet again in Paris, where they are married.

The novel throughout is in Stevenson's romantic vein, but written with simplicity and clearness, and artistic in construction.

DAVID BLAIZE, a story of school-life, by E. F. Benson (1916). David Blaize, a pupil at Holmsworth Preparatory School, is with the other boys writing letters home on a Sunday afternoon. Mr. Dutton is the master in charge of this arduous task, to which twenty minutes is the time allotted. The Head of the School, Mr. Anscam, a man of rare qualities, who inspires his pupils with both terror and admiration, suddenly appears and detects Dutton reading under cover of his Bible and Prayer-book a yellow-covered volume of stories by de Maupassant. The Head tears the book apart, and excuses his assistant from the lessons to follow, taking charge himself, and finding a sad lack of knowledge on the part of the pupils. David is a genuine boy, full of spirit, love of mischief and of sport, with a lovable disposition which makes him a favorite with the best of his schoolmates. Everything that is beautiful, especially in poetry, attracts him, and he is so impressed by the Headmaster's reading of Keats that he longs to possess a volume of his poems. The great event of the year is the cricket-match with Eagles school. Although David belongs to the eleven he feels "beastly" on the day of the match because his father, an archdeacon, comes to see the game. The boys make fun of the archdeacon's peculiarities in dress and manner, and this causes the son to feel so uncomfortable that he fails to do himself justice and loses the match, although he does some fine playing later in the day, after his staunch friend Bags has lured his father out of the way. The following week David goes to Marchester to take his examinations for a scholarship, and there he meets Frank Maddox, a fellow three years his senior, who becomes a great hero in his eyes. David's last days at Holmsworth pass in triumph, for although he loses the scholarship he wins the final cricket-match for the school. During the vacation at Baxminster, where his father and sister live, he meets Frank Maddox again and his admiration for him increases. When he goes to Marchester in the autumn he becomes Maddox's fag and devoted slave. David still keeps up his interest in cricket and distinguishes himself in many matches which are described with great detail. When David has reached the sixth form, Maddox is at Cambridge. Just before the end of the summer term David is seriously injured in trying to stop a runaway horse. His life is despaired of. Maddox, who happens to have come at this juncture, succeeds in soothing his restlessness, so that he falls into a long sleep at the critical moment and his life is saved.

DAVID COPPERFIELD. "Of all my books," says Charles Dickens in his preface to this immortal novel, "I like this the best. . . . Like many fond parents, I have in my heart of hearts a favorite child. And his name is David Copperfield." When 'David Copperfield' appeared in 1850, after 'Dombey and Son' and before 'Bleak House,' it became so popular that its only rival was 'Pickwick.' Beneath the fiction lies much of the author's personal life, yet it is not an autobiography. The story treats of David's sad experiences as a child, his youth at school, and his struggles for a livelihood, and leaves him in early manhood, prosperous and happily married. Pathos, humor, and skill in delineation give vitality to this remarkable work; and nowhere has Dickens filled his canvas with more vivid and

diversified characters. Forster says that the author's favorites were the Peggotty family, composed of David's nurse Peggotty, who was married to Barkis, the carrier; Dan'el Peggotty, her brother, a Yarmouth fisherman; Ham Peggotty, his nephew; the doleful Mrs. Gummidge; and Little Em'ly, ruined by David's schoolmate, Steerforth. "It has been their fate," says Forster, "as with all the leading figures of his invention, to pass their names into the language and become types; and he has nowhere given happier embodiment to that purity of homely goodness, which, by the kindly and all-reconciling influences of humor, may exalt into comeliness and even grandeur the clumsiest forms of humanity."

Miss Betsy Trotwood, David's aunt; the half-mad but mild Mr. Dick; Mrs. Copperfield, David's mother; Murdstone, his brutal stepfather; Miss Murdstone, that stepfather's sister; Mr. Spenlow and his daughter Dora, — David's "child-wife"; — Steerforth, Rosa Dartle, Mrs. Steerforth, Mr. Wickfield, his daughter Agnes (David's second wife), and the Micawber family, are the persons around whom the interest revolves. A host of minor characters, such as the comical little dwarf hair-dresser, Miss Mowcher, Mr. Mell, Mr. Creakle, Tommy Traddles, Uriah Heep, Dr. Strong, Mrs. Markleham, and others, are portrayed with the same vivid strokes.

DAVID GRIEVE, THE HISTORY OF, a novel by Mrs. Humphry Ward (1892). Like 'Robert Elsmere,' it takes greatly into account social and educational forces of contemporary life. It was written apparently under the influence of 'Amiel's Journal,' as it embodies the same cheerless and somewhat negative philosophy.

The hero, David Grieve, and his sister Louie, are the children of Sandy Grieve, a Scotch workingman, and of a Frenchwoman, a grisette, of depraved tendencies. The girl inherits the mother's nature, the boy the father's. David begins life as a country boy in Derbyshire, tending his uncle's sheep. His leisure moments are devoted to reading and study. As a boy of sixteen he leaves the home that had become intolerable, and goes to Manchester, where he learns the bookseller's trade and educates himself further, becoming finally the head of a publishing-house well known for its publications of economic and political works. His life, however, is far from happy. His sister goes to the bad in Paris. He marries a woman unworthy of him. Throughout, he clings to a high ethical ideal as the only hope, the only faith open to a nineteenth century man. Conduct is for him the whole of life. On right-doing his soul rests and depends, in the stress of the tempest of passion and sin about him.

The novel is well written, abounding in striking and dramatic scenes, and rich in delineation of character.

DAVID HARUM, by Edward N. Westcott, was published in 1899 and met with a great success, which, however, its author did not live to see, as he died before its publication. The scene of the story is laid in central New York, where in a town called Homeville, lives David Harum, a country banker, dry, quaint, and somewhat illiterate, but possessing an amazing amount of knowledge not to be found in books. His quaint and original sayings have become household words and his cheerful belief that there is nothing wholly bad or useless in the world carries with it a strong lesson. The love story which is told in the book concerns John Lenox, a young man of education and refinement, brought up among conditions of wealth and luxury, who suddenly finds himself thrown upon his own resources and decides to accept a position under David Harum in his country bank. At first he is somewhat puzzled by the latter's bluff ways and the apparent hardness which he affects in order to try his new clerk, but he soon discovers that underneath the rough exterior are sterling qualities

and a warm heart. Before going to Homeville, Lenox has had a delightful acquaintance with Mary Blake a charming New York girl, and has been on the point of declaring himself when a missent letter causes a misunderstanding which is not cleared away until the closing chapters of the story, when they meet in Europe five years later. Here Lenox at first labors under the delusion that she is married but when he discovers his mistake he loses no time in winning her for his wife. David Harun who has become much attached to Lenox takes him into partnership and when he dies makes him his heir. The many amusing anecdotes related in David's quaint and original vernacular afford most entertaining reading and his horse trading, which is his favorite pastime is described in an inimitable manner.

DAVID PENSTEPHEN, a novel by Richard Pryce (1915), begins when the boy is seven years old and covers a little more than ten years of his life; it deals with the affairs of grown-people from the angle of a boy's vision. David's father is a brilliant young writer of unorthodox convictions, and he and David's mother have never been married. The family live a wandering life on the Continent. Penstephen is a well-known name among the English aristocracy and unpleasant situations continually arise, which prey upon the mind of David's mother and eventually make her very ill. Finally, Betsy, the nurse, takes it upon herself to inform her master of her mistresses's feelings which he has failed to realize; he hastens to atone for the wrong he has done, and the marriage takes place. Almost immediately a message comes from England telling of the drowning of two relatives who have stood between John Penstephen and a baronetcy. The family return to England, but Mary's happiness is clouded by the knowledge that her two children have no legal status. The birth of a son, a year later, who is made much of by the relatives who ignore the other children, does not lessen the mother's anxiety concerning her two eldest, though they grow up in blissful ignorance of the situation, David frequently wondering at things he cannot understand. During his school-days David's liking for the theatre crystallizes into the determination to become an actor. When an opportunity comes for him to take an important part in a play, he invites his mother to witness the performance; she is prepared to do so when she learns that Lady Harbington, who has already caused her much humiliation, is now in the neighborhood where David is visiting and she regrets not having enlightened David regarding his legal status. The disclosure, which is the climax of the story, comes in a highly dramatic fashion before the entire cast assembled for rehearsal. The result of this dénouement is but to increase David's popularity, while his knowledge of his own position gives him an added impetus in seeking the stage as a permanent field, where he now resolves to "make a name for himself."

DAWN OF ASTRONOMY, THE, by Sir J. Norman Lockyer (1897). A popular study of the temple worship and mythology of the ancient Egyptians, designed to show that in the construction of their magnificent temples the Egyptians had an eye to astronomical facts, such as the rising or setting of the sun at a particular time in the year, or to the rising of certain stars; and so planned the long axis of a great temple as to permit a beam of light to pass at a particular moment the whole length of the central aisle into the Holy Place, and there illuminate the image of the deity, — giving at once an exact note of time, and a manifestation of the god by the illumination, which the people supposed to be miraculous. Mr. Lockyer's clear discovery of these astronomical facts explains very interestingly the nature of the gods and goddesses, many of whom are found to be different aspects of the same object in nature. For both the science and the religion of Egypt the work is of great value.

DAWN OF CIVILIZATION, THE; EGYPT AND CHALDÆA, by G. Maspero. Revised edition (1897). Translated by M. L. McClure. Introduction by A. H. Sayce. With map and over 470 illustrations. A work devoted to the earlier history of Egypt and Babylonia; especially full and valuable for the early history of Egypt, which Maspero puts before that of Babylonia. "Chaldæa" is a comparatively late name for Babylonia; and since Maspero wrote, new discoveries have carried the "dawn" very far back in Babylonia, to a date much earlier than that of the earliest known records of origins in Egypt.

In a later volume, 'Egypt, Syria, and Assyria: The Struggle of the Nations,' M. Maspero has carried on the story of the early Oriental world, its remarkable civilization, its religious developments, and its wars of conquest and empire, down to a time in the last half of the ninth century B.C., when Ahab was the King of Israel in northern Palestine. Babylon had risen and extended her influence westward as early as 2250 B.C.; and even this was 1500 years later than Sargon I., who had carried his arms from the Euphrates to the peninsula of Sinai on the confines of Egypt. As early at least as this, Asiatic conquerors had founded a "Hyksos" dominion in Egypt, which lasted more than six and a half centuries (661 years, to about 1600 B. C.). At this last date a remarkable civilization filled the region between the Euphrates and the Mediterranean; and to this, M. Maspero devotes an elaborate chapter, including a most interesting account of the Canaanites and their kindred the Phœnicians, whose commerce westward to Cyprus and North Africa and Greece was a notable fact of the time. The conquest of the region by Egypt from the southwest, and again by the Hittites from the north, prepared the way for Israelite invasion and settlement; upon which followed the rise and domination of Assyria, under which Israel was destined to be blotted out. The story of all this, including the earliest rise, and the development for many centuries, of Hebrew power and culture, gives M. Maspero's pages very great interest. The wealth of illustration, all of it strictly instructive, showing scenes in nature and ancient objects from photographs, adds very much to the reader's interest and to the value of the work. The two superb volumes are virtually the story of the ancient Eastern world for 3000 years, or from 3850 B. C. to 850 B. C. And the latest discoveries indicate that a record may be made out going back through an earlier 3000 years to about 7000 B. C.

DAWN OF THE XIXTH CENTURY IN ENGLAND, THE: 'A Social Sketch of the Times,' by John Ashton (1890. 5th ed. 1906). With 116 illustrations, drawn by the author from contemporary engravings. Never in the history of the world has there been such a change in things social as since the beginning of the nineteenth century; and to those who are watching its close, already at the dawn of the twentieth, this work is one of invaluable reference and comparison. The arts, sciences, manufactures, customs, and manners, were then so widely divergent from those of to-day, that it seems hardly possible that they belong to the same era, or could have existed less than one hundred years ago. Steam was then in its infancy; locomotives and steamships just beginning to be heard of; gas a novel experiment; electricity a scientific plaything. Beginning with a slight retrospect of the eighteenth century, the author briefly outlines the influence of Bonaparte in matters political; follows with a description of the food riots in London; the union with Ireland; death of Lord Nelson; abolition of the slave trade; amusing photographs of the streets with their beggars, chimney-sweeps, dealers of small wares and great cries; then the postal drawbacks and stage-coach infelicities; the famous prisons, notably the Fleet; museums and museum gardens, theatres and operas; Tattersall's and Gretna Green

marriages; with innumerable extracts relating to people and places of note; — all taken from original and authentic sources, newspapers being an authority of constant reference. The quaint illustrations add much to the interest of the work which extends a little over a decade.

DAY OF DOOM, THE, by Michael Wigglesworth. When this poem was published in 1662, Michael Wigglesworth was only thirty-one, — young enough to have had greater compassion on the unbaptized infants and others whom he condemned to eternal punishment. 'The Day of Doom: or, A Poetical Description of the Great and Last Judgment, with a short Discourse about Eternity,' was the full title of this grim poem. The taste of our ancestors was strangely shown by their quickly buying up nine editions of this work in America, and two in England. Its narrow theology and severity of style gave it a charm for those inflexible Puritans, to find which, we of to-day look in vain. It is said to have been the most widely read book in America before the Revolution. The modern reader finds the verse mere sing-song, the metaphors forced, and the general tone decidedly unpleasant. Some of the passages meant to be most impressive have become merely ludicrous, and it seems incredible that it could ever have been taken seriously. It is merely a rhymed catalogue of the punishments to be visited on those whose ways of life, or whose theology, differed from the theology or ways of life of the bard.

DAYS NEAR ROME, by Augustus J. C. Hare (1875). A very pleasant and instructive record of excursions into the country around Rome. The book is supplementary to the author's 'Walks in Rome,' which supplies an excellent handbook of the city and environs of Rome. As that work treated, more fully and carefully than the usual guide-book, the most interesting aspects of the ancient city, and especially the latest discoveries of the recent explorers, so the 'Days' gives an interesting story of what can be seen in a variety of journeys away from the city. It is to a large extent a story of regions unknown to travel, and not reported upon in any of the guide-books. It is so written, moreover, as to serve the purpose of those who must travel only as readers. The author added to his 'Days' a third work of like character and interest, on 'Cities of Northern and Central Italy,' designed to be a companion to all those parts of Italy which lie between the Alps and the districts, described in the 'Days.' The three works tell the present story of the city and of Italy, whether for the traveler or for the reader.

DE JURE BELLI AC PACIS, see **RIGHTS OF WAR AND PEACE.**

DEAD SOULS, by N. V. Gogol (1846). This panorama of Russian national life is the greatest humorous novel in the Russian language. In the days of serfdom, "serfs" were referred to as "souls," and the value of a man's estate was reckoned by the number of "souls" he owned. The government, to induce colonization in southern Russia, offered tracts of land to anyone who would go there with enough serfs to till the soil. The hero, Chichikov, conceives the plan of buying up on paper serfs who have died since the last decennial census and are therefore officially alive in the records. With his hundreds of "dead souls" he will obtain the land, and then raise money by mortgaging serfs and land. While engaged in the acquisition of this strange property, he travels through Russia, and has many ludicrous adventures. In one community it is rumored that he is Napoleon, escaped from St. Helena, traveling in disguise. The reader is introduced to every kind of Russian of every grade of society, officials, landed proprietors, Russians drunk and sober. The general

ignorance, dullness, and stupidity of the small town society is reflected in a comic mirror. At last he comes to grief through a scheme to forge a will. His former history of smuggling goods through the custom house, and his present transactions in dead souls are brought to light in the examination before the judge, and he is thrown into prison, just as he had acquired an estate, and repenting his crooked ways is about to turn his energies to living a respectable life. He escapes by spiriting away the witnesses, bribing the officials and involving prominent people in his scandalous affairs. He starts on his travels again, this time to find a wife and settle down, and after some misadventures he succeeds in his quest. After ten years of the life of a model country gentleman he is elected marshall for his district, in spite of rumors that he had once speculated in corpses to utilize their bones for commerce. He lives to a green old age with his wife and nine children, generally esteemed and respected. Gogol wrote a second part, but destroyed the manuscript. See the LIBRARY.

DEATH AND THE FOOL ('Der Tor und der Tod),' by Hugo von Hofmannsthal (1893). In this type of symbolic drama, mood and sensation are represented rather than character or event. Claudio, alone at the window of his luxurious study, watching the sunset, broods over the melancholy thought that he has never been more than a spectator of life, that though he has had everything, nothing has brought him happiness or sorrow. The music of a violin enchants him and seems to stir his sluggish soul. He looks for the musician and sees it is Death come to claim his life. Claudio in terror makes the plea that he is not ready to die, because he has not yet really lived. Death summons his lost opportunities to teach him the lesson he has not learned in mortal life. First his mother appears to tell of the love he had not appreciated; then the woman he threw aside "unthinking, cruel, as a child, of playing wearied, drops his flowers"; last the man whose friendship he betrayed. Claudio sinks at Death's feet, asking death as a boon, since Death has given him in one little hour more of life than he has ever known. He reflects that at last he has lived — "passed out of life's dreaming into death's awakening."

DEATH OF IVAN ILYITCH, THE, AND OTHER STORIES, by Count Lyof N. Tolstoy (1886), contains a series of short stories which represent the latest phase in the evolution of the author's peculiar views. With the exception of 'The Death of Ivan Ilyitch,' a sombre and powerful study of the insidious progress of fatal disease, and a vehicle of religious philosophy, these tales were written as tracts for the people, illustrated in many cases with quaint wood-cuts; aiming to bring a word of cheer and comfort to the poorer classes oppressed by Russian despotism. The second story, 'If You Neglect the Fire, You Don't Put It Out,' describes a trivial neighborhood quarrel resulting in ruin. 'Where Love Is, there God Is Also' is the study of a humble shoemaker who blames God for the death of his child, but reaches peace through the New Testament. 'A Candle' and 'Two Old Men,' told in a few pages, point a wide moral. 'Six Texts for Wood-Cuts,' the titles of which suggest the subject of each cut, follow. Under the heading of 'Popular Legends' are the subjects 'How the Little Devil Earned a Crust of Bread'; 'The Repentant Sinner'; 'A Seed as Big as a Hen's Egg'; and 'Does a Man Need Much Land?'

DÉBÂCLE, LA, see **ROUGON-MACQUART.**

DEBIT AND CREDIT ('Soll und Haben'), by Gustav Freytag (1855). In this story are portrayed with rare keenness and fidelity the characteristics of German nationality in its various classes. The honorable independence, patriotism, commercial

sagacity, and cultured commonsense of the middle industrial class, which forms the solid substratum of society, are well contrasted with the impassible exclusiveness and pecuniary irresponsibility of the nobility on the one hand, and the stolid ignorance of the peasantry and the scheming of the Jews on the other. Written in the troublous times after '48, its avowed purpose was to arouse the German youth to a sense of their opportunities and responsibilities, — a purpose in which it succeeded. Its truthfulness to life, its delightful diction and variety of incident, assured its immediate popularity; and to-day it is regarded as the best German novel of the age. Most of the action is influenced by counting-house ethics; and it is emphatically the story of the old commercial house of Schröter. Yet with what an inferior artist would have found prosaic material, Freytag produces an intensely dramatic tale, its realism transfused and illuminated by a glowing imagination. The plot is intricate and exciting, but the value of the story lies in its strong studies of character, and the sense it conveys of inevitability, in its logical deduction of event from cause. An excellent English translation was published in 1874.

DECAMERON, THE, written by Giovanni Boccaccio about 1349, is a collection of one hundred prose tales, enclosed in a clever and attractive framework. During the pestilence of 1348 seven ladies and three gentlemen of Florence take refuge in the country, traveling from one country-house to another and passing the time in games, reading, conversation, love-making, and the telling of stories. One of the number is appointed king or queen for each day, and under his or her direction each member of the company contributes one narrative each day, for ten days; after which they return to their homes. The various stories are adapted to their narrators, and are told in a natural sequence, one suggesting another; moreover the descriptions of the surroundings and occupations of the company and of the by-play between them make an effective and dramatic background. The stories taken as a whole cover almost every phase of human life, the pathetic, the humorous, the base, and the noble. Many are satirical tales of clerical misconduct or of feminine guile; others are humorous but indecent anecdotes of the French *fabliau* type. These classes spring from the revolt against asceticism. Other groups are elaborated from popular tales or romances like the story of Gilletta of Narbonne, the source of Shakespeare's 'All's Well that Ends Well.' Among the tragic love stories are those of Tancred and Ghismonda and Isabella and the Pot of Basil. Famous tales of an idealistic and moral character are the Jew's story of the three rings, used by Lessing in 'Nathan der Weise'; the story of the Knight and the Falcon, retold by Tennyson and Longfellow; and an analogue of Chaucer's 'Franklin's Tale' of the rash promise; and the original of his story of Griselda. Boccaccio was supremely interested in humanity, was a consummate narrator, and, though overfond of involved classical periods, is the father of modern Italian prose style.

DECLINE AND FALL OF THE ROMAN EMPIRE, THE, by Edward Gibbon. "It was at Rome, on the 15th of October, 1764, as I sat musing amidst the ruins of the capitol, while the barefooted friars were singing vespers in the temple of Jupiter, that the idea of writing the decline and fall of the city first entered my mind," wrote Gibbon in his autobiography. In 1776 the first volume of the great work was finished. Its success was tremendous; and the reputation of the author was firmly established before the religious world could prepare itself for an attack on its famous 15th and 16th chapters. The last volume was finished on the 27th of June, 1787, at Lausanne, whither he had retired for quiet and economy. In his 'Memoirs' he

tells the hour of his release from those protracted labors — between eleven o'clock and midnight; and records his first emotions of joy on the recovery of his freedom, and then the sober melancholy that succeeded it when he realized that his life's work was done.

'The Decline and Fall' has been pronounced by many the greatest achievement of human thought and erudition in the department of history. The tremendous scope of the work is best explained by a brief citation from the author's preface to the first volume: "The memorable series of revolutions which, in the course of thirteen centuries, gradually undermined, and at length destroyed, the solid fabric of human greatness, may, with some propriety, be divided into the three following periods: I. The first of these periods may be traced from the age of Trajan and the Antonines, when the Roman monarchy, having attained its full strength and maturity, began to verge toward its decline. . . . II. The second may be supposed to begin with the reign of Justinian, who by his laws as well as his victories restored a transient splendor to the Eastern Empire. . . . III. The third from the revival of the Western Empire to the taking of Constantinople by the Turks." It is, then, a history of the civilized world for thirteen centuries, during which paganism was breaking down, and Christianity was superseding it; and so bridges over the chasm between the old world and the new.

The great criticism of the work has always been upon the point of Gibbon's estimate of the nature and influence of Christianity.

Aside from this, it can safely be said that modern scholarship finds very little that is essential to be changed in Gibbon's wonderful studies; while his noble dignity of style and his picturesqueness of narration make this still the most fascinating of histories.

DEEMSTER, THE, by Hall Caine (1877). 'The Deemster' is a sensational novel, setting forth the righteousness of just retribution. The author calls it the story of the Prodigal Son. The scene is laid in the Isle of Man, in the latter part of the seventeenth century and the early part of the eighteenth.

The Deemster is Thorkell Mylrea, whose brother Gilchrist is bishop of the island. These two brothers, with Ewan and Mona, the son and daughter of the Deemster, and Daniel, the son of the Bishop, are the chief actors in the story. Ewan is a young clergyman, but Dan is the prodigal who wastes his father's substance. He loves his cousin Mona deeply, but her brother considers this love dishonorable to her. The cousins engage in a duel, which results in the death of Ewan. Dan surrenders himself to justice, is declared guilty, and receives a sentence worse than death. He is declared cut off forever from his people. None shall speak to him or look upon him or give him aid. He shall live and die among the beasts in a remote corner of the island.

At length a strange plague comes upon the people. Daniel obtains the privilege of taking the place of Father Dalby, the Irish priest. He effects many cures, and at last dies of the pestilence, after the office of deemster made vacant by his uncle's death has been offered to him as a reward for his services. Like all of Hall Caine's work, it is sombre and oppressive, but its delineation of Manx character is striking and convincing. A dramatization has been produced by Wilson Barrett under the title 'Ben-Ma-Chree.'

DEEPHAVEN, by Sarah Orne Jewett. Deephaven is an imaginary seaport town, famous for its shipping in the old days, — like so many towns along the northern coast of New England, — and now a sleepy, picturesque old place in which to dream

away a summer. Kate Lancaster and Helen Denis, two bright, sympathetic girls, go to live in the Brandon house there; and the story tells of the glimpses they get into New England life, and the friendships they make, during that summer. Mrs. Kew, of the lighthouse, is the most delightful character in the book, although Mrs. Dockum and the alert "Widow Jim" prove to be interesting neighbors. Mr. Lorimer the minister, his sister Miss Honora Carew and the members of her household, represent the gentlefolk of the town, and visionary Captain Sands, Isaac Horn, and kind-hearted Danny, the seafaring ones, — not without Jacob Lunt "condemned as unseaworthy." Old Mrs. Bonny lives in the woods beyond the town; and Miss Chauncey, a pathetic old lady who has lost her mind, lives alone in the village of East Parish. When the leaves have fallen and the sea looks rough and cold, the two heroines close the old house and return to their homes in the city, — the inevitable end. This was one of the first books on New England life Miss Jewett wrote; and it was published in 1877, when she was only twenty years old. The book has done for the region it describes something of what Irving's writing did for the Hudson River.

DEERSLAYER, THE, a novel of frontier life, one of the 'Leatherstocking Tales' by James Fenimore Cooper, published in 1841. The hero, Natty Bumppo, called Deerslayer in this novel, is represented as a young hunter brought up among the Delawares and engaged in guerilla warfare with the Hurons in the wilderness of northern New York State between the years 1740 and 1745. With a gigantic trapper, Henry March, nicknamed "Hurry Harry" he defends the family of a settler, Tom Hutter, who has built a wooden fortress in the midst of a lonely lake, which he also navigates in a kind of house-boat. After a series of exciting adventures in which a band of invading Hurons, a Delaware chief, Chingachgook, and a Delaware maiden, Wah-ta-wah, are involved, and in the course of which the hero is imprisoned by the redskins, the Hurons are driven off with the aid of the British troops. The love of Judith Hutter for Deerslayer is not reciprocated, and they part. The other sister, Hetty Hutter, who loves Hurry Harry is slain by a chance bullet in the assault by the soldiers. Although lacking humor, psychological subtlety, and delicacy of characterization this story is of absorbing narrative interest and preserves some excellent types of pioneer days. See also 'Leatherstocking Tales.'

DEGENERATION, by Max Nordau (1895). A work which attracted great attention, and provoked a storm of opposition and of argument. A product in equal parts of German profundity of learning and one-sidedness of outlook, it is an attempt at "scientific criticism" of those "degenerates" not upon the acknowledged lists of the criminal classes. The author in his dedication says: "Degenerates are not always criminals, prostitutes, anarchists, and pronounced lunatics; they are often authors and artists. These, however, manifest the same mental characteristics, and for the most part the same somatic features, as the members of the above-mentioned anthropological family, who satisfy their unhealthy impulses with the knife of the assassin or the bomb of the dynamiter, instead of with pen and pencil. Some among these degenerates in literature, music, and painting, have in recent years come into extraordinary prominence. . . . Now I have undertaken the work of investigating the tendencies of the fashions in art and literature; of proving that they have their source in the degeneracy of their authors, and that the enthusiasm of their admirers is for manifestations of more or less pronounced moral insanity and dementia."

The author undertakes this large task with cheerfulness and assurance. In five

subdivisions of his topic — 'Fin-de-Siècle,' 'Mysticism,' 'Ego-Mania,' 'Realism,' and 'The Twentieth Century' — he discusses those manifestations of modern thought and feeling in art and literature which he is pleased to term "degenerate." Scarcely a man of note in these departments escapes. Zola, Wagner, Tolstoy, Ibsen, Nietzsche, Rossetti, and the other pre-Raphaelites, are, so to speak, placed in strait-jackets and confined in padded cells.

The book is an extraordinary manifestation of the philistine spirit of the close of the 19th century. For a time it had an enormous vogue; the calm judgment of science, however, tends to deny many of its propositions.

DELECTABLE DUCHY, THE, by "Q" (Sir A. T. Quiller-Couch). A book of stories, studies, and sketches, some gay and some tragic, but all brief, concise, and dramatic. The scene of all is laid in Cornwall (the Delectable Duchy); they are full of folk-lore, local superstitions and expressions. Among the best are 'The Spinster's Maying,' where the old maid induces the twin brother of her dead lover to court her every year on May Day; 'When the Sap Rose,' full of the joy of springtime; 'The Plumpers'; 'Egg-Stealing'; 'The Regent's Wager,' a mistake which lost one man his life and another his reason; and 'The Conspiracy aboard the Midas,' to make a dying child's last days happy. These stories were published in 1893, and are the high-water mark of the writer's work, though he has won reputation as a critic and journalist as well as a story-teller. See the LIBRARY.

DELIVERANCE, THE, by Ellen Glasgow (1904). This is a romance of the Virginia tobacco fields and has for its central figure Christopher Blake. He is the descendant of a rich and aristocratic family, and through reduced fortunes is obliged to work as a laborer on the estate which for generations had been owned by his forbears. Upon the death of his father, when he is only ten years old, he suddenly finds home and fortune snatched from him, and with a blind mother and two sisters to support he begins a life of toil. He foregoes education and drudges unceasingly that his mother may be kept in ignorance of her change of fortune and that his twin sister may not have to work. After fifteen years of this existence his nature becomes hardened and his heart is filled with hatred for Mr. Fletcher, the past manager of the estate, who is now its possessor. Fletcher, who is a vulgar and ugly tempered man, has gained his possessions by cheating and dishonesty, and Christopher's one thought from childhood has been a desire for revenge. He finds his opportunity in leading to ruin Fletcher's grandson, Will, a weak young fellow, who is idolized by his grandfather. Christopher leads him into dissipation and teaches him to despise his grandfather till finally in a moment of drunken frenzy he kills him. Then Christopher realizes the enormity of his sin, aids Will to escape, himself confesses to the crime, and takes the punishment. He goes to prison to serve out a five years' sentence, but after three years have passed is pardoned out through the efforts of Maria Wyndham, Fletcher's granddaughter, whom he has loved for years. Maria, who has returned his affection and is now the heir to the estate, is only too glad to restore it to its rightful owner, and the lovers, after their many years of unhappiness, are at last united.

DELPHINE, by Madame de Staël, was her first romance; it was published in 1802. The heroine is an ideal creation. Madame d'Albemar (Delphine), a young widow, devotedly attached to her husband's memory, falls promptly in love with Léonce as soon as she meets him. The feeling is reciprocated, and Léonce bitterly repents his engagement to Delphine's cousin Mathilde. But Delphine's mother, Madame de

Vernon, a treacherous, intriguing woman, determines to separate the lovers; and the story relates the progress of her machinations.

Its bold imagery, keenness of observation, and power of impassioned description, perhaps justify 'Delphine's' position among the masterpieces of French literature. But neither situations nor characters are true to nature. The only real person in the book is Madame de Vernon, a mixture of pride, duplicity, ostentation, avarice, polished wickedness, and false good-nature. But the romance had a special interest for Madame de Staël's contemporaries, for several of the great men and women of the time appear in it under the thinnest of disguises. M. de Lebensée, the noble Protestant, is Benjamin Constant; the virtuous and accomplished Madame de Cerlèbe is Madame de Staël's mother; Delphine is of course Madame de Staël herself; and Madame de Vernon is Talleyrand: "So we are both," said he to her, "in your last book, I hear; I disguised as an old woman, and you as a young one." The liberal ideas scattered through the story drew down on the author the anger of Napoleon, who ordered her to leave France.

DELUGE, THE, by David Graham Phillips (1905). This is the story, given in his own words, of Matthew Blacklock, a hero of finance and a self-made man. He is endowed with brains, a powerful will, and striking personality and has worked his way from the foot of the ladder until he has become a conspicuous figure in Wall Street. While still young, he has amassed a fortune and has surrounded himself with all the luxuries of life, but is not admitted to the inner circles of society where he aspires to be. Blacklock, or Black Matt as he is familiarly called has men friends belonging to this exclusive class who have not scrupled to accept his business "tips" but who never entertain him socially. This is a source of great dissatisfaction to Matt who does not realize his lack of social training and feels his success in life has made him eligible for any company. He meets Anita Ellersly, the sister of one of his aristocratic friends, and in spite of her evident repugnance for him makes up his mind to win her for his wife. He secures his entrée into their family circle by assisting Anita's father, who is financially involved, and when he proposes marriage is accepted by Anita who tells him she can never care for him as she loves someone else. The latter proves to be Mowray Langdon, an old lover of Anita's, who is unhappily married and who has had business dealings with Matt. After the engagement is made public Langdon does everything in his power to ruin Matt financially and almost succeeds. Mr. and Mrs. Ellersly hearing that Matt is ruined cast him off, but Anita disgusted at her parents' actions decides to marry him and does so immediately. Matt extricates himself from his financial embarrassment by a series of successful business coups which are graphically described in the story, and tries to win the affection of his wife who holds herself aloof from him. Finally Matt, who has never known the meaning of the word fail, succeeds in gaining Anita's love and she confesses that she has cared for him almost from the first but has been too proud to acknowledge it.

DELUGE, by Henryk Sienkiewicz, see **WITH FIRE AND SWORD.**

DEMOCRACY AND EDUCATION, a sociological and philosophical treatise by John Dewey, was published in 1916. It affords the clearest statement of the author's psychological, ethical, and educational views, which are here applied to the solution of educational problems in the modern democratic state. The book falls into four parts. Chapters I. to VII. outline the general nature of education and its function in society. Education is defined as "that reconstruction or reorganization of

experience which adds to the meaning of experience, and which increases ability to direct the course of subsequent experience." This result is obtained by a process of transmission, partly spontaneous, partly deliberate, of the acquirements of society, with the aim of preserving social continuity. Democratic societies are those which afford equal opportunity for development and equal social privileges to all their members. To be adapted to a democratic society, education must give all individuals a personal interest in social relationships, and the power of effecting social changes without disorder. It must not trust merely to the force of custom, operating under the control of a superior class.

In the second part of the book (Chapters VIII.–XVII.), coming down to particular questions of subject-matter and method, the author shows that education aims at natural development, social efficiency, and mental enrichment; that discipline, or the presentation of a lesson to be learned as a task, must be united with interest, or the realization by the pupil of the relation of this task to his own activities and — personal concerns; that thinking must be preceded by experience, mental instruction by physical experiment; that the pupil must be encouraged to think for himself and to work out his own mental conclusions; and that the subject-matter of education must not be mere information, but information which he can apply in some way to some situation of his own. Occupational training, in order to be truly educative, must require the pupil's judgment and admit the possibility of mistakes. Play is distinguished from work in that its aim is continued activity and not a definite result. Being a necessity of our nature, it must be provided for in every scheme of education. Geography and history enlarge the significance of the pupil's experience of nature and man; science broadens his horizon and cultivates the power of generalized thinking.

The third part (Chapters XVIII.–XXIII.) examines the hindrances to ideal democratic education which spring from the notion "that experience consists of a variety of segregated domains or interests, each having its own independent value, material, and method, each checking every other." This theory, which results from the division of society into rigidly-marked classes and groups, issues in certain dualisms or antitheses between culture and utility, leisure and labor, intellectual and practical studies, social and physical subjects, the individual and society, liberal and vocational training. All these contradictions Dewey would remove by rejecting the dualism which prompted them. All pupils are to have the opportunity of enjoying both types of training, in preparation for serving the state as a whole.

In conclusion (Chapters XXIV.–XXVI.) the author states his philosophy of education in connection with the theory of knowledge and of conduct. As regards knowledge he is a pragmatist, or, as he prefers to call himself, an experimentalist, believing that truth is determined by the practical test of experience. In ethics he believes that the moral life of the individual is one, not separated into provinces of inner and outer, duty and interest, intelligence and character.

The book abounds in helpful definitions, clear distinctions, and genuine reconciliations of opposite ideas. The expository method is clear, and made even more lucid by the summaries appended to each chapter and by the plain, sometimes even colloquial diction. A reviewer has called this the most important educational treatise since Plato and Rousseau.

DEMOCRACY AND LIBERTY, by W. E. H. Lecky (2 vols., 1896). A strong book "dealing with the present aspects and tendencies of the political world in many different countries," and with special reference to the fact that "the most

remarkable political characteristic of the latter part of the nineteenth century has unquestionably been the complete displacement of the centre of power in free governments, — a profound and far-reaching revolution, over a great part of the civilized world." The work is not one of history, but one of "discussion of contemporary questions, some of them lying in the very centre of party controversies," and one "expressing strong opinions on many much-contested party questions." Besides dealing with England, Ireland, America, and much of Europe, it also discusses socialism, Sunday and drink legislation, woman questions and labor questions, marriage and divorce, religious liberty, and Catholicism. It is a book of able discussion and strong convictions, by a writer who has many doubts about modern democratic developments, but too competent and too just to be scouted.

DEMOCRACY AND THE ORGANIZATION OF POLITICAL PARTIES, by M. Ostrogorski with a preface by Bryce (1902). As Lord Bryce well points out in the preface to this book there is room for a treatise which shall take Party Organization and Party Machinery for its specific subject, and shall endeavor to treat these phenomena of modern politics with a fulness commensurate to the importance of the part which they play to-day in popular governments. The author, a Frenchman of extraordinarily thorough and penetrating intellect, who has at the same time the clarity and impartiality of the best writers of his race, spares neither the Republicans nor the Democrats of the United States, neither the Tories nor the Liberals of England. He perhaps allows too much influence to the caucus in England and to the social pressure which has undoubtedly been exercised by landlords or other interested parties. After a most careful examination of the facts in both countries he reaches the conclusion that party organization in England is on the highway to becoming what it already is in the United States. "The democratization of the party system," he says, "was nothing but a change of form and could not cure the original defect, either of its principle, or of the methods by which it was carried out. Thenceforth the system could only produce effects which were the negation of democracy. Incapable of realizing its essence, the system reduced political relations to an external conformity, which warped their moral spring and ended by enslaving the mind of the citizens and opening the door to corruption. To the low types which the human race has produced, from Cain down to Tartuffe, the age of democracy has added a new one — the politician . . . the motley soul of the politician is made up of innumerable pettinesses, with but one trait to give them unity — cowardice." The remedy for these evils, in the opinion of M. Ostrogorski is, on the practical side, to discard the use of permanent parties whose aim is political power, and to establish a system of proportional representation. But obviously the victory over machine politics must first be won in the mind of the elector. "Men must be taught to use their judgment, and to act independently. It is on the accomplishment of this work of liberation that the whole future of democracy depends. Hitherto the victorious struggle which democracy has carried on in the world has been mainly, and necessarily, a struggle for material liberty; moral liberty, which consists in thinking and acting as free reason dictates, has yet to be achieved by it. It has carried the habeas corpus by force, but the decisive battle of democracy will be fought on the habeas animum."

DEMOCRACY IN AMERICA, an account of the government and institutions of the United States by Alexis de Tocqueville, published in 1835. For a summary and estimate of this work see the introductory essay on De Tocqueville in the LIBRARY.

DEMOCRACY IN EUROPE: 'A History,' by T. Erskine May (2 vols., 1877). A thoroughly learned and judicious study of popular power and political liberty throughout the history of Europe. Starting from an introduction on the causes of freedom, especially its close connection with civilization, the research deals with the marked absence of freedom in Oriental history, and then reviews the developments of popular power in Greece and Rome, and the vicissitudes of progress in the Dark Ages to the Revival of Learning. It then traces the new progress in the Italian republics, Switzerland, the Netherlands, France, and England. The work shows careful study of the inner life of republics, ancient and modern; of the most memorable revolutions, and the greatest national struggles for civil and religious liberty; and of the various degrees and conditions of democracy, considered as the sovereignty of the whole body of the people. The author regards popular power as an essential condition of the social advancement of nations, and writes as an ardent admirer of rational and enlightened political liberty.

DEMONOLOGY AND DEVIL-LORE, by Moncure D. Conway (1879). In this scholarly history of a superstition, the author has set before himself the task of finding "the reason of unreason, the being and substance of unreality, the law of folly, and the logic of lunacy." His business is not alone to record certain dark vagaries of human intelligence, but to explain them; to show them as the inevitable expression of a mental necessity, and as the index to some spiritual facts with large inclusions. He sees that primitive man has always personified his own thoughts in external personal forms; and that these personifications survive as traditions long after a more educated intelligence surrenders them as facts. He sets himself, therefore, to seek in these immature and grotesque imaginings the soul of truth and reality that once inspired them. From anthropology, history, tradition, comparative mythology and philology; from every quarter of the globe; from periods which trail off into prehistoric time, and from periods almost within our own remembrance; from savage and from cultivated races; from extinct peoples and those now existing; from learned sources and the traditions of the unlearned, he has sought his material. This vast accumulation of facts he has so analyzed and synthesized as to make it yield its fine ore of truth concerning spiritual progress. Related beliefs he has grouped either in natural or historical association; migrations of beliefs he has followed, with a keen sense for their half-obliterated trail; through diversities his trained eye discovers likenesses. He finds that devils have always stood for the type of pure malignity; while demons are creatures driven by fate to prey upon mankind for the satisfaction of their needs, but not of necessity malevolent. The demon is an inference from the physical experience of mankind; the devil is a product of his moral consciousness. The dragon is a creature midway between the two.

DESCENT OF MAN AND SELECTION IN RELATION TO SEX, THE, by Charles Darwin. The 'Descent of Man' was given to the world in 1871, eleven years after the appearance of the 'Origin of Species,' when Darwin was sixty-two years old. In spite of the opposition which the theories of the earlier work had met in some quarters, it had already given him a place as a leader of scientific thought, not only in England but in the whole world. "Darwinism" had in fact become a definite term, and the new book was received with interest. The evidences of the descent of man from some earlier, less-developed form, collected and marshaled by Darwin, consist of minute inferential proofs of similarity of structure; at certain stages of development, between man and the lower animals. This similarity is especially marked in the embryonic

stages; and taken with the existence in man of various rudimentary organs, seems to imply that he and the lower animals come from a common ancestor. From the evidences thus collected, Darwin reasons that the early ancestors of man must have been more or less monkey-like animals of the great anthropoid group, and related to the progenitors of the orang-outang, the chimpanzee, and the gorilla. They must have been hairy, with pointed, movable ears, and a movable tail. They probably lived in trees, and had a thumb-like great toe, ate fruit chiefly, and made their home in a warm forest land. Going back still farther, Darwin shows that the remotest ancestor of humanity must have been aquatic. As a partial proof of this, human lungs are said to be modified swim-bladders. The general descent is given by Darwin somewhat in this fashion: From the jelly-like larva to the early fishes, such as the lancelet, then to the ganoids (as the mudfish), to the newt and other amphibians, then to the platypus and other mammals such as the kangaroo, and to the insectivorous animals such as the shrews and hedgehogs; after this by well-marked stages to the lemurs of Madagascar, and then to the monkeys, which branch into those of the Old and the New World, — from the latter of which man is descended. Without entering here into the question as to whether all the steps were proved, it is enough to say that the 'Descent of Man' was received with enthusiasm by scientific men, and that its immediate influence was even greater than that of the 'Origin of Species.' It had an effect not merely on physical and biological science, but it led to many new conceptions in ethics and religion. In the volumes containing the 'Descent of Man' Darwin placed his elaborate treatise on 'Sexual Selection,' which indeed may be regarded as a part of the theory of man's descent. The theory of a common origin of man and the other vertebrates was not new; but he was the first to develop a tenable theory as to the process.

DESTINY, by Susan Edmonston Ferrier. This story, published in 1831, is the last and best of the three novels by the Scotch authoress. The scene of action is the Highlands, and fashionable London society in the first part of the nineteenth century. Written in a clear, bright style, in spite of its length it is interesting throughout. Its tone is serious, but the gravity is brightened by a delightful humor, which reveals both the ludicrous and the sad side of a narrow-minded and conventional society. The reader laughs at the arrogant and haughty chief Glenroy, growing more childishly obstinate and bigoted as he grows older, and at his echo and retainer Benbowie; at the self-sufficient and uncouth pastor M'Dow; and at the supercilious Lady Elizabeth, who thinks herself always *recherchée.*

The plot involves constant changes in the lot of the characters, the moral being that no man can escape his destiny. Somewhat old-fashioned, and much too long, the book is still agreeable reading.

DESTINY OF MAN, THE, 'Viewed in the Light of his Origin,' by John Fiske. (1884. 9th ed. 1886). This argument, originally an address delivered before the Concord School of Philosophy, gives the simplest possible statement of the general theory — not the particular processes — of evolution, and openly endeavors to reconcile the spirit and teachings of modern science with those of the New Testament. While declaring that the brain of an Australian savage is many times further removed from Shakespeare's than from an orang-outang's, he yet shows that evolution, far from degrading man to the level of the beast, makes it evident that man is the chief object of the Divine care. Man *is*, after all, the center of the universe — though not in the sense that the oppressors of Bruno and Galileo supposed. And before

man's reinstatement in his central and dominant position became possible, the limited and distorted hypothesis of theologians and poets had to be overthrown. Much stress is laid on the insignificance of physical in comparison with psychical phenomena: more amazing than the change from a fin to a fore-limb are the psychical variations that set in (almost to the exclusion of physical variations) after the beginnings of intelligence in the human species. The superiority of man lies not in perfection but in *improvableness*. The body is becoming a mere vehicle for that soul which for a long time was only an appendage to it. On scientific grounds there is no argument for immortality and none against it; but if the work of evolution does not culminate in immortality, then the universe is indeed reduced to a meaningless riddle.

DEVIL ON TWO STICKS, THE, see **ASMODEUS.**

DHAMMAPADA, see **SACRED BOOKS OF THE EAST.**

DIALOGUES OF PLATO, a series of philosophical treatises in dramatic form, in which problems metaphysical, ethical, and political are discussed by Socrates, his friends and pupils. They were written between the death of Socrates in 399 B. C. and that of Plato in 347 B. C., mainly at the Academy, which Plato established just outside of Athens in 387 B. C. Thirty-five extant dialogues are attributed to Plato, of which seven are now regarded as spurious. Of these the most noted are: the 'Laches,' 'Charmides,' and 'Lysis' in which Socrates attempts to elicit by questions the definition of courage, temperance, and friendship respectively; 'Protagoras' and 'Meno' discussing the question whether virtue can be taught and attacking the Sophists; 'Ion,' relating to poetical inspiration; 'Euthyphro,' 'Apologia,' 'Crito,' and 'Phædo' all concerned with the trial and death of Socrates; the 'Symposium,' 'Phædrus' and 'Cratylus,' which develop fully the Platonic doctrine of ideas; the 'Gorgias,' a discussion of justice; the 'Republic,' a description of an ideal state; the 'Euthydemus,' 'Parmenides,' 'Theætetus,' 'Sophist,' 'Statesman,' 'Philebus,' all dealing with the theory of knowledge; the 'Timæus,' an account of the origin and nature of the external world; and the 'Laws,' a suggested code for a Greek state. For a statement of Plato's distinctive doctrines and an estimate of their worth and influence see Professor Shorey's article under 'Plato' in the 'LIBRARY.' The best English translation of Plato is that by Benjamin Jowett (1871–1892).

DIALOGUES OF THE DEAD, by Lucian. These dialogues, written at Athens during the latter half of the second century, are among the author's most popular and familiar works. They have been translated by many hands, from the days of Erasmus to the present; an excellent modern translation being that by Howard Williams in Bohn's Classical Library. They are filled with satire, bitter or delicate according to the subject, and illustrate admirably Lucian's ready wit, and light, skillful touch.

The scene is laid in Hades; and the only persons appearing to advantage are the Cynics Menippus and Diogenes, who are distinguished by their scorn of falsehood and pretense. The Sophists are mercilessly treated; and even Aristotle is accused of corrupting the youthful Alexander by his flatteries. Socrates is well spoken of, but is said to have dreaded death, the Cynics being the only ones to seek it willingly. The decadent Olympian religion and the old Homeric heroes are exposed to ridicule, and it is twice demonstrated that the conception of Destiny logically destroys moral responsibility. There are several dialogues that hold up to scorn the parasites and legacy-hunters so abundant at Athens and Rome; and Alexander and Crœsus make

themselves ridiculous by boasting of their former prowess and wealth. The futility of riches and fame is shown in the dialogue of the boat-load of people who have to discard all their cherished belongings and attributes before Charon will give them passage; only sterling moral qualities avail in the shadowy land of Hades, and only the Cynics are happy, for they have nothing left behind to regret, but have brought their treasure with them in an upright and fearless character.

DIALOGUES OF THE DEAD, by George, Lord Lyttelton. Lord Lyttelton is a writer with whom only students of the English language and literature are likely to be familiar. In fact, his only claims to recognition as a littérateur rest upon his 'Observations on the Conversion and Apostleship of St. Paul,' and the 'Dialogues' here presented, which first appeared in 1760. The conversation of the 'Dialogues' shows how thoroughly versed the writer must have been in the history of all times. The ruthless Cortez sneers at the humanitarian efforts of William Penn; Cardinal Ximenes haughtily pulls to pieces the reputation of his rival Wolsey; Boileau and Pope, the satirists, hold a highly instructive conversation upon the merits of their respective literatures; and then comes Charles XII. of Sweden in hot haste to Alexander the Great, with a proposition that they two "turn all these insolent scribblers out of Elysium, and throw them down headlong to the bottom of Tartarus in spite of Pluto and all his guards," because "an English poet, one Pope, has called us 'two madmen.'" Alexander demurs at this Draconic measure, and by a few leading questions, which he answers himself, soon shows the royal Swede that he was only a fool. In connection with this work, it is interesting to note the 'Dialogues des Morts,' by the French free-thinker Fontenelle, and the 'Imaginary Conversations,' by Walter Savage Landor. The first complete edition of Lord Lyttelton's works was published in London in 1776.

DIAMOND LENS, THE, a short story by Fitz-James O'Brien, which appeared originally in the Atlantic Monthly in 1858 and in a volume of his stories and essays collected and edited by William Winter in 1881. The narrator, Linley, becoming fascinated with microscopic study, determines to devote his life to its pursuit. His parents object, but being financially independent he goes to New York on the pretense of studying medicine, and buying the most expensive apparatus succeeds in one year in making himself an accomplished microscopist. Dissatisfied, however, with the revealing power of the best instruments he seeks the aid of a spiritualist medium, Madame Vulpes, who puts him into communication with the spirit of Leeuwenhoek, the father of microscopy. The great scientist informs him that the universal lens may be formed of a diamond of one hundred and forty carats, which must be subjected to electro-magnetic currents and pierced through its axis. On returning to the house on Fourth Avenue in which he has his rooms, an impulse leads Linley to visit a fellow-lodger, a French Jew named Jules Simon, who hastily conceals something on his friend's entrance and is greatly agitated when he learns of Lindley's desire for a diamond. The latter, by making Simon drunk, finds out that the Jew has a diamond of exactly one hundred and forty carats which he has stolen from a mine in Brazil and is unable to dispose of. Lindley promptly administers laudanum to the Frenchman and then stabs him to the heart, so arranging the room that every evidence points to suicide, and that this explanation is adopted in the inquiry which follows. Possessed of the diamond, Lindley now constructs the lens and on its completion tests it with a drop of water. A marvelous world of richly colored vegetation and pure etherial radiance is revealed to his delighted gaze; and from the depths

of these enchanted forests emerges a beautiful woman's form. With this being whom he christens Animula, the microscopist falls passionately in love; but as she inhabits a drop of water he can only spend hours in gazing at her beauty and in longing that he might enter her world. At length the water dries up, forests and lovely form wither and die, and Lindley goes mad and wrecks his microscope. For the rest of his life he is an object of derision or pity as "Lindley the mad microscopist." This exceedingly clever tale is told with an artistry and technical skill worthy of high honor in the annals of the American short story.

DIANA OF THE CROSSWAYS, a remarkable novel by George Meredith, appeared in 1885. It displays his power of drawing a living vibrant woman, in whom beauty and intellect and noble character are united. Diana is the centre of the book. In her light the other men and women live and move, and by her light they are judged. She is an Irishwoman of good family. As a girl she makes an unfortunate marriage with a Mr. Warwick, who so little knows her true character that he suspects her of an intrigue with a Lord Dannisburg, and begins proceedings against her. Diana's separation from her husband is the beginning of her picturesque but always honorable career, and the true initial point of the story. She is one of the most charming of Meredith's women. The famous incident of her betrayal of a political secret, as well as some traits of her character, was drawn from Lady Caroline Norton, Sheridan's granddaughter, famous for her beauty, her wit, and her independence of conventional opinion. It was later proved, however, that Lady Norton did not betray the secret; and this act remains to many readers an incomprehensible act on the part of Diana.

DIANA TEMPEST, by Mary Cholmondeley (1893). The clever author of 'Sir Charles Danvers' here attempts a more elaborate novel. It is a story of good society, wherein the motives potent in bad society — greed, envy, malice, and all uncharitableness—have "room and verge enough." The plot deals with many sensational incidents, but the novel is really not sensational but an interesting study of the history of a family through several generations. The children in the book are drawn with a loving hand, the characterization is as good as in 'Sir Charles Danvers,' the dialogue is clever, the general treatment brilliant, and in its charming refinement the story has a place apart.

DIARY OF TWO PARLIAMENTS, by Sir H. W. Lucy (2 vols., 1885–86). A very graphic narrative of events as they passed in the Disraeli Parliament, 1874–80, and in the Gladstone Parliament, 1880–85. Mr. Lucy was the House of Commons reporter for the London Daily News, and as "Toby, M. P.," he supplied the Parliamentary report published in Punch. His diary especially undertakes descriptions of the more remarkable scenes of the successive sessions of Parliament, and to give in skeleton form the story of Parliaments which are universally recognized as having been momentous and distinctive in recent English history. It includes full and minute descriptions of memorable episodes and notable men.

DICKENS, THE LIFE OF CHARLES, by John Forster (3 vols., 1872–74). This book of many defects has the excellence of being entertaining. It follows the life of its subject from his birth in poverty and obscurity in 1812, to his death in riches and fame in 1870. It extenuates nothing, because the biographer was incapable of seeing a foible, much more a fault, in the character and conduct of the friend whom he admired even more than he loved him. The poverty and sensitiveness of the lad, his menial work and his sense of responsibility for his elders, his thirst for knowledge and

for the graces of life, his training to be a reporter, his experience on a newspaper, his early sketches, his first success in 'Pickwick,' his sudden reputation and prosperity, his first visit to America and his disillusionment, the history of his novels, of his readings, of his friendships, of his home life, of his second triumphant journey in the United States, — this time to read from his own books, — his whimsical and fun-loving nature, his agreeableness as a father, a comrade, and a host, his generosity, his respect for his profession, the sum of the qualities that made him both by temperament and performance a great actor, — all these things are fully set forth in the elaborate tribute which the biographer pays to his friend. The books are interesting because the mass of material is interesting. But it must be admitted that they give an exaggerated impression of one side of the character of Dickens, — his energetic, restless, insatiable activity, — and fail to do justice to his less self-conscious and more lovable qualities. They are, however, to be reckoned among the important biographies of the time. There are later studies of Dickens by George Gissing and by G. K. Chesterton, but these are literary interpretations rather than biographies.

DICTATOR, THE, by Justin McCarthy. When Justin McCarthy published 'The Dictator,' in 1893, he had been known to the novel-reading public for twenty-six years, and had written a score of books. 'The Dictator,' a story of contemporary life in England, gives scope to its author for the display of his knowledge of politics.

The Dictator of the story, Ericson, when first introduced to the reader, has just been ejected by a revolution from his position as chief of the South American Republic, Gloria. Of mixed English and Spanish blood, he has a fearless and honest soul. The novel comes to a climax in a plot made against him by his enemies in Gloria. Besides the hero, 'The Dictator' introduces two or three other characters of especial interest: Captain Sarrasin, who has traveled and fought in many countries, and whose wife on occasion can don men's garments and handle a gun; Dolores Paulo; and the Duchess of Deptford, of American birth, a caricature rather than a true type. The plot involves the use of dynamite, and much mining and countermining; in spite of which the book remains an entertaining domestic story.

DICTIONARY, HISTORICAL AND CRITICAL, by Pierre Bayle (1697. Second edition in 1702). A work of the boldest "new-departure" character, by one of the master spirits of new knowledge and free thought two hundred years since. Its author had filled various university positions from 1675 to 1693, and had been ejected at the latter date from the chair of philosophy and history at Rotterdam on account of his bold dealing with Maimbourg's 'History of Calvinism.' From 1684 for several years he had published with great success a kind of journal of literary criticism, entitled 'Nouvelles de la République des Lettres.' It was the first thoroughly successful attempt to popularize literature. Bayle was essentially a modern journalist, whose extensive and curious information, fluent style, and literary breadth made him, and still make him, very interesting reading. He was a skeptic on many subjects, not so much from any skeptical system as from his large knowledge and his broadly modern spirit. His Dictionary is a masterpiece of fresh criticism, of inquiry conducted with great literary skill, and of emancipation of the human mind from the bonds of authority. Its influence on the thought of the eighteenth century was profound, and the student of culture may still profitably consult its stores of information.

DICTUNG UND WAHRHEIT, see **GOETHE, AUTOBIOGRAPHY OF.**

DIDEROT AND THE ENCYCLOPEDISTS, by Viscount John Morley (1878). This examination of the life, the work, and the influence of "the most encyclopædic head that ever existed" (as Grimm termed Diderot), and his fellow-workers, is an admirable monograph. Of all the literary preparation for the French Revolution the 'Encyclopédie' was the symbol: it spread through the world a set of ideas that entered into vigorous conflict with the ancient scheme of authority. Diderot, as the head of the movement, D'Alembert his coadjutor, Voltaire, J. J. Rousseau, Buffon, Helvétius, Holbach, Raynal, etc., with other famous persons of the day, as Goethe, Garrick, the Empress Catherine II., — are here vividly depicted, with wide knowledge of books and of life, great skill in reading character, facility in disentangling causes and results, and broad philosophical perception of the historic position of the age. Anglo-Saxon readers find this work less one-sided than Taine's on the same subject. Appended to the book is a translation of the greater part of 'Rameau's Nephew,' Diderot's famous dialogue.

DIEUX ONT SOIF, LES, see **GODS ARE ATHIRST.**

DISCIPLE, THE ('Le Disciple') by Paul Bourget (1889), in its eloquent preface, which is the best part of the book, calls upon the young men of the present to shake off the apathy that overcame the author's own generation after the disheartening siege of 1870. Without this preface, the reader would be likely to set the book down as unwholesome, and not grasp the idea that the character of the disciple is intended as a warning against the habit of analyzing and experimenting with the emotions. The boy's imagination, drawn out by the brilliant but often enervating literature that comes in the way of all university students, is further stimulated by the works of an agnostic philosopher, who treats exhaustively of the passions. The young man becomes his devoted follower, and makes a practical application of his teachings. In a family where he becomes a tutor he experiments with the affection he inspires in a young girl, and is the direct cause of her death. The philosopher, recognizing the logical outcome of his theory that the scientific spirit demands impartial investigation, even in the things of the mind and heart, feels no small remorse. His disciple escapes the vengeance of the law, only to fall in a duel with the dead girl's brother. The recluse, who according to the journals was the original of the character of the philosopher, died in Paris in 1896. Unlike the philosopher, he was a lifelong botanist, devoting all his energies to that science, so that the points of resemblance between the real and the fictitious professor are mostly external. Both lived near the Jardin des Plantes, their sole recreation consisting in looking at the animals. Both held aloof from society, never marrying, and practicing the severest economy. When an officer of the Legion of Honor sought the botanist to confer the red ribbon upon him, he found that member of the Institute on the point of cooking his dinner, and unwilling to admit him to his garret. In the story, the mice that overrun the garret, the caprices of Ferdinand, and a pet rooster kept by the *concierge*, are the only enlivening elements. But the holes and corners in the region of the Jardin des Plantes, and the exquisite vistas of the Observatory and Luxembourg Garden, have never been better described.

DISCOURSES DELIVERED IN THE ROYAL ACADEMY (1769–1791), by Sir Joshua Reynolds. These, among the most famous of all discourses on art, are not so much based on the results of reading as on the author's own wide experience. They contain advice to students, to use the words of the 'Dictionary of National Biography,' "which is of permanent value, expressed in language which could scarcely be im-

proved. His ideas and criticism were generally sound, and for the most part were accepted by later ages. 'Study the works of the great masters forever,' he tells his students. 'Study as nearly as you can, in the order, in the manner, and on the principles, on which they studied. Study nature attentively, but always with those masters in your company; consider them as models which you are to imitate, and at the same time as rivals with whom you are to contend.' 'As our art is not a divine *gift*, so neither is it a mechanical *trade*. Its foundations are laid in solid science: and practice, though essential to perfection, can never attain that to which it aims, unless it works under the direction of principle.'" (Discourses VI. and VII.)

The most frequent burden of the Discourses is that the only worthy motive in art is the attempt to attain ideal beauty of form. He never admitted that elegance and the pursuit of color could in themselves constitute a defensible motive. Nevertheless his own studies in Italy had brought him under the sway of the colorists whom he denounced so vigorously in his addresses. Ruskin ranks him among the seven supreme colorists, and for a generation the works which he poured forth in such profusion owed their charm and attractiveness to the sense of color, against which year by year in his addresses to the Academy he was to warn his students. Notwithstanding this inconsistency between theory and practice, the Discourses have been frequently reprinted and even at the present day cannot be neglected by any serious student of art criticism.

DISCOURSES OF EPICTETUS, see **MORALS.**

DISCOVERIES OF AMERICA to the year 1525, by Arthur James Weise (1884). A work of importance for its careful review and comparison of the various statements of historical writers concerning the voyages of the persons whom they believed to have been the discoverers of certain parts of the coast of America between Baffin's Bay and Terra del Fuego. The full statements are given, as well as a judgment upon them. "It appears," says Mr. Weise, "that Columbus was not the discoverer of the continent, for it was seen in 1497 not only by Giovanni Caboto [or John Cabot, his English name], but by the commander of the Spanish fleet with whom Amerigo Vespucci sailed to the New World." The entire story of the discoveries of the continental coasts, north and south, apart from the islands to which Columbus almost wholly confined his attention, is of very great interest. John Cabot was first, about June, 1497. Columbus saw continental coast land for the first time fourteen months later, August, 1498. It was wholly in relation to continental lands that the names New World and America were originally given; and at the time it was not considered as disturbing in any way the claims of Columbus, whose whole ambition was to have the credit of having reached "the isles of India beyond the Ganges" — isles which were still 7000 miles distant, but which to the last he claimed to have found. The names "West Indies" and "Indians" (for native Americans) are monuments to Columbus, who did not at the time think it worth while to pay attention to the continents. It was by paying this attention, and by a remarkably opportune report, which had the fortune of being printed, that Vespucius came to the front in a way to suggest to the editor and publisher of his report the use of the word "America" as a general New World name not including Columbus's "West Indies." That inclusion came later; and from first to last Vespucius had no more to do with it than Columbus himself.

DISCOVERY OF AMERICA, THE, by John Fiske (2 vols., 1892). The initial work of Mr. Fiske, designed to serve as the first section of a complete History of

America. It very fully and carefully covers the ground of aboriginal America in the light of recent research; and of the long and slow process through which the New World became fully known to the Old. The story of voyages before Columbus by the Portuguese, and of what Cabot accomplished, is given at length; the part also which Vespucius played, and the questions about it which have been so much discussed. Mr. Fiske's estimate of Columbus does not depart very much from the popular view. He gives an account of ancient Mexico and Central America, and a full sketch of the conquest of Mexico and Peru. The work thus makes a complete Introduction to American history as most known to English readers: the history of the planting of North America in Virginia, New England, New York, Delaware, Pennsylvania, Maryland, and the Carolinas.

DISRAELI, BENJAMIN, EARL OF BEACONSFIELD, THE LIFE OF, is an exhaustive biography based on the letters and papers of Lord Beaconsfield. The first volume, narrating his ancestry, education, youthful authorship, political ventures, and entry into Parliament in 1837, is the work of William Flavelle Monypenny and was published in 1910; volume two, also by Monypenny, includes his early parliamentary career, marriage, success as a novelist, and contribution to the defeat of Peel in 1846. On the death of Monypenny in 1912 the work was continued by George Earle Buckle, who brought out the third volume in 1914 and the fourth in 1916. These two volumes bring the story of Disraeli's public career down to 1855 and 1868 respectively, the latter volume concluding with his attainment of the premiership. Abundantly illustrated by portraits and by frequent extracts from the letters of Disraeli, and fully discussing and presenting the extraordinary and romantic events of his brilliant and meteoric progress to the highest position a subject could occupy, this is one of the most fascinating of biographies.

DIVERSIONS OF PURLEY, THE, by John Horne (Tooke) (1786–1805). The author, a political writer and grammarian, was a supporter of Wilkes, whom he aided in founding a Society for supporting the Bill of Rights, 1769. Starting a subscription for the widows and orphans of the Americans "murdered by the king's troops at Lexington and Concord," he was tried and found guilty of libel and sentenced to a year's imprisonment. While in prison he began to write 'The Diversions of Purley,' — so called from the country-seat of William Tooke, who made the author his heir, and whose name Horne added to his own.

The work is a treatise on etymology: the author contending that in all languages there are but two sorts of words necessary for the communication of thought, viz., nouns and verbs; that all the other so-called parts of speech are but abbreviations of these, and are "the wheels of the vehicle language."

He asserts also that there are no indefinable words, but that every word, in all languages, has a meaning of its own. To prove this, he traces many conjunctions, prepositions, adverbs, etc., back to their source as comparisons or contractions; accounting for their present form by the assertion that "abbreviation and corruption are always busiest with the words most frequently in use; letters, like soldiers, being very apt to desert and drop off in a long march."

Throughout the work, the author constantly refers to his imprisonment and trial, introducing sentences for dissection which express his political opinions, and words to be treated etymologically which describe the moral or physical defects of his enemies. The book had an immense popularity in its own day.

DIVERSITY OF CREATURES, A, by Rudyard Kipling (1917). Fourteen stories, each followed by a poem on the theme of the story. 'As Easy as A. B. C.' is a strange tale of the future, A.D. 2065, when the planet is under the benevolent rule of an Aërial Board of Control. The disease of crowds and democracy has ceased, and a small outbreak of democratic agitation makes it necessary to deal with the American district of Illinois through aërial artillery of sound vibrations and withering rays of light. Stalky and Beetle reappear in the 'Honors of War' hazing a priggish cad who is converted from the error of his ways. 'Regulus' is a schoolboy comedy having to do with the teaching of Latin, the connection of classic learning and everyday boy life. There are three psychical stories. The phantom dog who haunts a man is the real dog "Harvey," owned by the woman he subconsciously loves. 'Swept and Garnished' is a grim war story, in which the ghosts of murdered children appear to a complacent German woman making it impossible for her to disbelieve comfortably. 'Mary Postgate' deals with the effect of resentment for the slaughter of the innocents in the European war on one woman in England. She has an unexpected opportunity to be judge and executioner. 'The Edge of the Evening' tells of an encounter with spies who descend from an aeroplane on the lawn of a country house just before dinner. There are stories of the British peasant in real possession of the land whether its nominal ownership is Roman or English. 'The Village that Voted the Earth was Flat' is a comic extravaganza, the revenge of a party of motorists upon the magistrate who fines them unjustly for speeding. One of the group is a producer of opera, one a member of parliament, one a journalist, and all are brilliantly equipped in different ways for the confounding of their enemy.

DIVINE COMEDY, THE, by Dante Alighieri, was written between his exile in 1302 and his death in 1321, although the events of the poem are supposed to occur in 1300, Dante's thirty-fifth year. The Divine Comedy is at once a vision of the other world, an allegory of the Christian life, a spiritual autobiography, and a cyclopædic embodiment of all the knowledge of its day. Dante sets forth as though from personal experience the Catholic beliefs as to the nature of Hell, Purgatory, and Paradise; he makes his imaginary journey through these realms a symbol of the Christian's struggle through repentance and purification towards the beatific vision; he introduces also his own redemption from sensuality through the influence of his ideal devotion to Beatrice, who became for him the medium of divine grace; and in adequately explaining and adorning these great conceptions he employs all the learning, all the science, and all the literary devices, mythological figures, and poetic machinery which could be furnished by the best learning of the time. Of this learning the figure of Virgil, his guide through Hell and Purgatory, is the representative. Noteworthy is the symmetry of the poem and the exact correspondence of its arrangement to the scientific preciseness with which the other world is conceived and depicted. There are three divisions, Hell, Purgatory, and Paradise, the first including thirty-four cantos, and the two last, thirty-three cantos each, making one hundred in all. Each canto is of approximately the same length; and the three realms are described in symmetrical order and proportion. The metre is the *terza rima*, consisting of 10-syllabled or 11-syllabled lines which fall into groups of three with interlacing rhymes — the first and third lines rhyming, and the second rhyming with the first and third of the next group, thus: aba, bcb, cdc, etc. The sustained music of this measure, the concentration and intensity of the style, its wealth of brief and pointed allusion, its pictorial vividness, and its austere beauty are the distinctive marks of the Divine Comedy as poetry.

DIVINE FANCIES, see **EMBLEMS.**

DIVINE FIRE, THE, by May Sinclair (1905). This novel is the record of the career of Keith Rickman, a Cockney poet, and son of a sordid London bookseller, in whose soul dwells "the divine fire." Rickman finds his feminine ideal in the aristocratic and high-minded Lucia Harden, whose library he has been sent to catalogue. Lucia is on the point of becoming betrothed to her cousin Horace Jewdwine, the deterioration of whose character is outlined in contrast to the development of that of Rickman, who triumphs over his disadvantages of birth and breeding and over the temptations which arise in connection with his business and journalistic life. Jewdwine, the priggish and refined Oxford don, comes to London to edit the Museion, a progressive literary journal, with idealistic aims; through his association with the embryo poet the latter becomes acquainted with Lucia Harden; she, while repelled by the young poet's crudeness and lack of breeding, nevertheless discerns his genius and is gradually more and more strongly drawn towards him. Lucia's cousin, for whom she feels no genuine sentiment, finds it to his advantage to defer any immediate matrimonial project and in the meantime she learns to love Rickman, who adores her at a distance. Many complications spring from the disposition of the Harden library, which contains priceless volumes and falls a prey to sharpers. Rickman passes through many vicissitudes, social, financial, and literary, and his connection with editors and magazines gives the writer of the book an ample opportunity, which she improves, to discourse upon the varying types of editors and reviewers.

DIVINE POEMS, see **EMBLEMS.**

DMITRI ROUDIN, a story by Turgeneff. This great novel was first published in 1860. The action passes in the country, some distance from Moscow, at the country-seat of Daria Mikhailovna, a great lady who protects literature and art and is determined to have a salon. She has one in embryo already, made up of an old French governess, a young Circassian secretary, and a Cossack. The advent of Dmitri, a vainglorious creature who thinks himself a great man, completes it. He has retained a few scraps from the books he has read, some ideas borrowed from the German transcendentalists, and a number of keen aphorisms; and so he imagines he is able to pull down and set up everything. He dazzles and fascinates the women by his expressive looks and serene self-confidence; and being treated as a genius, he naturally believes himself one. He speaks of his immense labors; but all his literary baggage consists of newspaper and magazine articles which he *intends* to write. He is soon found out, however; and from Daria's salon passes into that of an affected old lady, a bluestocking also, who takes him even more seriously than Daria did at first. She believes she can understand Hegel's metaphysics when he explains them; so she lodges and boards him, lends him money, and insists that all her visitors shall acknowledge his superiority. Unfortunately, her daughter, a proud beauty, hears so much of this superiority that she believes in it, becomes smitten with the great man, and wishes to marry him. This is too much for the old lady, and Dmitri is shown the door. He is at last forced to quit Russia, and dies defending a barricade at Paris. In the character of Dmitri, Turgeneff satirizes a class common enough in every country as well as Russia, especially among the young, — the class of people who mistake words, in which they abound, for ideas, in which they are lacking. And yet, such is Turgeneff's fine and delicate skill in the analysis of feeling that he interests us in this poor boaster; he excites our pity for him, — and it is a singular

fact that the lower Dmitri falls, the more interesting he becomes. He is a mixture of pride and weakness; and his good faith and harmlessness somewhat palliate his faults.

DOCTEUR PASCAL, LE, see **ROUGON-MACQUART.**

DOCTOR, THE, a ponderous romance by Robert Southey, appeared anonymously in 1834, though Vols. vi. and vii. were not published until after his death in 1847. It records the observations, philosophizing, and experiences of a quaint physician, "Dr. Love, of Doncaster," who, with his faithful horse "Nobbs," travels the country over and ministers to the needs of men. While little read in present days, it has generally received the moderate praise of scholars. In form it is a peculiar medley of essay, colloquy, and criticism, lacking coherence; a vast accumulation of curious erudition, meditative wisdom, and somewhat labored humor. Southey manifested much pride in the book, from whose pure English, freshness of innovation, and brilliant though mechanical diorama of thought, he expected a larger meed of praise than has ever been accorded it, by either critics or the public.

DOCTOR, THE, a tale of the Rockies, by Ralph Connor (1906). This narrative deals with the lives of two brothers, Barney and Richard Boyle, who are of Scotch-Irish parentage, but are Canadian born. The father is a respectable miller, but the sons, who are endowed with good intellect and strong characters, are ambitious to make something of themselves. The younger boy, Dick, is sent to college to study for the ministry and this is the first separation that has come between the two brothers, who are absolutely devoted to each other. Barney fits himself for his chosen profession of medicine, and later on works his way through the medical school, there being only enough money for the education of one son. Before leaving home Barney has won the affection of an attractive young girl named Iola Lane, who has taught school in his native town and who has a beautiful voice. Iola goes to the city to study music as she is anxious for a career. This ambition causes a break between herself and Barney and he goes to a distant city to teach in a university. During his absence Dick and Iola are much together though Dick has been for years in love with Margaret Robertson, a childhood's friend and neighbor. Margaret however loves Barney and rejects his brother's advances. Dick when finishing his theological course is refused his degree on account of opinions which the Presbytery consider heretical. He goes into journalism and becomes reckless in many ways. He is tempted on one occasion to kiss Iola and Barney suddenly appearing at the crucial moment casts him off forever. Later Dick goes west as a missionary and works among men in the mountain camps. Barney also practices his profession among these same people, but avoids meeting his brother who is ignorant of his proximity. Margaret, who has become a nurse, is made matron of a hospital in connection with Dick's work. Barney saves Dick's life and the brothers are re-united, and then learning that Iola is sick in Scotland Barney goes to her, reaching her just before her death. Heart-broken he returns to his work and dies a sacrifice to his profession. Margaret and Dick, sharing a common loss, are brought together and happiness comes after sorrow.

DOCTOR ANTONIO, by Giovanni Ruffini (1856), is a novel of modern life, the scene of which is laid mainly in Italy, the political troubles there being made the source of the story's action. The chief characters are Sir John Davenne, an Englishman traveling in Italy, his daughter Lucy, and Doctor Antonio, a Sicilian exile.

The personality of the Doctor is one of singular charm, and holds interest throughout the book. When published this novel became a universal favorite, and it is still read with pleasure.

DR. CLAUDIUS, by F. Marion Crawford (1883), was the second of Mr. Crawford's novels, following a year after its predecessor 'Mr. Isaacs.' Unlike the latter, it contains no element of the supernatural, and is merely a love story of contemporary life. Dr. Claudius, himself, when first introduced, is a privatdocent at Heidelberg, living simply, in a state of philosophical content. He plans no change in his life when the news comes to him that he has inherited more than a million dollars by the death of his uncle Gustavus Lindstrand, who had made a fortune in New York. The son of his partner, Silas B. Barker, soon arrives in Heidelberg to see what manner of man Dr. Claudius may be, and persuades the blond, stalwart Scandinavian to go with him to America; securing an invitation for the two on the private yacht of an English duke, whom he knows well. Before leaving Heidelberg, Claudius has fallen in love with a beautiful woman met by chance in the ruins of the Schloss. Since she is also a friend of the Duke, Barker is able to introduce Claudius to her. This Countess Margaret, with her companion, Miss Skeat, is asked to cross the Atlantic with the Duke, his sister Lady Victoria, Barker, and Claudius. Margaret, though an American, is the widow of a Russian count. Claudius is not wholly disheartened, when, on the yacht, she refuses to marry him. But in America, she succumbs to the romantic surroundings of the Cliff Walk at Newport, and admits that she loves the philosophical millionaire. Claudius then starts off on a hasty journey to St. Petersburg, where he obtains from the government the return of Margaret's estates confiscated on account of her brother-in-law's republicanism. Just what the secret is of Dr. Claudius's power with Russia, we are not told; but Mr. Crawford lets us infer that he is the posthumous son of some European potentate. The Duke and the courteous Horace Bellingham know who he is, but the reader's curiosity is not gratified.

DOCTOR FAUSTUS, by Christopher Marlowe. This play, written about the year 1589, is remarkable both as the chief work of the founder of English tragedy, and as the first play based on the Faust legend. At the time of the Reformation, when chemistry was in its infancy, any skill in this science was attributed to a compact with the Evil One. Hence wandering scholars who performed tricks and wonders were considered magicians, their achievements were grossly exaggerated, and they were supposed to have surrendered their souls to the Devil. The last of these traveling magicians to gain notoriety was John Faustus, whose public career lasted from 1510 to 1540; and to him were ascribed all the feats of his predecessors. In 1587 the 'Faustbuch' was printed, giving the story of his life and exploits. An English translation, made soon after, was doubtless the source of Marlowe's plot. The theme was afterwards variously elaborated in Germany, and there were many puppet plays on the subject; but it remained for Goethe's master-hand to ennoble the popular legend, and make it symbolic of the struggles and aspirations of the whole human race. Marlowe's 'Doctor Faustus' is rather a tragic poem than a drama, consisting of only fourteen scenes without any grouping into acts. It is remarkable for singleness of aim and simplicity of construction, though there is plenty of variety and incident. The passionate and solemn scenes are very impressive, and the final tremendous monologue before Lucifer seizes Faustus's soul is unsurpassed in all the range of tragedy. Faustus, dissatisfied with philosophy, resolves to enlarge his sphere by

cultivating magic. He conjures up Mephistopheles and bids him be his servant. The spirit, however, replies that Lucifer's permission must first be gained. Faustus then voluntarily offers to surrender his soul after four-and-twenty years, if during that time Mephistopheles shall be his slave. Lucifer agrees, and demands a promise written in Faustus's blood. Then Faustus sets out in search of knowledge and pleasure, traveling about invisible. He provides grapes in midwinter, and calls up the spirits of Alexander and Thais to please the emperor. At the request of his scholars he summons Helen of Troy, and impressed by her beauty, exclaims: —

> "Was this the face that launched a thousand ships,
> And burnt the topless towers of Ilium?
> Sweet Helen, make me immortal with a kiss!"

At times the desire for repentance seizes him; but the exhilaration of pleasure is too great, and the powers of evil are too strong. Finally the time expires, and Faustus in agony awaits the coming of Lucifer. He appeals to God and Christ, but has forfeited the right to pray; and at the stroke of twelve Lucifer bears him away to everlasting doom.

DR. JEKYLL AND MR. HYDE, by Robert Louis Stevenson (1886), is a psychologic romance illustrating the complex quality of man's nature. The scene is London. Dr. Jekyll is a physician of position and good character, a portly, kindly man. In his youth, however, he showed that he had strong capacities for evil, which he succeeded in suppressing for years. His professional tastes lead him to experiment in drugs, and he hits on one whereby he is changed physically so that his lower nature receives external dress. He becomes Mr. Hyde, a pale, misshapen, repulsive creature of evil and violent passions. Again and again Dr. Jekyll effects this change, and gives his bad side more and more power. His friend Utterson, a lawyer, is puzzled by Jekyll's will in favor of Hyde, and seeks to unravel the mystery. The brutal murder of Sir Danvers Carew, which is traced to Hyde, who of course disappears, adds to the mystery and horror. At last, by the aid of letters left by Dr. Lanyon, another of Dr. Jekyll's lawyer friends, to whom he has revealed the secret and who is killed by the shock of the discovery, the strange facts are exposed. Utterson breaks into Jekyll's laboratory, only to find Hyde, who has just taken his own life; and Jekyll is gone forever.

DR. LATIMER, by Clara Louise Burnham (1893). This is called "A Story of Casco Bay"; and it contains many charming pictures of that beautiful Maine coast and its fascinating islands. Dr. Latimer, a man of fine character and position, beloved by all who know him, becomes interested in three orphan girls, Josephine, Helen, and Vernon Ivison, who come to Boston to support themselves by teaching and music. He falls in love with Josephine, the eldest, who returns his affection; and he invites the three girls to his island home for the summer. He has hesitated to avow his love for Josephine on account of the difference of age between them, and also on account of a former unhappy marriage made in early youth with a woman who had first disgraced and then deserted him, and whom he has long supposed dead. Her sudden reappearance destroys his newly found happiness; he leaves the island, bidding Josephine a final farewell. Recalled by the news that his wife has drowned herself and that he is at last free, he marries Josephine. Helen and Vernon are mated to the men of their choice: the former to Mr. Brush, a German teacher; the latter to Olin Randolph, a society youth of much charm and character, whose

aunts, Miss Charlotte and Miss Agnes Norman, are characters of interest, as is also Persis Applebee, the doctor's old-fashioned housekeeper.

DR. SEVIER, by George W. Cable (1882), is one of the author's group of stories of life in New Orleans. The time of the action is just before the war, when the city was at the height of its prosperity. Dr. Sevier, the brusque, laconic, skillful, kind-hearted physician, is less the central figure than his young beneficiary, John Richling, the son of a rich planter, who having estranged his family by marrying a Northern girl, has come to the metropolis of the South to earn his living. The struggle of the Richlings, unequipped for the battle of life, against poverty and sickness, forms the plot of the story, which is glowing with local color and filled with personages peculiar to the place and time. There is no plot in the sense of a complicated play of forces, or labyrinth of events; but the interest lies in the development of character under conditions supplied by an untried environment. The scope of the book is wide and the detail extremely minute.

DR. SYNTAX, THE THREE TOURS OF, by William Combe. This famous book, or rather series of three books, was first devised by its author at the suggestion of the publisher, Mr. Ackermann, who desired some amusing text to accompany a series of caricatures which he had engaged from the celebrated Rowlandson.

William Combe, then past sixty-five years of age, had already produced a large number of volumes, of which all had appeared anonymously. The first part of 'Dr. Syntax,' which was published in 1809, describes the adventures of a certain Dr. Syntax, clergyman and teacher, who, on his horse Grizzle, deliberately sets out in search of adventures which he might make material for a book. His plan, as he gives it to his wife Dolly, is as follows: —

> "You well know what my pen can do,
> And I'll employ my pencil too;—
> I'll ride and write and sketch and print,
> And thus create a real mint;
> I'll prose it here and verse it there,
> And picturesque it everywhere."

In this long series of eight-foot iambic couplets with the real Hudibras swing, Combe tells the story of the travels of the clerical Don Quixote. The author endows him with much of his own sense of humor and Horatian philosophy; and even though the adventures are not always thrilling, the account of them, and the accompanying reflections, are extremely entertaining. Pleasure, Wealth, Content, Ambition, Riches, are among the abstractions of which the author or his hero discourses; and many of the passages are undoubtedly intended by Combe as autobiographic.

In the course of his travels Dr. Syntax meets various persons whom the author makes food for his mild satire, — the merchant, the critic, the bookseller, the country squire, the Oxford don, and other well-marked types. The descriptions of rural scenery and of the cities visited by Dr. Syntax are often clever, and even today are agreeable to read. The very great popularity of the first tour of Dr. Syntax "in search of the picturesque" encouraged author and publisher to follow it with a second and a third series.

DOCTOR THORNE, by Anthony Trollope (1858). 'Doctor Thorne' is a story of quiet country life; and the interest of the book lies in the character studies rather than in the plot. The scene is laid in the west of England about 1854. The heroine,

Mary Thorne, is a sweet, modest girl, living with her kind uncle Doctor Thorne, in the village of Greshambury, where Frank Gresham, the young heir of Greshambury Park, falls in love with her. The estate is incumbered; and as it is necessary that Frank should marry for money, his mother, Lady Arabella, banishes Mary from the society of her daughters, and sends Frank to Courcy Castle, where he is expected to win the affections of Miss Dunstable, a wealthy heiress. He remains true to Mary, however; and after a year of enforced absence abroad, he returns and claims her for his wife in the face of every opposition. Roger Scatcherd, the brother of Mary's unfortunate mother, is creditor to Mr. Gresham for a sum of money amounting to the value of the entire estate. After his death his entire fortune falls to Mary Thorne; and the story concludes with the marriage of Frank and Mary, and a return of prosperity to Greshambury Park.

The character of Doctor Thorne stands out vividly in the book as an independent, honest Englishman, offering a pleasing contrast to Lady Arabella with her conventionality and worldliness and the coarse vulgarity of Roger Scatcherd and his son.

DOLL'S HOUSE, A, one of the best-known plays of Henrik Ibsen, was published in 1879. It is the drama of the Woman, the product of man's fostering care through centuries, — his doll, from whom nature has kindly removed the unused faculties which produce clear thinking and business-like action. Nora, the particular doll in question, adorns a little home with her pretty dresses, her pretty manner, her sweet, childish ignorance. She must bring up her babies, love her husband, and have well-cooked dinners. For the sake of this husband, she ventures once beyond the limit of the nest. He is ill, and she forges her rich father's name to obtain money to send him abroad. The disclosure of her guilt, the guilt of a baby, a doll who did not know better, brings her face to face with the realities of the world and of life. The puppet becomes vitalized, changed into a suffering woman who realizes that there is "something wrong" in the state of women as wives. She leaves her husband's house, "a moth flying towards a star." She will not return until she is different, or marriage is different, or — she knows not what. 'A Doll's House' is the most striking embodiment in the range of modern drama, of the new awakening of Eve. The last scene of the play is given in the LIBRARY.

DOMBEY AND SON, by Charles Dickens. The story opens with the death of Mrs. Dombey, who has left her husband the proud possessor of a baby son and heir. He neglects his daughter Florence and loves Paul, in whom all his ambitions and worldly hopes are centred; but the boy dies. Mr. Dombey marries a beautiful woman, who is as cold and proud as he, and who has sold herself to him to escape from a designing mother. She grows fond of Florence, and this friendship is so displeasing to Mr. Dombey that he tries to humble her by remonstrating through Mr. Carker, his business manager and friend. This crafty villain, realizing his power, goads her beyond endurance, and she demands a separation from Mr. Dombey, but is refused. After an angry interview, she determines upon a bold stroke and disgraces her husband by pretending to elope with Carker to France, where she meets him once, shames and defies him and escapes. Mr. Dombey, after spurning Florence, whom he considers the cause of his trouble, follows Carker in hot haste. They encounter each other without warning at a railway station, and as Carker is crossing the tracks he falls and is instantly killed by an express train. Florence seeks refuge with an old sea-captain whom her little brother, Paul, has been fond of, marries Walter Gay, the friend of her childhood, and they go to sea. After the failure of Dombey and

Son, when Mr. Dombey's pride is humbled and he is left desolate, Florence returns and takes care of him. The characters in the book not immediately concerned in the plot, but famous for their peculiar qualities, are Captain Cuttle, Florence's kind protector, who has a nautical manner of expression; Sol Gills, Walter's uncle; Mr. Toots, who suffers from shyness and love; and Joe Bagstock, the major. The scene is laid in England at the time the novel was published, in 1848.

DON JOHN, a novel by Jean Ingelow, was published in 1881. The story turns on the well-worn incident of the changing of two children in their cradles. The plot follows their development, the gradual manifestation through character of their true origin. 'Don John' is admirably written, bearing about it the same atmosphere of simplicity and nobility that surrounds this author's poems. Though a mere mention of the chief incident implies a poverty of invention, the book is really one of unusual freshness of imagination. The delineation of character is delightfully delicate and exact; and the skill with which the puzzle of identity is treated leaves the reader in the desired mood of doubt to the end of the excellent story.

DON JUAN, a narrative and satirical poem in eight-line stanzas by George Gordon, Lord Byron. Cantos I and II were published in 1819, III to V in 1821, VI–XIV at different times in 1823, and XV and XVI in 1824. The poem is unfinished. Its theme is the Spanish legend of Don Juan, a libertine who killed the father of a girl he had seduced and while on a mocking visit to his victim's tomb was swallowed up in Hell along with the statue of the man he had killed. Byron's Juan is also a libertine; but the poet is more interested in the varied amors of his hero and the opportunity afforded by them for pictures and reflections — cynical, sentimental, and realistic — of life and human nature, particularly the numerous aspects of love and passion — than in drawing an edifying moral or providing for the punishment of the culprit. He had not decided, he said, whether to make him end in Hell or in an unhappy marriage. Don Juan a Spanish grandee of Seville is forced into exile at the age of sixteen through being detected in an intrigue with Donna Julia, the beautiful young wife of the elderly Don Alfonso. Embarking from Cadiz for Leghorn he is shipwrecked, and after enduring dreadful privations in an open boat is cast, the sole survivor, upon an island in the Ægean. Here he is secretly nursed back to life by Haidee, the lovely seventeen-year-old daughter of the pirate-chieftain, Lambro, and they become lovers. On a report that her father has died while absent on a piratical expedition, Haidee with Juan assumes the sovereignty of the island. But Lambro returns during a feast, surprises the lovers, disarms Juan, and sells him for a slave. While Haidee dies of a broken heart, Juan is taken to Constantinople, where he is purchased by the Sultana, Guyalbez, who has fallen in love with him and introduces him, disguised as a woman, into the seraglio. Enraged at his rejection of her, and at a subsequent escapade with one of the women of the seraglio she orders Juan to be drowned. But he makes his escape to the Russian army, then fighting the Turks, distinguishes himself at a siege under General Souwaroff, and is sent as a special messenger to the notorious Empress Catherine at St. Petersburg. He becomes the reigning favorite and is then sent to England on a special diplomatic mission. Here Byron introduces the reader to a group of English aristocrats at a country house, where Juan is a guest; and ends in the midst of another amatory adventure, in which the Duchess of Fitz-Fulke, masquerading as the ghost of a friar, seeks a midnight interview with the hero. The poem exhibits Byron's full power as a creative poet and a satirist. Perhaps the finest part is the account of the shipwreck, many details

of which are taken from the autobiography of his grandfather, Admiral John Byron, and the ensuing episode of the love of Haidee and Juan.

DON ORSINO, by F. Marion Crawford (1892). This book gives a good idea of Rome after the unification of Italy, as the author's purpose is to describe a young man of the transition period. It will probably never attain the popularity of the two earlier Saracinesca stories, because many readers find the plot unpleasant and the ending unsatisfactory. In analysis and development of character, however, and in sparkling dialogue, it far surpasses its predecessors.

Orsino Saracinesca longs for a career, and being rebuffed at home, is attracted by the sympathetic womanliness of Madame Maria Consuelo d'Aranjuez, whose antecedents are mysterious. With the aid of Del Ferice he undertakes some building operations, mortgaging his house in advance. One day he makes love to Madame d'Aranjuez, but soon realizes the shallowness of his emotions. Subsequently constant intercourse renews his affection on a firmer basis, and he wishes to marry her. Though she loves him she leaves Rome, soon writing that a stain on her birth prevents her marrying him. On the day of her refusal he learns that his business is ruined; but Del Ferice renews the contract in terms to which Orsino submits, only to avoid an appeal to his father. Thus he gets more and more into Del Ferice's power, until the united fortunes of the Saracinesca could hardly save him. At this crisis he receives from Maria Consuelo a friendly letter, asking merely that he tell her about himself. This he gladly does, writing freely of his business difficulties. Finally the bank releases him from his obligations, an action inexplicable until the announcement of Consuelo's marriage to Del Ferice. Then Orsino guesses, what he afterwards learns, that she has sold herself to save him. The story moves rapidly, the atmosphere is strikingly Italian, and the various complications are well managed and interesting.

DON QUIXOTE DE LA MANCHA, THE HISTORY OF, a satirical romance by Miguel Cervantes, the first part of which appeared in 1605 and the second in 1615. A kindly and simple-minded country gentleman has read the romances of chivalry until they have turned his brain. Clad in a suit of old armor and mounted on a broken-down hack which he christens Rozinante, he sets out on a career of knight-errantry, assuming the name of Don Quixote de la Mancha. For the object of his devotion he chooses a village girl, whom he names Dulcinea del Toboso and as squire he takes an ignorant but faithful peasant, Sancho Panza. The ordinary wayfarers of the Spanish roads of the seventeenth century are transformed by the knight's disordered imagination into warriors, distressed damsels, giants, and monsters. For instance, he tilts on one occasion, at the sails of a group of wind-mills, thinking them living creatures, and his attempts to right fictitious wrongs and win chivalric honor among them lead him and his squire into ludicrous and painful situations. Yet amidst their discomfitures Don Quixote retains a dignity, a certain nobility, and a pathetic idealism, and Sancho a natural shrewdness and popular humor which endear them to the reader. In the second part the interest is fully sustained, and variety is introduced by the sojourn of the pair with a duke and duchess and Sancho's appointment as governor of the imaginary island of Baratoria. At the end, Don Quixote, as the result of a dangerous illness, recovers his senses, renounces all books of chivalry, and dies penitent. The book was begun as an attack on the absurdities of the late chivalric romances, not on the essential chivalric ideals. As the work progresses it becomes a picture of human nature, its absurdities and its aspirations, its coarse materialism and lofty enthusiasm. The best English translations are

Shelton's (1612–1620) reprinted with an introduction by J. Fitzmaurice-Kelly in the 'Tudor Translations,' 4 vols., 1896, and that by John Ormsby, 1885, reprinted with critical introduction and notes by J. Fitzmaurice-Kelly in 1901.

DOÑA LUZ, by Juan Valera. The scene of this brilliant emotional story is laid in Spain, during the seventies. Doña Luz, at the death of her father, the dissipated Marquis of Villafria, takes up her abode with his old steward Don Asciscio, into whose hands a large part of the estate of the marquis has fallen. High-strung and sensitive, with a rare beauty of mind and person, and entertaining no hope of marrying according to her inclinations, she gently repulses all admirers. Among her friends she counts Don Miguel, the parish priest; Don Anselmo, a skillful physician but a fierce materialist; and his daughter Doña Manolita, a charming brunette, capricious and merry, loyal and affectionate. Into this circle comes the missionary, Father Enrique, nephew of Don Asciscio, a man of great wisdom and elevation of thought; and last of all, the hero, Don Jaime Pimental. Around this group the movement of the story takes place. The dominant motives spring from avarice and ambition; and the action is complicated by religious animosities. 'Doña Luz' was published in Madrid in 1891, and its English translation by Mrs. Serrano came out in 1894.

DOÑA PERFECTA, by Benito Pérez Galdós. This exquisite romance, the translation of which was published in 1880, is a vivid description of life in a Spanish provincial town, just before the Carlist war. Doña Perfecta Rey de Polentinos is a wealthy widow, just in all her dealings, kind and charitable, but a perfect type of the narrow-minded and even cruel spirit of old Spain. The Spanish hate the national government, but have a peculiar local patriotism, which in this case turns an apparently kind and honorable woman against her own nephew, because he dislikes the customs of her beloved town.

This nephew, Don José Rey, handsome, generous, and rich, is the hero of the story, whose incidents are the outgrowth of old prejudice — religious and political.

The author endeavors to show that the offenses of Doña Perfecta are the result of her position and surroundings rather than inherent in her character. In this book he begins to exploit the modern Spain and its clashing interests. He brings "the new and the old face to face," to use the words of Professor Marsh: "the new in the form of a highly-trained, clear-thinking, frank-speaking modern man; the old in the guise of a whole community so remote from the current of things that its religious intolerance, its social jealousy, its undisturbed confidence and pride in itself, must of necessity declare instant war upon that which comes from without, unsympathetic and critical. The inevitable result is ruin for the party whose physical force is less, the single individual; yet hardly less complete ruin for those whom intolerance and hate have driven to the annihilation of their adversary." The story was published in 1876, and reached its ninth edition in 1896.

DONAL GRANT, a novel by George Macdonald, was published in 1883, when he was fifty-nine. It is a modern story; the hero, Donal Grant, being one of the muscular and intellectual young Scotchmen whom Macdonald loves to describe. Introduced as a poor student seeking a situation, he reaches the town of Auchars, where he meets a spiritually minded cobbler and his wife with whom he lodges. In Auchars he finds a field of work, and the story deals with the effect produced on careless and selfish characters by contact with an upright and generous nature. The plot involves a forced marriage, and other well-known incidents; but the book shows all Macdonald's familiar qualities, though it is less eventful and more didactic than many of his stories.

DONOVAN, a novel of modern English life, by Edna Lyall (1882), has for its subject a man's spiritual struggles from doubt to faith. The hero, Donovan Farrant, is well drawn, if somewhat conventional in character. The book obtained great popularity and still enjoys it, especially in England. 'We Two' is a sequel to 'Donovan.'

DOSIA, by Henri Gréville (Madame Durand) (1877), is a vivacious story of Russian life. The heroine, Léodocia Zaptine, is a frolicsome young madcap, with the kindest heart, who is always getting into scrapes. Grief-stricken because of well-deserved scoldings, she decides to elope with her cousin Pierre Mourief, a young lieutenant staying in the house; but thinks better of it when they are but a mile or two from home, and returns to the paternal roof. After this escapade, Dosia is taken in hand by the young widow Princess Sophie Koutsky, the sister of Pierre's comrade in arms Count Platon Sourof. Dosia and Pierre make the mutual discovery that they are not in the least in love with each other; and the headlong, generous Pierre wins the Princess Sophie, while her grave brother Platon loves and marries the naughty Dosia. The story is agreeably told, and is a good specimen of the best type of domestic novel.

DOSTOÉVSKY, LETTERS OF, see **LETTERS.**

DOUBTING HEART, A, by Annie Keary. The scene of the story is laid in England, although there are some charming and picturesque descriptions of the Riviera, where the author passed the last months of her life. Published in 1879, it was left unfinished, the last chapters being written by Mrs. Macquoid. The story principally concerns itself with the love affairs of two cousins, Emmie West and Alma Rivers; and the moral of it is that tribulation worketh patience, and patience godliness. Lady Rivers, Sir Francis, and charming Madame de Florimel, are cleverly sketched characters. The story, which is very simple, is so natural and homely, and its psychology is so faithful, that it became at once a favorite, and is still one of the most popular domestic novels.

DOWNFALL, THE, see **ROUGON-MACQUART.**

DRAM SHOP, THE, see **ROUGON-MACQUART.**

DRAPIER LETTERS, THE, by Jonathan Swift. These famous letters took their name from their signature, "M. B. Drapier." They were written to protest against an unjust aggression of the Crown, which, at a time of great scarcity of copper coin in Ireland, had granted a patent to furnish this to one William Wood, who was to share his profits with the Duchess of Kendal, the king's mistress, through whose influence the patent had been obtained. These profits were to be derived from the difference between the real and the nominal value of the halfpence, which was forty per cent. The Irish were bitterly enraged, became turbulent, and every effort was made to conciliate them. A report sustaining Wood, which had been drawn up by Sir Robert Walpole, was answered by Swift in these letters. Swift, who viewed Wood's patent as a death-blow to Irish independence, asserts that the English Parliament cannot, without usurpation, maintain the power of binding Ireland by laws to which it does not consent. This assertion led to the arrest of the printer of the letters; but the grand jury refused to find a true bill. Swift triumphed, and Wood's patent was revoked. The 'Letters' were published in 1724; the sub-title being, "very proper to be kept in every family."

DREAM, THE, see **ROUGON-MACQUART.**

DREAM CHILDREN, by Horace E. Scudder (1863), is a collection of "Once-Upon-a-Time" stories, in which memory and imagination combine to preserve the fleeting fancies of childhood; some of them merely fantastic; others with a lesson of life hidden under a semblance of adventure — as in 'The Pot of Gold,' where Chief is always seeking, always unsuccessful, because just at the moment of capture of the coveted treasure, his attention is distracted by the vision of his adoring and forsaken Rhoda; or in the last charming sketch entitled 'The Prince's Visit,' where weak Job loses the sight of a grand procession while he is succoring the lame boy, — a sacrifice rewarded by the vision of a "pageant such as poor mortals may but whisper of." The offspring of dreams, the 'Dream Children,' pass before the mind's eye, a charming company of unrealities, with ordinary attributes, but invested with supernatural excellence. Who can tell when the realities begin and the dreams end? Who can separate, in the cyclorama of existence, the painted canvas from the real objects in the foreground? It is into this borderland of doubt the author takes us, with the children who hear the birds and beasts talk: where inanimate objects borrow attributes of humanity; where fact masquerades as fancy and fancy as fact; where the young and old meet together in a childish unconsciousness of awakenings.

DREAMTHORPE: 'a Book of Essays Written in the Country,' by Alexander Smith. A collection of twelve essays, which appeared in 1863, the first prose work of their author. The title is that of the first essay, and is the name of the imaginary village in which they were written: — "An inland English village where everything around one is unhurried, quiet, moss-grown and orderly. On Dreamthorpe centuries have fallen, and have left no more trace than last winter's snowflakes. Battles have been fought, kings have died, history has transacted itself, but all unheeding and untouched, Dreamthorpe has watched apple-trees redden, and wheat ripen, and smoked its pipe, and rejoiced over its newborn children, and with proper solemnity carried its dead to the church-yard.

"The library is a kind of Greenwich Hospital for disabled novels and romances. Each of the books has been in the wars. The heroes and heroines are of another generation. Lovers, warriors, and villains — as dead to the present generation as Cambyses — are weeping, fighting, and intriguing. It is with a certain feeling of tenderness that I look upon these books: I think of the dead fingers that have turned over the leaves, of the dead eyes that have traveled along the lines.

"Here I can live as I please, here I can throw the reins on the neck of my whim. Here I play with my own thoughts; here I ripen for the grave."

Perhaps no better idea can be given of the rest of the essays than by these quotations. Dreamthorpe — the village of dreams — casts its spell over all of them. The love of quiet, of old books, and reverence for the past, finds its place in them, and if they be dreams, the reader does not care to be awakened.

The titles of the other essays are: 'On the Writing of Essays'; 'Of Death and the Fear of Dying'; 'William Dunbar'; 'A Lark's Flight'; 'Christmas'; 'Men of Letters'; 'On the Importance of Man to Himself'; 'A Shelf in my Bookcase'; 'Geoffrey Chaucer'; 'Books and Gardens'; 'On Vagabonds.'

D'RI AND I, by Irving Bacheller, was published in 1901, and like the author's first book, 'Eben Holden,' met with popular favor. Darius Olin, nicknamed "D'ri," is a brawny, raw-boned Northwoodsman, who goes out to fight the soldiers of King George in the War of 1812, accompanying Ramon Bell, the son of his employer. The opening of the tale shows Mr. Bell and his family leaving their Vermont home and

working their way over rough trails to the valley of the St. Lawrence. Ramon, then a sturdy boy of ten, and D'ri, the hired man, are the central figures of the story. They settle in their new home in the North, and the years pass quickly till Ramon becomes a man and the second war with Great Britain breaks out. D'ri and Ramon enlist and enter the service of Commodore Perry, where they get more than their share of the blows and have many perilous adventures and hairbreadth escapes. Young Bell becomes a frequent visitor at the house of a French nobleman, a refugee from the Reign of Terror, and falls in love with his two lovely daughters, Louise and Louison de Lambert. This is quite a predicament, but he finally extricates himself and with unerring judgment chooses the sister who has the finer character of the two. An interesting scene is the rescue of Ramon, on the night before his execution, by Lord Rowley, whom Mlle. Lambert has promised to marry, but she is subsequently released from him, and her romantic roadside marriage with Ramon follows. The loyal and brave D'ri is always ready to lend his strong arm for Ramon's aid or protection, and his surprise at receiving the medal for bravery in the terrible sea-fight on board the Lawrence on Lake Erie is characteristic of his simple and unassuming nature. His quaint sayings enliven the pages and add to the interest of the tale.

DUCHESS OF MALFI, THE, by John Webster (acted 1616, published, 1623). "The Duchess of Malfi," says Mr. Edmund Gosse "has finer elements of tragedy than exist elsewhere outside the works of Shakespeare." The Duchess of Malfi, a widow, falls in love with and marries Antonio Bologna, steward of her household. Her brothers, the Cardinal and Ferdinand, Duke of Calabria, incensed at her for thus dishonoring the family, pursue her with every form of vindictiveness. They cause her to be banished from Ancona, where she and her husband and children had taken sanctuary at the shrine of our Lady of Loretto. Daniel de Bosola, the Duchess's own gentleman of the horse, who is used as a spy and tool by her brothers, is sent to tell her that she must be parted from her husband. The fourth act is a crescendo of horrors. Ferdinand gives to the Duchess the hand of her dead husband, wearing the ring she gave him. Eight madmen are let loose to dance round her without shaking her resolution. "I am Duchess of Malfi still," she proudly says to the tool Bosola. Preparations for her own violent death are made in her presence, her coffin brought in and a dirge sung before she is strangled. Her children, and Cariola, her faithful servant and confidante, suffer a like fate. Even Ferdinand, who with diabolic cruelty had ordered her death is seized with penitent horror. "Cover her face: mine eyes dazzle: she died young," he cries. Ferdinand goes mad, Bosola stabs the Cardinal, and Bosola receives his death wound from Ferdinand, but kills his assailant. The last words of Ferdinand were:

> "Whether we fall by ambition, blood, or lust
> Like diamonds we are cut with our own dust."

DUCHESS OF WREXE, THE; HER DECLINE AND DEATH: a romantic commentary by Hugh Walpole (1914). This novel pictures the social system of the Victorian era, which ended with the South African war. The duchess and her class believed England's greatness depended on government by a few blue-blooded autocrats, the clear-headed despots managing the muddle-headed majority. As head of the Beaminster clan, the last of the autocrats, she ruled by the power of tradition, and by continual ceremony, pomp, and circumstance. For thirty years the duchess had not left her room; invisible to the world, she sat in magnificence in her Oriental chair, flanked by two Chinese dragons, and tyrannized over her family and friends.

the Beaminster clan. The enemies within her gates were the rising generation, her two grandchildren, both children of misalliances, in whom the Beaminster tradition is at war with a freer spirit. Rachel, her hated granddaughter, feels the terrible old lady's power and fears her, but still refuses to be dominated and insists on thinking for herself. To gain freedom she marries her friend Sir Roderick, one of the Beaminster circle, and a favorite of her grandmother's. Soon after their marriage his flirtation with one of her guests brings about their estrangement. The fascination of her forbidden friendship with her cousin, Francis, the outcast grandson, almost brings her to disaster. She is about to leave her husband to go to him, when Sir Roderick is thrown from his horse and laid on his back for life. It has been a marriage of convenience on both sides, but Sir Roderick has fallen in love with his wife, and his illness and the expectation of a child awakes her love for him. As Rachel's happiness is assured, and the grandson, Francis Beaminster, is recognized by the family without the knowledge of the duchess, the guns of the South African war mark the beginning of democracy, and the duchess dies as her world slips from her dominion.

DUCHESSE DE LANGEAIS, THE, by Balzac (1834), analyzes carefully the Faubourg Saint-Germain, or the aristocracy of Paris under the Restoration. In a most logical and impartial way, Balzac explains how the patrician class loses its natural ascendency when it does not produce the results its advantage of birth and training warrant. After learning that the "Great Lady" had no influence on the morals of the time, that she was hypocritical and artificially educated, it is not to be expected that the heroine of the story, the Duchesse de Langeais, will prove an anomaly of virtue. Parisian to the core, the young duchess lives in the luxury of the boudoir and the fickle gayety of the ball-room. She is characterized as "supremely a woman and supremely a coquette." Unhampered by her husband, who lives his military life apart, the duchess feels free to attach to her suite numberless young men, whom she encourages and repulses by turns. In Armand de Montriveau, however, she finds at last a man of pride and strong will, as well as an ardent lover. He no sooner discovers that Madame is trifling with his affection than he resolves to have his revenge. He arranges an interview, brings the duchess face to face with herself, and denounces her as a murderer, on the ground that she has slain his happiness and his faith — and bids her farewell. The duchess immediately falls in love with him, sends him repentant letters which receive no response, and after a desperate attempt to see him in his own house, leaves Paris just as Monsieur is hastening to call upon her. Armand de Montriveau searches five years for his lady, finding her at last immured in a convent in Spain. Determined to rescue her from such an imprisonment, he succeeds in penetrating to the cell of her who was called by the nuns "Sister Thérèse," only to find the dead body of the Duchesse de Langeais. This is one of the most famous of Balzac's novels. The story is told with all his vigor and minuteness, and the characters impress themselves on the memory as persons actually known.

DUEL, THE, by A. Kuprin (1905). The novel is a depressing revelation of the degradation and misery of garrison life in a frontier town. The officers are brutal, drunken beasts, unmercifully cruel to the soldiers, who live in a slavish state of abject terror. The central character, sub-lieutenant Romashov, is the typical Russian hero of the Russian novel, a talker, a sentimental dreamer with high ideals, but without will-power. In day-dreams he sees himself performing glorious deeds of valor before an admiring world. At the review, the great official event of the year, while he loses himself in romantic visions of promotion, his company is thrown into

hopeless confusion by his absent-minded blunders, and he is subjected to a public reprimand. Nasanki, a drunken officer who is the mouthpiece of the author, bitterly arraigns militarism which makes men low-minded debauchees, "ready for every villainy and cruelty." Romashov longs to escape from this dreary society with its petty intrigue, petty jealousy, and petty social ambition. He had a liaison with a vulgar married woman, but eventually falls genuinely in love with the beautiful, heartless Shurochka, married to a stupid husband whose advancement through the staff examinations is her great ambition. She is willing to amuse herself with the boyish sub-lieutenant's chivalrous devotion, but the time comes when she must choose and she sacrifices him to her ambition. The woman whom he has left for Shurochka's sake spreads scandal about them until there is open enemity between Shurochka's husband and Romashov, and a duel is arranged. Shurochka tells Romashov that the duel must be without risk to either of them. He assents, and is killed by her husband as she planned, in order that the affair may not be a stumbling-block in the way of her husband's future, which is her own hope of escape from the odious provincial town. The story was translated in an abridged version in 1907 with the title 'In Honor's Name,' and newly translated in 1916.

DUFF-GORDON, LADY, see **LETTERS FROM.**

DUKE'S CHILDREN, THE, see **PARLIAMENTARY NOVELS.**

DUNCIAD, THE, by Alexander Pope. This mock-heroic poem, the Iliad of the Dunces, was written in 1727, to gratify the spite of the author against the enemies his success and his malice had aroused. It contains some of the bitterest satire in the language, and as Pope foresaw, has rescued from oblivion the very names that he vituperates. The poem is divided into four books, in the first of which Dulness, daughter of chaos and eternal night, chooses a favorite to reign over her kingdom. In the early editions this prominence is assigned to Theobald, but in 1743 Pope substituted Colley Cibber. In the second book, which contains passages as virulent and as nauseating as anything of Swift, the goddess institutes a series of games in honor of the new monarch. First the booksellers race for a phantom poet, and then the poets contend in tickling and in braying, and end by diving into the mud of Fleet Ditch. Lastly there is a trial of patience, in which all have to listen to the works of two voluminous writers, and are overcome by slumber. In the third book the goddess transports the sleeping king to the Elysian shades, where he beholds the past, present, and future triumphs of Dulness, and especially her coming conquest of Great Britain. The fourth book represents the goddess coming with majesty to establish her universal dominion. Arts and sciences are led captive, and the youth drinks of the cup of Magus, which causes oblivion of all moral or intellectual obligations. Finally the goddess gives a mighty yawn, which paralyzes mental activity everywhere, and restores the reign of night and chaos over all the earth. The poem underwent various revisions and its dates of publication of its different editions extend from 1728 to 1742. Lewis Theobald, the Shakespearian scholar, was originally the hero, but he was deposed by Pope and Colley Cibber substituted in his stead.

DURABLE SATISFACTIONS OF LIFE, THE, a volume of essays and addresses by Charles William Eliot, sometime president of Harvard University. The book, which was published in 1910, includes besides the title-essay, 'The Happy Life,' 'John Gilley,' 'Great Riches,' and 'The Religion of the Future.' The purpose of the book is to show that the happy life, being dependent on simple and wholesome

pleasures within the reach of everyone, is a readily attainable ideal. The satisfactions of sense, of intellect, of the domestic affections and social sympathies and of moral effort are reviewed; and a plea is made for a normal enjoyment of all of these pleasures, the lower being duly subordinated to the higher. The point of view is an enlightened hedonism, a sane optimism which is convinced of the preponderance of good over evil, and a belief in the essential goodness of human nature. President Eliot prophesies that the religion of the future will be free from dogmatism, otherworldliness, asceticism, vindictiveness, and emphasis on the salvation of the individual through propitiatory sacrifice, but characterized by a belief in the immanence of God, His love for man, and the duty of man to love and serve his fellows. An interesting illustration of the view of life here set forth is the essay on 'John Gilley,' an extremely interesting biography of a humble Maine fisherman, who through industry, intelligence, a wholesome outdoor occupation, family affection, and resolute adherence to duty lived a truly happy life.

DUTCH REPUBLIC, see **RISE OF THE.**

EARLY HISTORY OF INSTITUTIONS, LECTURES ON THE, by H. S. Maine, see **ANCIENT LAW.**

EARLY HISTORY OF MANKIND, RESEARCHES INTO THE, by Edward B. Tylor (1865). A volume of investigation into the earliest origins of culture, which at the time gave the author distinction as an authority in anthropology. The same author's 'Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Language, Art and Custom,' 1871, carried on the investigation into other branches of thought and belief, art and custom. The problems discussed are those of animism or spiritism, as a universal development in early culture; the origin of rites and ceremonies; the extent to which myths play a part in the early history of mankind; the early use of numerals and of directly expressive language; and survivals in culture which bring old ideas far down into later periods.

EARLY INSTITUTIONS, see **ANCIENT LAW.**

EARLY LAW AND CUSTOM, see **ANCIENT LAW.**

EARTH AND MAN, THE, by Arnold Guyot (1849). This fascinating book was the first word upon its subject, — comparative physical geography and its relation to mankind, — which had ever been addressed to a popular American audience. The substance of these pages was first given in the form of lectures before the Lowell Institute of Boston. Professor Guyot contends that geography means not a mere description of the earth's surface, but an interpretation of the phenomena which it describes; an endeavor to seize the incessant mutual action of the different portions of physical nature upon each other, of inorganic nature upon organized beings — upon man in particular — and upon the successive development of human societies. In a word, says the author, it must explain the perpetual play of forces that constitutes what might be called the life of the globe, its physiology. Understood otherwise, geography loses its vital principle, and becomes a mere collection of partial, unmeaning facts. He then goes on to explain how the contours of mountains, their position, their direction, their height, the length and direction of rivers, the configuration of coasts, the slope of plateaus, the neighborhood of islands, and in a word, all physical conditions, have modified profoundly the life of man. He explains in detail the relief of the continents, the characteristics of the oceans, the gradual formation of

the continents, the effects of winds, rains, and marine currents on vegetable and animal life, the causes of likenesses and of differences, and finally, the people and the life of the future. Foretold by their physical condition, the long waiting of the southern continents for their evolution has been inevitable; but the scientist foresees for them a full development when the industrious and skillful men of the northern continents shall join with the men of the tropics to establish a movement of universal progress and improvement.

EARTH AS MODIFIED BY HUMAN ACTION, THE, see **MAN AND NATURE.**

EARTHLY PARADISE, THE (1868–79), a poem by William Morris. One of the most beautiful of nineteenth-century romances, it was written, as the author says, to furnish a doorway into the world of enchantment, that land beyond the "utmost purple rim" of earth, for which many are homesick. Yet 'The Earthly Paradise' has about it the melancholy which pervades the pre-Raphaelite literature, and seems the fruit of unfulfilled desire, — of the state of those who must create their romance, in an age unproductive of such food of the soul. The poem is a collection of the tales of Golden Greece, and of the dim, rich, mediæval time. Certain gentlemen and mariners of Norway having considered all that they had heard of the Earthly Paradise set sail to find it. They come at last, world-weary old men, to a strange Western land, and to a "strange people," descendants of the Greeks, the elders among whom receive them graciously. They agree to feast together twice a month, and to exchange stories: the Norwegians telling tales of "the altered world" of the Middle Ages; the Greeks, of their own bright time when men were young in heart. For a year they tell their tales: in March, Atalanta's Race, and The Man born to be King; in April, The Doom of King Acrisius, and The Proud King; in May, The Story of Cupid and Psyche, and The Writing on the Image; in June, The Love of Alcestis, and The Lady of the Land; in July, The Son of Crœsus, and The Watching of the Falcon; in August, Pygmalion and the Image, and Ogier the Dane; in September, The Death of Paris, and The Land East of the Sun and West of the Moon; in October, The Story of Accontius and Cydippe, and The Man who Never Laughed Again; in November, The Story of Rhodope, and The Lovers of Gudrun; in December, The Golden Apples, and The Fostering of Aslaug; in January, Bellerophon at Argos, and The Ring Given to Venus; in February, Bellerophon in Lycia, and The Hill of Venus.

In these tales the author draws upon Greek mythology, upon the 'Gesta Romanorum,' the Nibelungenlied, the Eddas; indeed, upon the greatest story-books of the world. He has woven them all together in one beautiful Gothic tapestry of verse, in which the colors are dimmed a little. From "his master," Geoffrey Chaucer, the poet has borrowed the three styles of his metre, the heroic, sestina, and octosyllabic. The music of the verse is low and sweet, well adapted to tales of "old, unhappy, far-off things, and battles long ago." His Prologue and Epilogue are especially beautiful.

EAST ANGELS, a novel, by Constance Fenimore Woolson (1888). Its setting is "Gracias-à-Dios, a little town lying half asleep on the southern coast of the United States, under a sky of almost changeless blue." The heroine, Edgarda Thorne, the child of a New England mother, but with Spanish blood in her veins, who has lived all her life in the South, is just ripening into womanhood when the story opens. The plot is concerned chiefly with her love-affairs, men of totally different types being thus brought into juxtaposition. Like the author's other novels, 'East Angels' lacks the romantic and ideal elements, but it is strong in the delineation of everyday character and incident.

EAST LYNNE, by Mrs. Henry Wood, appeared in 1861. Its scene is laid in contemporary England. Lady Isabel Vane, early orphaned by the death of a bankrupt father, who has been compelled to sell East Lynne, his ancestral home, is loved by both Archibald Carlyle and Francis Levison; the former as noble as the latter is base. She marries Carlyle, but is persuaded by Levison that her husband is unfaithful to her. His insidious slanders so work upon her mind that she presently elopes with him; but being at heart a good woman, she leaves him, and after a few years obtains an engagement as nurse to her own children. She returns disguised to her old home, where her husband has married again, and where she becomes the devoted attendant of the young Carlyles. The dénouement clears up her husband's apparent infidelity, reveals Levison to be a murderer, and discloses to Carlyle the identity of Isabel, whom he has thought dead. Her sufferings break her heart, and upon her death-bed she receives his full forgiveness. The plot, though impossible, is well managed and made to seem credible, and there are several strong and touching situations. The dominant tone of the book is distinctly minor. Although it has little literary merit, it secured immediate popularity, has been through many editions on two continents, and proved extremely successful as an emotional drama.

EBEN HOLDEN, by Irving Bacheller, published in 1900, was the author's first book and met with great success. It is a simple and homely tale of the life and sayings of "Eben Holden," a "hired man," whose affectionate and honest nature endears him to all who know him. In the opening chapters a description is given of his long and hard journey on foot carrying the orphaned boy of his late employer to some place where he can find a home for them both. At last a shelter is found at the farm of David Brower in the "northern country," where they obtain a permanent abiding-place. David and his wife Elizabeth, who are good and kindly people, become greatly attached to the orphan boy; they eventually adopt him and he is called William Brower. He grows up with Hope Brower, the daughter of the house, a charming girl who is his early sweetheart and later his wife. William goes to college, works for Horace Greeley on the Tribune, and fights in the Civil War, where he is severely wounded and wins commendation for his bravery. Through all his experiences Eben Holden is his staunch friend and does everything in his power to bring about his happiness and prosperity, his unselfishness and kindliness being shown on every occasion. Eben is also instrumental in bringing about the union of David Brower and his son Nehemiah, who had left his home in his youth and had been mourned as dead for many years; he returns to his parents a rich man, able to make them comfortable in their declining years. The quaint and original stories and sayings of Eben Holden make up a large part of the book, and the creation of his character is a distinct contribution to American fiction.

ECCE HOMO, by John Robert Seeley (1865), was a consideration of the life of Christ as a human being. In the preface the author writes: —

"Those who feel dissatisfied with the current conception of Christ, if they cannot rest content without a definite opinion, may find it necessary to do what to persons not so dissatisfied it seems audacious and perilous to do. They may be obliged to reconsider the whole subject from the beginning, and placing themselves in imagination at the time when he whom we call Christ bore no such name, to trace his biography from point to point, and accept those conclusions about him, not which church doctors, or even apostles, have sealed with their authority, but which the facts themselves, critically weighed, appear to warrant. This is what the present writer undertook to do."

The result of this undertaking was a portrait of Christ as a man, which, whether accurate or not, is singularly luminous and suggestive. The author brought to his task scholarship, historical acumen, above all the power to trace the original diversities and irregularities in a surface long since worn smooth. He takes into account the *Zeitgeist* of the age in which Christ lived; the thousand and one political and social forces by which he was surrounded; and the national inheritances that were his on his human side, with special reference to his office of Messiah. Thereby he throws light upon a character "so little comprehended" as a man. He makes many astute observations, such as this on the source of the Jews' antagonism to Christ: "They laid information against him before the Roman government as a dangerous character; their real complaint against him was precisely this, that he was *not* dangerous. Pilate executed him on the ground that his kingdom was of this world; the Jews procured his execution precisely because it was not. In other words, they could not forgive him for claiming royalty, and at the same time rejecting the use of physical force. . . . They did not object to the king, they did not object to the philosopher; but they objected to the king in the garb of the philosopher." The 'Ecce Homo' produced a great sensation in England and America. Its boldness, its scientific character, combined with its spirituality and reverence for the life of Christ, made of it a work which could not be overlooked. Newman, Dean Stanley, Gladstone, and others high in authority, hastened to reply to it. The vitality of the work still remains.

ECCLESIASTICAL HISTORY OF BRITAIN, by Bæda or Bede. A work doubly monumental (1) in the extent, faithfulness, care in statement, love of truth, and pleasant style, of its report from all trustworthy sources of the history (not merely ecclesiastical) of Britain, and especially of England, down to the eighth century; and (2) in its being the only authority for important church and other origins and developments through the whole period. Bæda was by far the most learned Englishman of his time; one of the greatest writers known to English literature; in a very high sense "the Father of English History"; an extensive compiler for English use from the writings of the Fathers of the Church; an author of treatises representing the existing knowledge of science; and a famous English translator of Scripture. In high qualities of genius and rare graces of character, he was in the line of Shakespeare. From one of his young scholars, Cuthbert, we have a singularly beautiful story of the venerable master's death, which befell about 735 A. D., when he was putting the last touches to his translation of the Fourth Gospel. From his seventh year, 680, to the day of his death, May 26, 735, he passed his life in the Benedictine abbey, first at Wearmouth and then at Jarrow; but it was a life of immense scholarly and educational activity. Green's 'History' says of him: "First among English scholars, first among English theologians, first among English historians, it is in the monk of Jarrow that English literature strikes its roots. In the six hundred scholars who gathered round him for instruction, he is the father of our national education." It was in point of view and name only that Bæda's great work was an ecclesiastical history. It covered all the facts drawn from Roman writers, from native chronicles and biographies, from records and public documents, and from oral and written accounts by his contemporaries. It was written in Latin; first printed at Strasburg about 1473; King Alfred translated it into Anglo-Saxon; and it has had several editions and English versions in recent times. The whole body of Bæda's writings, some forty in number, show his unwearied industry in learning, teaching, and writing, his gentle and cultivated feelings, his kindly sympathies, and the singular freshness of mind which gave life and beauty to so many pages of his story of England's past.

ECCLESIASTICAL POLITY, see **LAWS OF.**

ECHO OF PASSION, AN, by George Parsons Lathrop (1882), is one of Lathrop's earliest works. The interest of the story revolves around an accomplished and fascinating Southern widow, Mrs. Eulow; a trusting wife, Ethel Fenn; and a husband, Benjamin Fenn, whose chemical information is more exact than his moral principles. There is nothing intangible or echo-like about the passion depicted, which attains its zenith during the idle days of a summer outing amid the Massachusetts hills. The theme is not new; but in his treatment of it the author presents some interesting ethical arguments, by which the husband seeks to blind himself to his own shortcomings, and some touching examples of the young wife's self-control and abnegation. Interspersed are amusing semi-caricatures of the typical boarding-house "guest," the flotsam and jetsam of vacation life.

ÉCOLE DES FEMMES, L' ('The School for Wives'), by Molière, produced in 1662, is a companion piece to 'L'École des Maris' ('The School for Husbands'). They have essentially the same plot; treated, however, with great dramatic dexterity, to clothe a different idea in each. In this comedy, Arnolphe, a typical middle-aged jealous guardian of Agnes, has educated his ward for his future model wife by carefully excluding from her mind all knowledge of good or evil; her little world is circumscribed by the grilled windows and strong doors of Arnolphe's house. Returning from a journey, he finds her sweet and tranquil in her ignorance as before. But soon meeting Horace, a son of his old friend Oronte, he learns by the ingenuous confession of the young fellow that, madly in love with "a young creature in that house," he intends to use the money just borrowed from his father's friend to carry her off. Frantic at this disclosure, Arnolphe rushes to the imprisoned Agnes, from whom by ingenious questioning he extracts a candid avowal of her affection for her lover, and an account of a visit from him. By a clever series of intrigues, the guardian is made the willing, unwitting go-between of the two young people; until at last Agnes, having determined to run away from her hated suitor, braves his anger. Then it is that Arnolphe displays a depth of real passion and tenderness, tragic in its intensity, in pleading with her to revoke her decision; a scene that remains unrivaled among the many fine scenes in Molière. When fiercest in denunciation, the guardian yields to a gentle glance and word. "Little traitress," he cries, "I pardon you all. I give you back my love. That word, that look, disarms my wrath." A pair of conventional stage fathers now appear, who, by revealing the fact that their children, the lovers, have been betrothed from their cradles, unite the two with their blessings; and the desolate Arnolphe receives the penalty of a selfish meddler with youthful affection. Obdurate and rigid in his theories, Arnolphe yet wins esteem by the strength of his character that dominates, even in defeat, the close of the play. Agnes, a type of maiden innocence, far from being colorless or insipid, is a living, glowing portrait of a genuinely interesting *ingénue*, using artifice naturally foreign to her disposition at the service of love only. Outside of the real merit of the play, and the curious sidelight it throws on the dramatist's opinions (married at this time at forty years of age to a girl of seventeen), it opened an attack upon him for suspected religious latitude; contemporary criticism being leveled at the scene in the third act, where a treatise, 'The Maxims of Marriage,' is presented by the guardian-lover to his ward.

ÉCOLE DES MARIS, L', see **L'ECOLE DES FEMMES.**

ECONOMIC INTERPRETATION OF HISTORY, by J. E. Thorold Rogers (1888). A volume of Oxford lectures, covering a wide range of important topics, with the general aim of showing how economic questions have come up in English history, and have powerfully influenced its development. The questions of labor, money, protection, distribution of wealth, social effect of religious movements, pauperism and taxation, are among those which are carefully dealt with. In a posthumously published volume, 'The Industrial and Commercial History of England,' 1892, another series of Professor Rogers's Oxford lectures appeared, completing the author's view both of the historical facts and of method of study.

EDDA, ELDER: EDDA, YOUNGER, see **HEIMSKRINGLA.**

EDUCATION, by Herbert Spencer (1860). It is the highest praise that can be bestowed upon this treatise, that it seems now a book of obvious if not of commonplace philosophy, whereas, when it was published, it was recognized as revolutionary in the extreme. So rapidly has its wisdom become incarnated in methods if not in systems. The book opens with an examination of what knowledge is of most worth: it shows that in the mental world as in the bodily, the ornamental comes before the useful; that we do not seek to develop our own individual capacities to their utmost, but to learn what will enable us to make the most show, or accomplish the greatest material successes. But if the important thing in life is to know how to live, in the widest sense, then education should be made to afford us that knowledge; and the knowledge is hence of most value which informs and develops the whole man. Mathematics, Physics, Chemistry, Biology, the Science of Society,—all these are important; but an education which teaches youth how to become fit for parentage is indispensable. Too many fathers and mothers are totally unfit to develop either the bodies, the souls, or the minds of their children. From the duty of preparation on the part of the parent, it is a short step to the duty of preparation on the part of the citizen. And still another division of human life, that which includes the relaxations and pleasures of existence, should be made a matter of intelligent study; for this comprehends the whole field of the fine arts, the whole æsthetic organization of society. The essayist now considers in detail, Intellectual Education, Moral Education, and Physical Education. He shows not only an unreasoned and unreasonable existing state of things, but he discloses the true philosophy underlying the question, and points out the true methods of reasonableness and rightness. Each chapter is enriched with a wealth of illustration drawn from history, literature, or life; and the argument, although closely reasoned, is very entertaining from first to last. Few books of the age have had a more direct and permanent effect upon the general thought than this; many parents and teachers who know Herbert Spencer only as a name follow the suggestions which are now a part of the common intellectual air.

EDUCATION, SOME THOUGHTS CONCERNING, see **THOUGHTS, ETC.**

EDUCATION, TRACTATE ON, see **TRACTATE, ETC.**

EDWARD II., an historical play, by Christopher Marlowe acted in 1592?, first published in 1594, is generally regarded as the author's masterpiece. The scene opens in London. Gaveston, Edward's favorite, is invited by the King to come and share his kingdom. Earl Lancaster and the elder and younger Mortimer are incensed at Edward's infatuation for his favorite. In spite of the displeasure of his nobles, Edward bestows upon Gaveston the castle and rents of the Bishop of Coventry, who had previously been the chief cause of Gaveston's being sent into exile. The Arch-

bishop of Canterbury and the nobles, the counsellors of the King, force Edward to banish Gaveston. Edward in pique becomes estranged from his Queen, Isabella, whom he accuses of familiarity with Mortimer, but sends Gaveston to be governor of Ireland. The Queen, anxious to win back the favor of the King, induces the nobles to consent to the repeal of Gaveston's banishment; but when Gaveston returns, he is received with satirical greetings by the nobles, headed by Warwick and the younger Mortimer, who seize him and keep him under arrest. In the meantime the King of France had seized Normandy, and Isabella and her son, who were sent to France on a mission of appeasement, returned without having accomplished their ends. In their absence the Spencers had come to the aid of Edward, who captured certain of the nobles. Others joined the Queen on her return and Edward was forced to resign his crown. The growing horror and pathos of the closing scenes which describe the events leading up to the king's assassination won the enthusiastic eulogy of Charles Lamb. The young prince who comes to the throne orders the death of Mortimer and the imprisonment of the Queen.

EGOIST, THE, by George Meredith (1879), is a fine illustration of a complete novel without a plot. It is a study of egotism. The egoist is Sir Willoughby Patterne, of Patterne Hall, a consummate young gentleman of fortune and rank, whose disposition and breeding make him only too well aware of his perfections, and of his value in the matrimonial market. He determines to choose his wife prudently and deliberately, as befits the selection of the rare creature worthy to receive the gift of his incomparable self. In describing the successive courtships by which the egotism of the egoist is thrown into high light, Meredith presents a most natural group of fair women: the brilliant Constantia Durham, Clara Middleton the "dainty rogue in porcelain," and Lætitia Dale with "romances on her eyelashes." The curtain falls on the dreary deadness of Sir Willoughby's incurable self-satisfaction.

EGYPT, A HISTORY OF, from the Earliest Times to the Persian Conquest, by J. H. Breasted (1905). A history for the general reader based on the results of archæological research. Professor Breasted has published his historical material in four volumes 'Ancient Records of Egypt' (1906), texts and translations of the inscriptions on the monuments in the museums of Europe and Cairo, and in the valley of the Nile. The period covered is from 4241 B. C., "the earliest fixed date in the history of the world," to 525 B. C. The most interesting discoveries of recent years come within the scope of the first two books on the prehistoric period, the pyramid builders and their ancestors. Book 1 gives a preliminary survey of the chronology and the documentary sources, and the facts known about the predynastic Egyptians. Book 2 is a picture of the Old Kingdom, the first known civilization, its politics, religion, industry, art, and customs. This early kingdom of the North declined and Book 3 discusses the feudal age of the Middle Kingdom of internal struggle between king and nobles. In Book 4 comes the century of Hyksos invasion and expulsion. Book 5 deals with the rise of the Empire, and its dissolution with the fall of Ikhnaton, "the first individual in human history," a dreamer and idealist, who lost his empire while he was composing hymns to the sun and establishing a new religion. Book 6 is the story of the triumph of Amon and the reorganization of the Empire, the wars of Rameses I. and II. and the final decline of the Empire with the reign of Rameses III. Book 7 is the fall of the Empire and the supremacy first of the Libyans, then the Ethiopians, and finally of Assyria. Book 8, "The Restoration and the End" traces

the history of the final struggle with Babylon and Persia to the creation in the East of the great Empire of Persia. The decline of Egypt was caused by the rise to power of the priests of Amon. Professor Breasted has written a modern readable scholarly history instead of a lifeless chronicle of Pharaohs and dynasties, making the people of this remote age as real as the Greeks and Romans.

EGYPT, A HISTORY OF (New ed., 6 vols., 1905). Vol. i., from the Earliest Times to the Sixteenth Dynasty. Vol. ii., During the Seventeenth and Eighteenth dynasties. Vol. iii., The Nineteenth to the Thirtieth Dynasty, by W. M. Flinders Petrie. Vol. iv., Ptolemaic Dynasty, by J. P. Mahaffy. Vol. v., Egypt under Roman rule, by J. G. Milne. Vol. vi., Egypt in the Middle Ages, by Stanley Lane-Poole. These volumes embrace the whole history of Egypt down to modern times. The design of the whole work is to supply a book of reference which shall suffice for all ordinary purposes, but with special attention to facts and illustrations which are new, and with the utmost care to throw as much light as possible upon Egyptian dates. There is no intention of including a history of art, civilization, or literature; the one purpose of the work is to get into as accurate shape as possible the history and chronology of the successive dynasties. The figures settled upon by Professor Petrie, in his first volume, show seventeen dynasties ruling from 4777 B. C. to 1587 B. C., and Dynasty XVIII. carrying on the history to 1327 B. C. It is thus the story of 3450 years which he tells in the two volumes. The history of the seventeenth dynasty (1738–1587 B. C.), and of the eighteenth, told in Vol. ii., are especially important; and for these, no record or monument has been left unnoticed.

EGYPT AND CHALDÆA, see **DAWN OF CIVILIZATION.**

EGYPTIAN ARCHÆOLOGY, MANUAL OF, and Guide to the Study of Antiquities in Egypt, by Gaston Maspero. Translated by Amelia B. Edwards (Fourth Revised Edition: 1895). One of the most picturesque, original, and readable volumes in the immense literature to which our vast new knowledge of the long-buried Egypt has given rise. With its many new facts and new views and interpretations, gleaned by M. Maspero with his unrivaled facilities as director of the great Boulak Museum at Cairo, the volume is, for the general reader and the student, the most adequate of text-books and handbooks of its subject.

EGYPTIAN PRINCESS, AN, a German historical romance by Georg Ebers, was published in 1864. Its scenes are laid in Egypt and Persia, toward the close of the sixth century B. C. The narrative follows the fates of the royal families of the two nations, tracing the career of the headstrong, passionate Cambyses, from the days of his marriage with the Egyptian princess Nitetis, whom he was deceived into accepting as the daughter of Amasis, King of Egypt, down to the times when, his ill-fated bride taking poison, he himself humbles the arms of Egypt in punishment for their deception; and, dissipated, violent, capricious, the haughty monarch meets his death, Darius the Mede reigning in his stead. A figure of infinite pathos is the gentle Nitetis; with pitiful patience meeting the cruel suspicions of Cambyses, and content to kiss his hand in her death agonies, the result of his intemperate anger.

Another interesting character is Bartja, the handsome and chivalrous younger brother of Cambyses, of whom the King is so unjustly jealous. His love for Sappho, granddaughter of the far-famed Rhodopis, is one of the most genuine conceptions in literature. Several historic characters are introduced and placed in natural settings,

notably Crœsus, mentor of the unhappy Cambyses; and Darius, whose future greatness is foreshadowed in an early youth of discretion and prowess.

EGYPTIANS, RELIGIONS OF THE ANCIENT, see **RELIGIONS, ETC.**

EIKON BASILIKE: 'The True Portraiture of his Sacred Majestie in his Solitudes and Sufferings,' by John Gauden, February 9th, 1649. One of the most worthless yet most effective and famous literary forgeries ever attempted. Its author was a Presbyterian divine, bishop of Exeter and Worcester under Charles II. "It got Parson Gauden a bishopric," Carlyle wrote November 26th, 1840. On Thursday, January 4th, 1649, the change of England from a monarchy to a republic, or commonwealth, had been made by the passage in the Commons House of Parliament of three resolutions: (1) That the people are the original of all just power in the State; (2) That the Commons represent that power; and (3) That their enactments needed no consent of king or peers to have the force of law. On Tuesday, January 30th, between two and three P.M., the execution of Charles I. had taken place. Ten days later, February 9th, there was published with great secrecy, and in very mysterious fashion, the small octavo volume of 269 pages, the title of which is given above. The frontispiece to the volume was an elaborate study in symbols and mottoes, in a picture of the king on his knees in his cell looking for a crown of glory. The twenty-eight chapters purporting to have been written by Charles, and to tell the spiritual side of the later story of his life, each began with a fragment of narrative, or of meditation on some fact of his life, and then gave a prayer suited to the supposed circumstances. Not only was the whole scheme of the book a grotesque fiction, but the execution was cheap, pointless, "vapid falsity and cant," Carlyle said, and a vulgar imitation of the liturgy; yet fifty editions in a year did not meet the demand for it; and it created almost a worship of the dead king. It remains a singular example of what a literary forgery can accomplish.

EKKEHARD, by Joseph Victor von Scheffel (1857) is a story told by one who believed in the "union of poetry and fiction." To him "the characters of the past arose from out the mist of years, and bade him clothe them anew in living form to please his own and succeeding generations." The time is the tenth century, the century of King Canute's conquest of England. The hero, Ekkehard, is a young Benedictine monk of the holy house of St. Gall, in Suabia, a house whose abbot is an old man named Cralo. The abbot is a distant cousin to Hadwig, countess of Suabia, whose deceased lord, Burkhard, had been a tyrannical old nobleman who in his dotage wedded Hadwig, a fair daughter of Bavaria, who had entered into the alliance to please her father. At Burkhard's death the emperor has declared that the countess shall hold her husband's fiefs so long as she does not marry again. But the countess, — young, beautiful, rich, and idle, — in a moment of recklessness decides to visit the monastery of St. Gall, which has a rule that woman's foot must never step across its threshold; and while the countess waits without, and Cralo and his monks discuss what should be done, the ready-witted young Ekkehard suggests that some one *carry* the countess across the portal. He is deputed to do so, and from the hour when he takes her into his arms, the poet-monk loves the Countess Hadwig. Later, when he is sent to be her tutor, despite his self-restraint he reveals his love to her. He is as "the moth fluttering around a candle." Fleeing love's temptations, Ekkehard goes far up into the mountains with his lyre, and amid the snow-capped peaks, sings his master-song. This he transcribes, and tying it to an arrow, he shoots it so that it falls at the countess's feet. It is his parting gift. He journeys into the world, his

songs making a welcome for him everywhere; and in her halls the countess keeps his memory to fill her lonely hours. In 1885 the story had reached its eighty-sixth edition in the original German, while innumerable translations have been made into English. Though Scheffel gave the world other volumes of prose and poetry, none is so well known, or considered so good.

ELEANOR, by Mrs. Humphry Ward, was published in 1900. The real interest of this book is not so much in its plot as in the development of the character of its heroine Eleanor Burgoyne, a woman of rare charm and of supreme intellectual endowment, who comes to Rome for the benefit of her health. She has had a brief and unhappy married life which has ended with the death of husband and child, since when she has for eight years been absorbed in the world of books. In Rome, she is brought into close companionship with her cousin Edward Manisty, with whom she falls devotedly in love. He is thoroughly self-centred and egotistical, moody and taciturn, and possesses insufferable manners. Despite her frail health, Eleanor throws herself body and soul into the endeavor to aid Manisty in the production of a successful book; she spends long and exhausting hours discussing, copying, and advising, and acts as an intellectual stimulus for his powers and perceptions. The introduction of Lucy Foster upon the scene, and an adverse criticism upon his book, bring about a change in Manisty's attitude towards Eleanor; he falls in love with the pretty young American girl and his cousin realizes that he has not a thought for her. She at first attempts to separate the lovers, and Lucy, loyal to the older woman, and true to the promptings of her Puritan conscience, rejects the advances of Manisty, and leaves Rome with Eleanor, whose health, impaired by the emotional and physical strain she has experienced, is gradually failing. After much suffering and a violent mental struggle, Eleanor rises above her own feelings and exerts her influence to bring about the union of the lovers, whose marriage she survives but by a few months.

ELECTIVE AFFINITIES ('Wahlverwandschaften') by Goethe, was published in 1809. The novel has four principal characters: Edward, a wealthy nobleman, and his wife Charlotte; her niece Ottilie; and a friend of Edward, known as the Captain. These four being together at Edward's country-seat, Ottilie falls in love with Edward, Charlotte with the Captain. The wife, however, remains faithful to her husband; but Ottilie yields to her passion, expiating her sin only with her death. The tragedy of the book seems designed to show that "elective affinities" may be fraught with danger and sorrow; that duty may have even a higher claim than the claim of the soul. The novel is throughout of the highest interest in the delineation of character and of the effects of passion.

ELEGANTIÆ LATINÆ SERMONIS ('Elegancies of Latin Speech'), by Laurentius Valla (Lorenzo della Valla), 1444; 59th ed. 1536. A standard work on Latin style, written in the days of the earlier Italian Renaissance, when the Latin Middle Ages were coming to a close. It is notable as the latest example of Latin used as a living tongue. Valla was a thoroughly Pagan Humanist. His 'De Voluptate,' written at Rome about 1443, was a scholarly and philosophical apology for sensual pleasure; the first important word of the new paganism. The 'Elegancies' followed, and the two works gave their author the highest reputation as a brilliant writer and critic of Latin composition. At an earlier date (1440) Valla had published a work designed to show that the papal claim of a grant made to the papacy by Constantine had no valid historical foundation. This was the first effort of skepticism in that direction; yet the successor of Eugenius IV., Nicholas V., invited Valla, as one of the chief scholars

of the age, to take the post of apostolic secretary at Rome, and paid him munificently for a translation of Thucydides into Latin. Valla further did pre-Reformation work by his 'Adnotationes' on the New Testament, in which for the first time the Latin Vulgate version was subjected to comparison with the Greek original. Erasmus re-edited this work, and Ulrich von Hutten republished the attack on the papal claims. The permanent interest of Valla is that of an able initiator of criticism, linguistic, historical, and ethical.

ELIA, see **ESSAYS OF ELIA.**

ELINE VERE, see **FOOTSTEPS OF FATE.**

ELIZABETH; or, THE EXILES OF SIBERIA, by Sophie Cottin (1805), is regarded in the English-speaking world as her best work; though in France her 'Mathilde,' founded on incidents in the life of Richard Cœur-de-Lion's sister, is more highly esteemed. The picturesque story of Elizabeth was founded on fact; its theme — the successful attempt of a Polish maiden of high birth to obtain the pardon of her exiled parents from the Emperor Alexander, at his coronation in 1801 — is so exalted that one cannot help wishing it had been told with more simplicity and fewer comments. The descriptions of nature and of remote corners of Russia are done with much fidelity — not to mention Elizabeth's peasant costume: her short red petticoat, reindeer trousers, squirrel-skin boots, and fur bonnet. A less virile writer than Madame de Staël, Madame Cottin nevertheless helped to pave the way for the romantic school in France.

ELIZABETH AND HER GERMAN GARDEN, by Countess Von Arnim (later Countess Russell) appeared anonymously in 1898. Elizabeth, a young married woman, tired of city life, persuades her husband to move into the country where they have an old family estate, which is rapidly going to decay. The opening pages describe in a most breezy and delightful way her first experience in bringing order out of chaos. She goes in advance of her family to the old house, accompanied by a housekeeper and a servant, and oversees the workman and gardeners, who are making the place habitable. Elizabeth who is a true lover of nature, finds perfect enjoyment in her out-of-door life, and her ecstasy and delight over her garden forms the motive of the tale. After some weeks spent entirely in communing with nature, she is joined by her family, and her journal then depicts their idyllic home life in the country. Her husband, whom she laughingly calls the "Man of Wrath," and her three children, designated severally as the "April," "May," and "June" babies, figure frequently in the pages of her journal. The trials she endures from unwelcome guests, stupid servants, and a disagreeable governess, are amusingly described, as are the minute details of her experimental gardening. The author's enthusiasm for nature, and keen knowledge of humanity makes the book both entertaining and agreeable reading. It is delightful in style, and Elizabeth muses, laughs, and moralizes over her garden, her husband, her babies, and her acquaintances in a peculiarly feminine way in which is blended humor, simplicity, shrewdness, and philosophy.

ELLE ET LUI, by George Sand (1859). A novel based on the author's relations twenty-five years before, in 1834, with Alfred de Musset, whose death occurred in 1857. As the story was one to which there could be no reply by the person most concerned, an indignant brother, Paul de Musset, wrote 'Lui et Elle' to alter the lights on the picture. At the entrance of the woman known in literature as George Sand upon the bohemian freedom in Paris, she shared her life with Jules Sandeau,

and first used the pen-name Jules Sand, when he and she worked together and brought out a novel entitled 'Rose et Blanche.' Enabled shortly after to get a publisher for 'Indiana,' which was wholly her own work, she changed her pen-name to George Sand. But Sandeau and she did not continue together. Alfred de Musset and she entered upon a relationship of life and literary labor which took them to Italy at the end of 1833, gave them a short experience of harmony in 1834, but came to an end by estrangement between them in 1835. Her side of this estrangement is reflected in 'Elle et Lui,' and his in Paul de Musset's 'Lui et Elle.'

ELM-TREE ON THE MALL, THE, see **L'HISTOIRE CONTEMPORAINE.**

ELSIE VENNER, by Oliver Wendell Holmes, was first published serially, in 1859–60, under the name of 'The Professor's Story.' The romance is a study in heredity, introducing a peculiar series of phenomena closely allied to such dualism of nature as may best be described by the word "ophianthropy." Delineations of the characters, social functions, and religious peculiarities of a New England village, form a setting for the story. Elsie Venner is a young girl whose physical and psychical peculiarities occasion much grief and perplexity to her father, a widower of gentle nature and exceptional culture. The victim of some pre-natal casualty, Elsie shows from infancy unmistakable traces of a serpent-nature intermingling with her higher self. This nature dies within her only when she yields to an absorbing love. Like all the work of Dr. Holmes, the story is brilliantly written and full of epigrammatic sayings; it is acute though harsh in dissection of New England life, and distinguished by psychological insight and the richest humor.

EMANUEL QUINT, see **FOOL IN CHRIST.**

EMBLEMS, by Francis Quarles (1635). A book of grotesque engravings, borrowed from Hermann Hugo's 'Pia Desideria,' and fitted with crudely fanciful, studiously quaint, and sometimes happily dramatic, religious poems, such as Quarles had earlier published as 'Divine Poems' (a collected volume, 1630, representing ten years), and 'Divine Fancies' (1632). They mingle something of the sublime with a great deal of the commonplace; and only lend themselves to admiration if we are prepared to make the best of conceits and oddities along with some elevated thoughts. They have come into favor of late as antique and curious, rather than upon any original merit in respect either of poetry or of picture. The engravings, however, were by Marshall.

ÉMILE, by Jean Jacques Rousseau, the most famous of pedagogic romances, was composed in 1762. Its immediate effect was to call down on his head the denunciations of the Archbishop of Paris, who found him animated "by a spirit of insubordination and revolt," and to exile him for some years from France. Its lasting effect was to lay the foundation of modern pedagogy. Due to the suggestion of a mother who asked advice as to the training of a child, it was the expansion of his opinions and counsels; the framework of a story sustaining an elaborate system of elementary education. Émile, its diminutive hero, is reared apart from other children under a tutor, by a long series of experiments conducted by the child himself, often with painful consequences. Little by little, his childish understanding comes to comprehend at first-hand the principles of physics, mechanics, gardening, property, and morals. At last the loosely woven plot leads to the marriage of Émile with Sophie, a girl who has been educated in a similar fashion. Arbitrary, but always ingenious and stimulating, the experiments introduced are veritable steps of knowledge. As

object-lessons, the altercation with the gardener and the visit to the mountebank are unsurpassed in the simplicity with which the complex ideas of property and magnetism are presented to a developing intelligence. From the hints contained in 'Émile,' Basedow, Pestalozzi, and Froebel drew their inspiration and laid the broad foundations of modern elementary education. Unsystematic, sometimes impracticable, full of suggestion, it invests the revolutionary ideas of its author with his customary literary charm.

EMINENT AUTHORS OF THE NINETEENTH CENTURY, translated from the Danish of Brandes by Rasmus B. Anderson (1882), is a collection of nine critical essays, "literary portraits," from the German, Danish, English, French, Swedish, and Norwegian literatures. "In all of them," says the author, "the characteristics of the individual are so chosen as to bring out the most important features of the author's life and works." In a close and brilliant analysis, influenced by Taine's method of reference to race, environment, and moment, Brandes develops what was most individual in the production of each. His subjects are all men whose maturest productions appeared during the middle or earlier half of the century, and exercised a formative influence upon modern literature. He shows the German poet Heyse abandoning traditional methods of thought to follow "the voice of instinct," and thus inaugurating the reign of individuality.

Hans Christian Andersen is the discoverer of the child in Northern literature, the man with the rare gift of viewing nature with childlike eyes; John Stuart Mill is the strong yet insular Englishman with a "matter-of-fact mind" which made him intolerant of German mysticism, yet wearing an "invisible nimbus of exalted love of truth"; Renan is the patient philosopher, hater of the commonplace, lover of the unfindable ideal, "a spectator in the universe"; Tegnér is the humanistic lyrist of the North; Flaubert the painful seeker after perfection of form; the Danish Paludan-Müller, a poet, who with a satiric realization of earthly discords, clings to orthodox religious ideals; Björnson, the poet-novelist of Norway, is the cheerful practical patriot, loving and serving his people in daily life; while his fellow-countryman Henrik Ibsen is the literary pathologist of the North, who diagnoses social evils without attempting to offer a remedy. The fact that they were all modern in spirit, all longed to express what is vital or of universal application has made their work as valuable to foreign readers as to their own countrymen. Its local color and feeling endeared it at home, and heightened its charm abroad.

EMMA, by Jane Austen. The story of 'Emma' is perhaps one of the simplest in all fiction, but the genius of Miss Austen manifests itself throughout. All her books show keen insight into human nature; but in 'Emma' the characters are so true to life, and the descriptions so vivid, that for the time one positively lives in the village of Highbury, the scene of the tale. At the opening of the story, Emma Woodhouse, the heroine, "handsome, clever, and rich," and somewhat spoilt by a weak fussy father, lives alone with him. Her married sister's brother-in-law, Mr. Knightley, is a frequent visitor at their house; as is Mrs. Weston, Emma's former governess. Mr. Knightley is a quiet, sensible English gentleman, the only one who tells Emma her faults. Finding life dull, Emma makes friends with Harriet Smith, an amiable, weak-minded young girl, and tries to arrange a match between her and Mr. Elton, the clergyman, but fails. Frank Churchill — Mrs. Weston's stepson — arrives in the village, pays marked attention to Emma, and supplies the town with gayety and gossip. Shortly after his departure, a letter brings the news of his rich aunt's death,

and his own secret engagement to Jane Fairfax, a beautiful girl in Highbury. Emma suspects Harriet of being in love with Mr. Churchill, but discovers that she cherishes instead a hidden affection for Mr. Knightley. The disclosure fills Emma with alarm, and she realizes for the first time that no one but herself must marry him. Fortunately he has long loved her; and the story ends with her marriage to him, that of Harriet to Mr. Martin, her rejected lover, and of Jane to Frank Churchill.

The gradual evolution of her better self in Emma, and her unconscious admiration for Mr. Knightley's quiet strength of character, changing from admiration to love as she herself grows, is exceedingly interesting. Chief among the other characters are Mr. Woodhouse, a nervous invalid with a permanent fear of colds, and a taste for thin gruel; and talkative Miss Bates, who flits from one topic of conversation to another like a distracted butterfly. Less brilliant than 'Pride and Prejudice,' 'Emma' is equally rich in humor, in the vivid portraiture of character, and a never-ending delight in human absurdities, which the fascinated reader shares from chapter to chapter. It was published in 1816, when Jane Austen was forty-one.

EN MÉNAGE, by J. K. Huysman, see **EN ROUTE.**

EN ROUTE, a novel, by J. K. Huysman (1895), is translated by Kegan Paul. The author, whose literary career began in 1875, has devoted himself largely to what may be termed a kind of brutal mysticism. His works 'Marthe,' 'Les Sœurs Vatard,' and 'En Ménage,' deal largely with themes that are sordid and scarred with hatred and ugliness, as if his mission were mainly to portray "la bêtise de l'humanité." A morbid delight in what is corrupt leads to a corrupt mysticism. What is known as Satanism finds its extreme expression in his novel 'Là-Bas.' It is a "surfeit of supernaturalism producing a mental nausea." 'En Route' depicts the "religious" conversion of a young debauché of Paris, Dartal by name, — a character who first appears in 'Là-Bas.' He is blasé, empty of motives of capacity for pleasure or endeavor. He takes to visiting the churches; feels a certain spell produced by the ritual and music; and at length, drawn into the monastic retreat of La Trappe, he becomes a convert to religion, and dwells with delight and much fine analysis on his experience of a kind of ecstasy of restraints, a "frenzy of chastity." The story is autobiographic: "the history of a soul." It abounds in passages of great brilliancy and beauty; and in some of the meditations on the inner meaning of the ritual, and the effect of the music of the church, his interpretations will meet with a very sympathetic response from many readers. His description of the Breviary is a splendid piece of writing. The book may be called a faithful account of the "ritualistic disease," as it affects the French mind. "It was not so much himself advancing into the unknown, as the unknown surrounding, penetrating, possessing him little by little." He closes suddenly with his entering into the "night obscure" of the mystics. "It is inexpressible. Nothing can reveal the anguish necessary to pass through to enter this mystic knowledge." The soul of the writer seems to think aloud in the pages of his book; he frankly portrays his condition: "too much writer to become a monk; too much monk to remain a writer." The reader remains in doubt, after all, as to whither the hero of the book is *en route.* 'En Route' is a perfect guide-book to the churches of Paris, their exteriors and interiors, their clergy, and the daily life of each church.

ENCYCLOPÆDIA BRITANNICA, THE. The First Edition of the Encyclopædia Britannica was begun in 1768 and completed in 1771 in three volumes, containing

2670 pages. Colin Macfarquar, an Edinburgh printer, and Andrew Bell, the principal Scottish engraver of that day, were the proprietors. The work was edited and in great part written by William Smellie, another Edinburgh printer. This work, "by a society of gentlemen in Scotland," according to the title-page, was compiled on a new plan. Instead of dismembering the sciences by attempting to treat them under a multitude of technical terms, they digested the principles of every science in the form of distinct treatises, and explained the terms as they occurred in order of the alphabet. The merits and novelty of this plan consist first in keeping important related subjects together, and secondly in facilitating references by numerous separate articles arranged in alphabetical order.

The Second Edition, 10 volumes containing 8595 pages, was issued from 1777 to 1784. The plan of the work was enlarged by the addition of history and biography, which encyclopædias in general had hitherto omitted. It was henceforth "an encyclopædia not solely of arts and sciences but of the whole wide circle of general learning and miscellaneous information." (Quarterly Review, cxiii., 362.) These first two editions of the Encyclopædia Britannica were made chiefly by compilation. They were produced by two or three men who took the whole realm of human knowledge for their province. In the Third Edition, however, a plan was adopted of seeking contributions on special and technical subjects from specialists — a plan which has since been followed and has won for the Encyclopædia Britannica a unique reputation. The Third Edition, in eighteen volumes, containing 14,579 pages, was issued from 1788 to 1797.

In the Fourth Edition, which came out from 1801 to 1810, in twenty volumes containing 16,033 pages, the principle of specialist contributions was considerably extended. The copyright was purchased in 1812 by Archibald Constable, who brought out the Fifth and Sixth Editions, each in twenty volumes, from 1815 to 1817 and from 1823 to 1824, respectively. These editions were little more than reprints and corrections of the Fourth. But Constable lavished his money and energy on a six volume Supplement (to the Fourth, Fifth, and Sixth Editions) which appeared from 1816 to 1824.

The publication of the Ninth Edition was commenced by A. and C. Black, publishers of the Seventh and Eighth Editions, in 1875, under the editorship of Thomas Spencer Baynes until 1880 and subsequently of W. Robertson Smith, and was completed in 1889. It consisted of twenty-five volumes (one being an index) containing 21,572 pages. The preparation of this edition had been undertaken on a scale which Adam Black considered so hazardous that he refused to have any part in the enterprise, and accordingly retired from the firm; indeed over one million dollars was spent in the editorial preparation alone; but the ultimate sale showed that his fears were groundless. It was the great success of this edition that led to the publication by The Times (London) in 1902 of an elaborate supplement in eleven volumes to form the Tenth Edition.

After eight years of diligent preparation the Eleventh Edition was completed. It was published, 1910–1911, in twenty-nine volumes (one a separate index containing over 500,000 references) by the Cambridge University Press, to which the copyright and control of the Encyclopædia Britannica had passed in 1909. The Eleventh Edition is particularly rich in maps and illustrations. There are 569 maps, and over 7000 illustrations, including 450 full-page plates. The Encyclopædia Britannica in the Eleventh Edition is the most comprehensive reference work in the world, containing over 44,000,000 words.

ENCYCLOPÉDIE, THE. An Encyclopædia of Arts and Sciences, which, in its character, its significance, and its results, was the most startling and striking production of its time, — an outburst of ideas, of intellectual audacity, of freedom, and a great passion for knowledge and of the sympathy of humanity, labor, and progress. No encyclopædia ever made compares with it in respect of its political influence and its commanding place in the civil and literary history of its own century. It grew out of a plan for a French translation of an early 'Chambers's Cyclopædia.' Diderot, to whom the glory of the colossal enterprise belongs, took occasion from this plan to conceive and to secure the execution of a thorough work, summarizing human knowledge, putting the sciences into the place which tradition had given to religion, and aiming at the service of humanity instead of the service of the church. The Titans of intelligence and of literature, says M. Martin's graphic sketch, had developed an excess of energy and boldness. Voltaire, bringing Locke's ideas into France, had changed Christian deism into Epicureanism, and prepared the way for Condillac's pushing the philosophy of sensation to an extreme beyond Locke; and for Helvetius to press the moral consequences of the system, justifying all the vices and all the crimes. Buffon, magnificent in knowledge, and in a noble style, had made Nature take the place of God, and the love of humanity do duty as religion. In sequel to such moral skepticism or naturalist pantheism came Diderot, with audacious repugnance to any limitations upon liberty, and impetuous passion for knowledge, for human progress. With D'Alembert drawing together a society of men of science and of letters, he launched a Prospectus in November, 1750, for an Encyclopédie or Dictionary of Arts and Sciences, and in 1751 began with 2 volumes, to finish in 1765 with 17 volumes; then to add 11 volumes of plates (1762–72), and 5 volumes of supplements (1776–77); and thus make, with 2 volumes of Index (1780), 35 volumes (1751–80), with 23,135 pages and 3132 plates. Not only information was given in these volumes, but opinions of the most radical character, hostile to the church, subversive of religion, intensely antagonistic towards everything in the old order of things. The clergy and the court had fought the work, had even broken into it with alterations secretly made at the printers', and left no stone unturned to prevent its circulation. Yet Europe was filled with it, and shaken with the effects of it. It was an immense burst of everything which journalism to-day means; a fierce prophecy of changes which are still hanging; a wild proclamation of the problems of human aspiration and desire. Not only were the sciences pushed to the utmost by Diderot, but he made industry, labor, human toil in the shop, an interest unceasingly cherished. It was an explosion heralding the Revolution a quarter of a century later.

ENDYMION, by Benjamin Disraeli, later Earl of Beaconsfield (1835). This is one of a series of political portraits under the form of a novel, which for a time attained great popularity among the English people, but for obvious reasons was less interesting to foreigners. 'Coningsby' and 'Endymion' are hardly more than descriptions of the rival political parties in England at the opening of the Reform Bill agitation, and of the Poor Law and "Protection" controversies, — colored with the pale glimmer of a passion cooled by shrewdness, and of a romance carefully trimmed to suit the stiff conventionalisms of English society, — and spiced with revenge on the author's foes.

'Endymion' relates the fortunes of a youth so named, and his sister Myra; children of one William Ferrars, who from humble life has won his way to a candidacy for the Speakership of the House of Commons, when suddenly, by a change of political sentiment in the boroughs, the administration is overthrown, and the ambitious

and flattered leader finds himself both deserted and bankrupt. To retrieve their social and political position is the steady ambition and never-yielding effort of the son and daughter; and to Endymion's advancement Myra makes every sacrifice that a sister's devotion can devise. Through personal influence as well as his own fascinating personality and brilliant gifts, Endymion finds an entry with the winning side; and being untroubled by any scrupulous motive of consistency to principle, keeps himself at the front in popular favor. Myra marries the Prime Minister, and at his death she takes for her husband the king of a small Continental State. Endymion crowns her aspirations by marrying a widow in high station, who has long been his admirer, and whose husband dies at a convenient moment in the narrative. At the close of the story he sees, by a happy combination of political influence, the door opened to his own appointment as Premier of England. The story moves along in the stately monotonous measure of English high life, with not even any pronounced villainy to heighten the uniform color effect of the characters and incidents. There is a noticeable absence of anything like high patriotic motive associated with that of personal advancement: it is difficult to conceive of such personages living without some political predilection. Over all is the subdued glow of an intensely selfish culture and refinement. Nigel, Endymion's student friend at Oxford, is the easily recognized type of the Puseyite of the Tractarian religious movement, if not a personal portraiture of Cardinal Newman. Other characters are doubtless drawn from life more or less plainly, but none more vividly than Endymion himself, in whose career the reader sees outlined very clearly the character and political fortunes of the author.

ENGLAND, CONSTITUTIONAL HISTORY OF, in its Origin and Development, by William Stubbs (1875–78). A work of the highest authority on, not merely the recognized developments of fundamental law, but the whole state of things constituting the nation, and giving it life, character, and growth. The three volumes cover the respective periods from the first Germanic origins to 1215, when King John was forced to grant the Great Charter; from 1215 to the deposition of Richard II., 1399; and from 1399 to the close of the mediæval period, marked by the fall of Richard III. at Bosworth, August 22d, 1485, and the accession of Henry of Richmond. The full and exact learning of the author, his judgment and insight, and his power of clear exposition, have made the work at once very instructive to students and very interesting to readers. The fine spirit in which it discusses parties and relates the story of bitter struggles, may be seen in the fact that its last word commends to the reader "that highest justice which is found in the deepest sympathy with erring and straying men."

An additional volume of great importance is Professor Stubbs's 'Select Charters and Other Illustrations of English Constitutional History, from the earliest times to the Reign of Edward the First,' 1876. It is designed to serve as a treasury of reference and an outline manual for teachers and scholars. It follows the history for a sufficiently long period to bring into view all the origins of constitutional principle or polity on which politics have since built.

ENGLAND, CONSTITUTIONAL HISTORY OF, since the accession of George III.: 1760–1871. By Sir Thomas Erskine May, Baron Farnborough (1861–63). The history of the British Constitution for a hundred years, showing its progress and development, and illustrating every material change, whether of legislation, custom, or policy, by which institutions have been improved and abuses in the government

corrected. The work deals also with the history of party; of the press, and political agitation; of the church; and of civil and religious liberty. It concludes with a general review of the legislation of the hundred years, its policy and results.

ENGLAND IN THE EIGHTEENTH CENTURY, HISTORY OF, by W. E. H. Lecky (8 vols., 1878–90). A work of thorough research and great literary excellence, the object of which is to disengage from the great mass of facts those which are of significance for the life and progress of the nation, and which reveal enduring characteristics. It deals with the growth or decline of the monarchy, the aristocracy, and the democracy; of the Church and of Dissent; of the agricultural, the manufacturing, and the commercial interests; the increasing power of Parliament and of the press; the history of political ideas, of art, of manners, and of belief; the changes that have taken place in the social and economical condition of the people; the influences that have modified national character; the relations of the mother country to its dependencies; and the causes that have accelerated or retarded the advancement of the latter. In its earliest form the work dealt with Ireland in certain sections, as the general course of the history required. But on its completion, Mr. Lecky made a separation, so as to bring all the Irish sections into a continuous work on Ireland in the eighteenth century, and leave the other parts to stand as England in the eighteenth century. In a new edition of twelve volumes, seven were given to England and five to Ireland. Mr. Lecky writes as a Liberal, but as a Unionist rather than Home Ruler.

ENGLAND, ITS PEOPLE, POLITY, AND PURSUITS, by T. H. S. Escott (2 vols., 1879). A work designed to present a comprehensive and faithful picture of the social and political condition of the England of the nineteenth century, the England of to-day. No attempt at historical retrospect is made, except in so far as it is necessary for understanding things as they are now. The author spent much time in visiting different parts of England, conversing with and living amongst the many varieties of people, which variety is a remarkable fact of English society. He made also a large collection of materials, to have at his command exact knowledge of the entire world of English facts. His general conception is that certain central ideas, which he explains in his introductory chapter, and around which he attempts to group his facts and descriptions, will enable him closely and logically to connect his chapters, and show a pervading unity of purpose throughout the work. The land and its occupation, the cities and towns, commerce, industries and the working classes, pauperism, co-operation, crime, travel and hotels, education, society, politics, the Crown, the crowd, official personages, the Commons, the Lords, the law courts, the public services, religion, philosophy, literature, professions, amusements, and imperial expansion, are his special themes.

ENGLAND WITHOUT AND WITHIN, by Richard Grant White (1881). Most of the chapters of this book appeared in the Atlantic Monthly, but were intended from the first as a presentation in book form of the subject indicated by its title. The author has put England, its people and their ways, before his readers just as he saw them: their skies; their methods of daily life; their men and women, to the latter of whom he pays a charming tribute; their nobility and gentry; parks and palaces; national virtues and vices. He has told only what anyone might have seen, though without the power of explicit description and photographic language. It is, says he, "the commonplaces of life that show what a people, what a country is; what all the influences, political, moral, and telluric, that have been there for centuries, have

produced"; and it is of these commonplaces he treats. He saw England in an informal, unbusiness-like, untourist-like way, not stopping every moment to take notes, but relying on his memory to preserve everything of importance. There is a noticeable lack of descriptions of literary people in England, — a lapse intentional, not accidental; he believing that it is an "altogether erroneous notion that similarity in occupation, or admiration on one side, must produce liking in personal intercourse": but this disappointment — if it be a disappointment to the reader — is more than atoned for by the review of journeyings to Oxford and Cambridge, Warwick, Stratford-upon-Avon, Kenilworth, where, as his acquaintance of a railway compartment says, "every American goes"; rural England; pilgrimage to Canterbury, etc. However severe his criticism of national faults and individual blunderings, however caustic the sarcasms directed against the foibles of the "British Philistines," one is conscious of the author's underlying admiration for the home of his kindred; and the sincerity of his dictum — "England is not perfect, for it is upon the earth, and it is peopled by human beings; but I do not envy the man who, being able to earn enough to get bread and cheese and beer, a whole coat and a tight roof over his head, cannot be happy there."

ENGLISH AND SCOTTISH POPULAR BALLADS, see **BALLADS.**

ENGLISH CONSTITUTION, THE, AND OTHER ESSAYS. By Walter Bagehot (1867, 1885). A very interesting discussion of the underlying principles of the English Constitution, by a thoroughly independent and suggestive thinker. The central feature of the work is its proof that the House of Commons stands supreme as the seat of English law and that the throne and the Lords are of use to balance and check the Commons not directly, but indirectly through their action on public opinion, of which the action of the Commons should be the expression. By means of the cabinet, the executive government and the legislative Commons are a very close unity, and are the governmental machine, to which the Crown and the Lords are related only as seats of influence through which the public mind can be formed and can operate. He also shows that the function of the monarchy is not now that of a governing power, as once, but to gain public confidence and support for the real government, that of Parliament. "It [the monarchy] raises the army, though it does not win the battle." The lower orders suppose they are being governed by their old kingship, and obey it loyally: if they knew that they were being ruled by men of their own sort and choice they might not. Bagehot's work is a text-book at Oxford, and is used as such in American universities. See also his 'Parliamentary Reform.'

ENGLISH CONSTITUTION, HISTORY OF THE, by Dr. Rudolf Gneist. Translated by Philip A. Ashworth (2 vols., 1886). A history covering a full thousand years from the Anglo-Saxon foundation to the present. Hallam's 'Constitutional History' only comes down to the last century, Stubbs's only to Henry VII.; and even for the periods they cover, or that of Sir Erskine May's supplement, Dr. Gneist's work, though primarily designed only for the German public, is eminently worthy of a high place beside them among authorities accessible to English students. The same author's 'Student's History of the English Parliament' is a specially valuable handbook.

ENGLISH HUMORISTS OF THE EIGHTEENTH CENTURY, THE, by William Makepeace Thackeray, is a collection of lectures, delivered in England in 1851, in America during 1852–53, and published in 1853. Studying these pages, the reader

finds himself living in the society of the poets, essayists, and novelists of the eighteenth century, as a friend conversant with their faults and signal merits. As twelve authors are packed into six lectures, a characteristic disproportion is manifest. Swift is belittled in forty pages; a like space suffices to hit off in a rapid touch-and-go manner the qualities of Prior, Gay, and Pope. A page and a half disposes of Smollett to make room for Hogarth and Fielding; Addison, Steele, Sterne, Congreve, and Goldsmith receive about equal attention. These papers are the record of impressions made upon a mind exceptionally sensitive to literary values, and reacting invariably with original force and suggestiveness. Written for popular presentation, they are conversational in tone, and lighted up with swift flashes of poignant wit and humor. Some of their characterizations are very striking: as that of Gay, helplessly dependent upon the good offices of the Duke and Duchess of Queensberry, to a pampered lap-dog, fat and indolent; and that of Steele, whose happy-go-lucky ups and downs and general lovableness constituted a temperament after Thackeray's own heart. His admiration for Fielding, his acknowledged master in the art of fiction, is very interesting. 'The English Humorists' will long remain the most inviting sketch in literature of the period and the writers considered.

ENGLISH JUDGES, by Sir Francis Galton, see **HEREDITARY GENIUS.**

ENGLISH LANGUAGE, HISTORY OF THE, by T. R. Lounsbury (1879). This brief manual states in a broad and clear manner the important facts in the growth of the language, as considered apart from literature, and explains its history with delightful easy-going common-sense. "No speech can do more," says Prof. Lounsbury, "than express the ideas of those who employ it at the time. It cannot live upon its past meanings, or upon the past conceptions of great men which have been recorded in it, any more than the race which uses it can live upon its past glory or its past achievements. Proud therefore as we may now well be of our tongue, we may rest assured that if it ever attains to universal sovereignty, it will do so only because the ideas of the men who speak it are fit to become the ruling ideas of the world, and the men themselves are strong enough to carry them over the world; and that, in the last analysis, depends, like everything else, upon the development of the individual, — depends not upon the territory we buy or steal, not upon the gold we mine or the grain we grow, but upon the men we produce. If we fail there, no national greatness, however splendid to outward view, can be anything but temporary and illusory; and when once national greatness disappears, no past achievements in literature, however glorious, will perpetuate our language as a living speech, though they may help for a time to retard its decay."

ENGLISH LITERATURE, HISTORY OF, by Hippolyte Adolphe Taine. (French original, 5 vols., 1863–64. English Translation by Henri Van Laun, 4 vols., 1872–74.) An admirably written, sympathetic, and penetrating account of the aspects of English culture and the English race as revealed in English literature. To no small extent it misses exact knowledge of English genius and of the finer aspects of English literary culture; but it is a masterly study to come from the pen of a foreigner, and rich in interest and suggestion to the thoughtful reader. The strength of the work is in its study of race and civilization; but this is also its weakness, as to some extent the view taken of literary production is too much colored by the author's theory of race, which wholly fails in any such case as that of Shakespeare. "Just as astronomy is at bottom a problem in mechanics, and physiology a problem in chemistry, so history at bottom is a problem in psychology"; and he aims here to give

a view, more or less complete, of the English intellect, illustrated by literary examples, and not a history at all, if by history is meant a record of books produced or of facts gathered together. The defects of the book are many and obvious; but when all abatement is made, it remains to the English reader a most stimulating intellectual performance. "In its powerful, though arbitrary, unity of composition, in its sustained æsthetic temper, its brilliancy, variety, and sympathy, it is a really monumental accession to a literature, which, whatever its limitations in the range of its ideas, is a splendid series of masterly compositions."

ENGLISH NATION, see **LETTERS CONCERNING THE.**

ENGLISH NOTEBOOKS, by Nathaniel Hawthorne (1870), was published by his wife after his death. During his residence as consul at Liverpool, he kept a close record of all that struck him as novel and important in the United Kingdom. Much of this material he afterwards developed in a series of sketches entitled 'Our Old Home.' The remaining notes, given to the public in their original form of disconnected impressions, are interesting for their animation and vigorous bits of description. They are a striking revelation of Hawthorne's personality, and show the cheerful side of a man usually considered gloomy. In spite of the shyness which made after-dinner speeches a trial to him, he formed many delightful friendships. With his wife and children he roamed about Liverpool and London, visited many cathedral towns, and lingered at Oxford and among the lakes. He speaks of himself as not observant, but if he missed detail, he had the rare faculty of seizing the salient features of what he saw, and conveying them to others. His constant preoccupation was with the unusual or fantastic in human experience, and this led him to observe much that most spectators would have failed to see.

ENGLISH NOVEL, THE: 'A Study in the Development of Personality,' by Sidney Lanier (1883. Revised Edition, 1897). A volume of singularly rich criticism, based on a course of twelve lectures at Johns Hopkins University, 1881. It was almost the last work of a writer whose death was a heavy loss to American letters. The full title given by Lanier to his course was, 'From Æschylus to George Eliot: The Development of Personality.' The idea suggesting this title was that in Greek tragedy, represented by Æschylus, the expression of personality is faint and crude, while in George Eliot it reached the clearness and strength of high literary art. The earlier work of Lanier on 'The Science of English Verse,' and the later study of the novel, were designed to serve as parts of a comprehensive philosophy of the form and substance of beauty in literature; and the execution of the plan, as far as he had proceeded, was of a quality rarely found in literary criticism. In the second edition of the work, the last six of the twelve chapters are devoted to George Eliot. The earlier six range over a wide field, and show wealth of knowledge with remarkable insight and felicity of expression.

ENGLISH PEOPLE, A SHORT HISTORY OF THE, see **SHORT HISTORY.**

ENGLISH POETRY, HISTORY OF, by William John Courthope (6 vols., 1895-1909). The work which in their day both Pope and Gray contemplated writing on the history of English poetry, and which Warton began but never finished, was taken up anew but with a far different scope by the professor of poetry at Oxford. His plan embraces a history of the art of English poetry — epic, dramatic, lyrical, and didactic — from the time of Chaucer to that of Scott, as well as "an appreciation of the motives by which each individual poet seems to have been consciously inspired." He

also inquires into "those general causes which have unconsciously directed imagination in England into the various channels of metrical composition." Courthope believes that in spite of the different sources from which the English national consciousness is derived, there is an essential unity and consistency, so that both the technic of poetical production and the national genius — the common thought, imagination, and sentiment — may be traced in its evolution. He shows with great fullness the "progressive stages in the formation of the mediæval stream of thought, which feeds the literatures of England, France, and Italy," and tries to connect it with the great system of Græco-Roman cultures so prominent before the death of Boethius. He also explores the course of the national language, to show the changes produced by Saxon and Norman influences on the art of metrical expression before Chaucer. To Chaucer himself are devoted less than fifty octavo pages, and this chapter does not appear in the first volume until it is more than half finished. The history closes with a careful account of the rise of the drama. Dry as the subject in its earlier stages threatens to be, Mr. Courthope's brilliant style and his wealth of illustration make it absorbingly interesting to the student. The second volume, after surveying the influence of European thought in the sixteenth century, and the effects of the Renaissance and Reformation, goes into a careful study of the works of Wyatt and Surrey, the court poets and the Euphuists, Spenser and the early dramatists with all the various types of versifiers who were famous in that period. The third volume begins with the successors of Spenser, and takes up the intellectual conflict of the seventeenth century, the decadent influence of the feudal monarch, the various schools of poetical "wit," and the growth of the national genius, and discusses Milton and Dryden. The fourth volume surveys the development and decline of the poetic drama, and the influence of the court and the people, Shakespeare, Ben Jonson, and Dryden. The fifth volume deals with the classical renaissance, its effect on modern European poetry, and the early romantic renaissance, and closes with a survey of English poetry in the eighteenth century. The sixth volume describes the romantic movement in English poetry and the effects produced on the English imagination by the French Revolution. It has been the design of the author, "not to furnish an exhaustive list of the English poets as individuals, but rather to describe the general movements of English poetry, as an art illustrating the evolution of national taste." Courthope's broad and generous spirit, his keenness of analysis, his wide learning, and his clearness of vision make his work one of standard reference for the history of English poetry.

ENGLISH POETS, see **LIVES OF THE.**

ENGLISH THOUGHT IN THE EIGHTEENTH CENTURY, HISTORY OF, in two volumes, by Sir Leslie Stephen (1876). The scope of this important book is hardly so broad as the title would indicate, for the subject treated with the greatest fullness is theology. The first volume, indeed, is given almost entirely to the famous deist controversy with which the names of Hume, Warburton, Chubb, Sherlock, Johnson, and the rest of the great disputants of the time — names only to the modern reader — are associated. The ground covered extends from the milestones planted by Descartes by means of his doctrine of innate ideas, to the removal of the boundaries of the fathers by the "constructive" infidelity of Thomas Paine. This review weighs with care the philosophical significance of the gradual change of thought, a knowledge of which is conveyed through an examination of the representative books upon theology and metaphysics. The historian's criticism upon these is fair-minded,

illuminative, and always interesting, by means of its wide knowledge and wealth of illustration. So broad is it that it seems to bring up for judgment all the pressing social, moral, and religious questions of the present time. Leslie Stephen points out that the deist controversy was only one form of that appeal from tradition and authority to reason, which was the special characteristic of the eighteenth century. In his method of dealing with the "body of divinity," which he explains to the worldly modern reader, he shows himself both the philosophic historian and the philosophic critic. He belongs to the Spencerian school, which regards society as an organism, and history as the record of its growth and development. The stream of tendency is so vividly indicated, that the analysis of the movement of the last century might almost be a statement of certain phases of thought and morals of to-day. If the terms of the problems discussed are obsolete, their discussion has a constant reference to the most modern theories.

Leslie Stephen is never the detached observer. These questions mean a great deal to him; and therefore the reader also, whether he approve or disapprove the bias of his guide, is compelled to find them important. In studying such books as this, and the admirable discussions of Lecky on European morals, and Rationalism in Europe, it is difficult to escape from a certain sense of the inevitableness of the opinions held by mankind at every stage of their development; so that the question of the importance of the truth of these opinions is apt to seem secondary. But Leslie Stephen does not belittle the duty of arriving at true opinions, nor does he assume that his side — and he takes sides — is the right side, and the question closed.

Volume ii. discusses moral philosophy, political theories, social economics, and literary developments. It gives with great fullness and fairness the position of the intuitional school of morals, and of the latest utilitarians, who now declare that society must be regulated not by the welfare of the individual, but by the well-being of that organism which is called the human race. "To understand the laws of growth and equilibrium, both of the individual and the race, we must therefore acquire a conception of society as a complex organism, instead of a mere aggregate of individuals." To Leslie Stephen history witnesses that the world can be improved, and that it cannot be improved suddenly. Of the value of the theory that society is an organism, this book is a conspicuous illustration. Its candor, its learning, its honest partisanship, its impartiality, with its excellent art of stating things, and its brilliant criticism, make it a most stimulating as well as a most informing book, while it is always entertaining.

ENGLISH TRAITS, by Ralph Waldo Emerson (1856), comprises an account of his English visits in 1833 and 1847, and a series of general observations on national character. It is the note-book of a philosophic traveler. In the earlier chapters, the sketches of his visits to Coleridge, Carlyle, and Wordsworth, while personal in some degree, reveal Emerson's character and humor in a delightful way. The trend of his mind to generalization is evident in the titles given to the chapters. With the exception of 'Stonehenge' and 'The Times,' they are all abstract, — 'Race,' 'Ability,' 'Character,' 'Wealth,' or 'Religion.' Far removed from provincialism, the tone is that of a beholder, kindred in race, who, while paying due respect to the stock from which he sprang, feels his own eyes purged of certain illusions still cherished by the Old World. These playthings, as it were, of a full-grown people, — the court and church ceremonial, thrones, mitres, bewigged officials, Lord Mayor's shows, — amused the observer. "Every one of these islanders is an island himself, safe, tranquil, incommunicable." This work remains unique as a searching analysis, full of

generous admiration, of a foreign nation's racial temperament, by a strongly original individuality.

ENGLISH VILLAGE COMMUNITY, THE, by F. Seebohm (1883). The question propounded in this book is whether English Economic History began with the freedom or the serfdom of the masses of the people, whether the village communities were free or lived in serfdom under a manorial lordship. The problem is of wider interest than might appear on the surface because (1) the English and German land systems were the same, and there are also fundamental analogies between the village communities of the Eastern and the Western worlds, and (2) because on the answer to the question may depend the attitude of modern statesmen to the solution of present-day problems of social and political freedom. After a careful examination of the available evidence Mr. Seebohm is of the opinion that "the manorial system grew up in Britain as it grew up in Gaul and Germany, as the compound product of barbarian and Roman institutions mixing together during the periods first of Roman provincial rule, and secondly of German conquest." Throughout the whole period from pre-Roman to modern times there were in Britain two parallel systems of rural economy, the village community in the east, the tribal in the west, each of which were distinguished by the characteristics of community and equality, though their systems of open or common fields were different. Neither the village nor the tribal community can have been introduced later than 2000 years ago. The village community lived in settled serfdom under a lordship, though this serfdom was to the masses of the people, not a degradation, but a step upward out of a once more general slavery. The tribal community was bound together by an equality of blood relationship, which involved an equal division of land amongst the sons of tribesmen. "The fundamental principle of the new economic order," says Mr. Seebohm, "seems to be opposed to the community and equality of the old order in both its forms. The freedom of the individual and growth of individual enterprise and property which mark the new order imply a rebellion against the bonds of the communism and forced equality, alike of the manorial and of the tribal system. It has triumphed by breaking up both the communism of serfdom and the communism of the free tribe." It would seem, however, that the Great War may annihilate, or for a time submerge, the individualist economic order.

EŌTHEN; or, Traces of Travel Brought Home from the East, by Alexander William Kinglake (1844). 'Eōthen' — a title meaning 'From the Dawn' — is a lively and acute narrative of travel in the East, at a time when that region was comparatively new ground to English tourists. The author, starting from Constantinople, visits the Troad, Cyprus, the Holy Land, Cairo, the Pyramids, and the Sphinx; thence by the way of Suez he proceeds to Gaza, and returns by the way of Nablous and Damascus. He apologizes for his frankness of style, and gives his impressions with refreshing directness, modified as little as possible by conventional opinion. For this reason he provoked some criticism from conservative reviewers, who regarded his comments on the manners and morals of Mohammedan countries as too liberal to be encouraged in Christian circles. He confesses his inability to overcome a very worldly mood even in Jerusalem, and his failure to see things always in that light of romance that the reader might prefer; and he is unwilling that his own moral judgment shall stand in the way of a perfectly truthful narrative. Instances of his engaging style are the interview with the Pasha through the dragoman at the start, and his description of the Ottoman lady, — "a coffin-shaped bundle of white linen,"

The incident of Mariam, a Christian bride converted to Islam, is full of humor, and contains a dash of that liberalism which roused the fears of the Christian critics.

EPHESIACA, see **ANTHIA AND HABROCOMUS.**

EPICENE; or THE SILENT WOMAN, by Ben Jonson (1609). This work, which to many critics recalls the manner of Molière, was said by Coleridge to be "the most entertaining of Jonson's comedies." The plot turns upon an audacious trick which the author plays upon his hearers. The chief character, Morose, a misanthrope who hates every kind of noise, — "Cutbeard" (he says to his barber), "thank me not but with thy leg," — is subjected to a series of trials, each of which jars upon him more than the former. He marries someone whom he believes to be a silent woman, but who turns out to be a chatterbox and ultimately proves to be a boy in disguise. Sir John Daw, another character, criticizes great classic names with audacious freedom and pretense of literary taste. Aristotle is "a mere commonplace fellow"; Plato, "a discourser"; Homer, an "old tedious, prolix ass," who "talks of curriers and chines of beef." His own constantly repeated oath is, "As I hope to finish Tacitus." Another, Sir Amorous La Foole, boasts that he belongs to "as ancient a family as any is in Europe," but regretfully adds, "antiquity is not respected now." Truewit directs the intrigue and, to admiration, plays off the characters against one another. The vivacity of the fun and the interest of the plot increase from act to act, until the fifth comes with its completely unexpected dénouement.

EPISTLE TO POSTERITY, AN, by Mrs. M. E. W. Sherwood (1897), is a series of pleasant reminiscences of one who has found life "an enjoyable experiment," and who has had unusual facilities for meeting interesting people. The author explains that she greeted with joy "the first green books which emanated from Boz and the yellow-colored Thackerays." When she had finished her studies at Mr. Emerson's private school in Boston, her father took her with him upon a business trip across the Wisconsin prairies, during which she met Martin Van Buren. Among the interesting homes which she visited were Marshfield, where she paid girlish homage to her great host, Daniel Webster; and the home in Watertown, Massachusetts, where she learned to love Maria White, the gracious first wife of James Russell Lowell. She saw much of Boston society in the days of its greatest literary fame, and had a glimpse of the Brook Farm Community. When her father was sent to Congress, she made her début in Washington society; and was a frequent attendant at the levees of President Polk and President Taylor. In Washington she renewed her friendship with Webster, and met Henry Clay, and "many of the young heroes destined later on to be world-renowned," — Farragut, Lee, Zachary Taylor, "and a quiet little man who shrank out of sight," known later on as U. S. Grant. The conclusion of the volume, the narration of her wedding trip to the West Indies in the early fifties; of her different trips to Europe, including her presentation at the English and the Italian courts; and of contemporary New York society, is less interesting.

EPISTLES OF PHALARIS, DISSERTATION ON THE, see **PHALARIS.**

EPISTOLÆ OBSCURORUM VIRORUM ('Letters of Obscure Men'), 1516–17. A satirical production which had a great influence in aid of the Reformation. A first part appeared in 1516, at Hagenau (but professedly at Venice), and a second in 1517. One Crotus Rubeanus suggested the scheme, and probably executed the first part. The second part was from the pen of the humanist and poet Ulrich von Hutten, the same year in which the Emperor Maximilian made him poet-laureate of Germany.

The plan of the letters was that of representing certain German ecclesiastics and professors as writing merciless denunciations of the morals, manners, writings, teachings, and way of life generally, of the scholastics and monks. One of these had attacked the great Hebrew scholar Reuchlin for his leaning to the Reformation; and these 'Epistolæ' were the reply. Their circulation and influence were immense.

EQUALITY, see **LOOKING BACKWARD.**

EQUATORIAL AFRICA, see **EXPLORATIONS AND ADVENTURES IN.**

ERNEST MALTRAVERS (1837), and its sequel **ALICE;** or, THE MYSTERIES (1838), by Bulwer-Lytton. In the preface to the first-named novel, the author states that he is indebted for the leading idea of the work — that of a moral education or apprenticeship — to Goethe's 'Wilhelm Meister.' The apprenticeship of Ernest Maltravers is, however, less to art than to life. The hero of the book, he is introduced to the reader as a young man of wealth and education just returned to England from a German university. Belated by a storm, he seeks shelter in the hut of Darvil, a man of evil character. Darvil has a daughter Alice, young and beautiful, but of undeveloped moral and mental power. Her father having planned to rob and murder Maltravers, she aids the traveler to escape. Moved by her helplessness, her beauty, and her innocence, Maltravers has her educated, and constitutes himself her protector. He yields at last to his passion, and Alice's first knowledge of love comes to her as a revelation of the meaning of honor and purity. From that time she remains faithful to Maltravers. By a series of circumstances they are separated and lost to each other, and do not meet for twenty years. Maltravers in the meantime loves many women: Valerie; Madame de Ventadour, whom he meets in Italy; Lady Florence Lascelles, to whom he becomes engaged, and from whom he is separated by the machinations of an enemy; and lastly, Evelyn Cameron, a beautiful English girl. Fate, however, reserves him for the faithful Alice, the love of his youth.

'Ernest Maltravers' is written in the Byronic strain, and is a fair example of the English romantic and sentimental novel of the thirties.

ES LEBE DAS LEBEN see **JOY OF LIVING.**

ESOTERIC BUDDHISM, by A. P. Sinnett, was first published in England in 1883, and appeared in America in a revised form in 1884.

The author's claims are modest; the work purporting to be but a partial exposition, not a complete defense, of Buddhism from the standpoint of the esoteric. There are difficulties for the exoteric reader in the terminology employed, which seems as yet to have come to no widely accepted definitiveness; but much of the exposition may be readily grasped by the attentive lay mind. Great stress is naturally laid on the Buddhist theory of cosmogony, which is a form of evolution, both physical and psychic; on the doctrine of reincarnation, distinctly affirmed; on Nirvana, "a sublime state of conscious rest in omniscience"; and on Karma, the idea of ethical causation. The author gives also a survey of occult and theosophic doctrines in general, and the esoteric conception of Buddha; in a word, he discusses the origin of the world and of man, the ultimate destiny of our race, and the nature of other worlds and states of existence differing from those of our present life. The exposition is frankly made, and the language, occasionally obscure, is generally incisive and clear.

ESSAY CONCERNING HUMAN UNDERSTANDING, AN, by John Locke, a philosophical treatise published in 1690. The author attacks the doctrine of innate ideas and maintains that all our knowledge is derived from sensations. The mind of

the infant is a *tabula rasa*, a white sheet of paper; from the impressions made upon it by the senses he arrives at certain concepts by reflection. By the combination and comparison of these concepts he forms ideas of similarity and dissimilarity of the general and the special, which constitute knowledge. General ideas have no existence apart from the individual concepts from which they are derived; our will is absolutely determined by our mind, which is guided by the desire for happiness. In this work Locke developed the theory of Hobbes (see on his 'Leviathan') of the naturalistic source of our knowledge, and exercised a highly important influence upon subsequent philosophic thought, English and Continental. The development may be readily traced down to the scepticism of Hume and the idealism of Kant.

ESSAYS, by Ralph Waldo Emerson. The First Series, published in 1841, included essays on History, Self-Reliance, Compensation, Spiritual Laws, Love, Friendship, Prudence, Heroism, The Over-Soul, Circles, Intellect, and Art. The essays of the Second Series (1844) are: The Poet, Experience, Character, Manners, Gifts, Nature, Politics, Nominalist and Realist, and New England Reformers. Many of the essays were first delivered in the form of addresses and have, partly on that account, mainly because of the writer's temperament, a desultoriness of method and a tendency to create attention by keen epigrams and suggestive aphorisms rather than to present a subject in coherent order. Moreover, Emerson preferred intuition to reasoning and cared little for logical presentation but was eager to stimulate thought by flashes of insight and to inspire resolution by arresting emotional appeals. His main ideas are the immanence of God and the supreme importance of the individual. Transcendental and idealistic in his entire outlook on life he has no patience with mechanistic or materialistic opinions, with pessimistic or Calvinistic views of human nature, with passive or cowardly submission to commonly accepted tenets or practices. That man may make his own happiness anywhere and everywhere by opening his eyes to the goodness and beauty around him and by being true to himself is the view of this practical philosopher, who unites a Yankee shrewdness with an almost oriental mysticism. The style of the essays is somewhat abrupt and disconnected, but plain, pure, and unaffected in diction, with a vein of sinewy strength running through its homely, straightforward sentences.

ESSAYS, a collection of discursive and intensely personal essays by Michel Eyquem, Sieur de Montaigne, appeared first in 1580 in two books; again in 1588 with a third book; and posthumously, with additions in 1595. An English translation by John Florio appeared in 1603, and by Charles Cotton in 1685–1686. The essays are made up partly of meditations suggested by the author's wide classical reading and his observation of the life around him, partly of revelations of his own whims, habits, peculiarities, and modes of thought. They are the first conspicuous examples of the personal essay in which the writer entertains us by painting a complete portrait of himself and also of the disquisition on general topics illustrated from experience and literature. Montaigne's essays are very voluminous and rambling, filled with classical quotations, and without formal organization. But they are made intensely interesting by the mind and temper of the man they reveal. Montaigne was indolent, fond of solitude, lacking in public spirit, garrulous, sceptical. He exhibits himself without reserve, with all his foibles, peccadilloes, lack of enthusiasm, and absence of religious or metaphysical conviction. His constant remark is "Que sçais-je?" (What do I know?) But he evidently believes in heroism, in fraternity, in the need of toleration, and in the underlying goodness of humanity. He is therefore the leading representative of the French spirit in the Renaissance.

ESSAYS AND REVIEWS is a collection of seven scholarly papers upon different aspects of theological thought, written by as many well-known English divines and Biblical students. It appeared in England in 1860, and made a sensation because its writers expressed views which were then deemed radical and dangerous. Inasmuch as the writers were in several instances associated with Oxford University, the book became known as the Oxford 'Essays and Reviews.' So great was the opposition it aroused that three of the contributors were tried and condemned by an ecclesiastical court; the decision being afterwards reversed. The influence of the volume was fruitful in drawing attention to a broader interpretation of religious truth and the methods of modern scholarship. The papers and their authors were: 'The Education of the World,' by Dr. Frederick Temple; Bunsen's 'Biblical Researches,' by Professor Rowland Williams; 'On the Study of the Evidences of Christianity,' by Professor Baden Powell; 'Séances Historiques de Genève,' 'The National Church,' by the Rev. Henry B. Wilson; 'On the Mosaic Cosmogony,' by C. W. Goodwin; 'Tendencies of Religious Thought in England, 1688–1750,' by the Rev. Mark Pattison; and 'On the Interpretation of Scripture,' by Professor Benjamin Jowett.

ESSAYS, CRITICAL AND MISCELLANEOUS, by Macaulay, were published originally in the Edinburgh Review; beginning with the essay on Milton, in the August number, 1825, and continuing for twenty years after, when the glittering series ended with the paper on the Earl of Chatham, in the October number, 1844. These essays, of which the glory is but a little tarnished, run the gamut of great historical and literary subjects. They include reviews of current literature, historical sketches and portraits, essays in criticism. They are distinguished by a certain magnificent cleverness but they are lacking in human warmth, and in the sympathy which rises from the heart to the brain. They remain however a monument of what might be called a soldierly English style, with all the trappings and appurtenances of military rank.

ESSAYS IN CRITICISM, by Matthew Arnold (First Series, 1865; Second Series 1888). These essays are characterized by all the vivacity to which the author alludes with mock-serious repentance, as having caused a wounding of solemn sensibilities. They illustrate his famous though not original term, — "sweetness and light." So delicate, though sure, was his artistic taste, that some of his phrases were incomprehensible to those whom he classed with the Philistines. But the essays were not so unpopular as he modestly and perhaps despondently declared. In collected form, the First Series includes: The Function of Criticism at the Present Time, — a dignified defense of literary criticism in its proper form and place; The Literary Influence of Academies — like that in France of the Forty Immortals — upon national literatures; an estimate, with translations from his posthumous journal, of the French poet Maurice de Guérin; a paper on Eugènie de Guérin, "one of the rarest and most beautiful of souls"; a paper on Heine, revealing him less as the poet of no special aim, than as Heine himself had wished to be remembered, — "a brilliant, a most effective soldier, in the Liberation War of humanity"; essays on Pagan and Mediæval Sentiment; a Persian Passion Play; Joubert, a too little known French genius, who published nothing in his lifetime, but was influential during the Reign of Terror and Napoleon's supremacy; an essay on Spinoza and the Bible; and last, a tribute to the 'Meditations' of Marcus Aurelius, pointing out that "the paramount virtue of religion is that it lights up morality; that it has supplied the emotion and inspiration needful for carrying the sage along the narrow way perfectly, for carrying

the ordinary man along it at all"; that "that which gives to the moral writings of the Emperor Marcus Aurelius their peculiar character and charm is their being suffused and softened by this very sentiment whence Christian morality draws its best power." The Second Series opens with a Study of Poetry, which draws a clear though subtle line between what is genuine and simple, and what does not ring absolutely true in even the masters of English verse. The rest are studies of some of these masters in detail: Milton, Gray, Keats, Wordsworth, and Shelley; with an essay under the title 'Count Leo Tolstoy,' concerning the Russian novel and its vogue in Western Europe, particularly Tolstoy's 'Anna Karénina'; and last, a well-balanced estimate of Amiel's 'Journal,' showing its beauties and faults impartially, with that judicial fairness which, notwithstanding his native warmth of temperament, prevails through most of Matthew Arnold's critical writings.

ESSAYS, MODERN AND CLASSICAL, by F. W. H. Myers (Two volumes, 1883). These studies reveal a pure literary taste, refined and strengthened by sound scholarship. Every essay is enriched with resources of knowledge outside its own immediate scope. The spiritual in poetry or in art appeals strongly to the author. His essay on Virgil, full of acute observations as it is, dwells most fondly on the poet's supreme elegance, tenderness, and stateliness, and on the haunting music with which his verse is surcharged. "Much of Rossetti's art," he says, "in speech and color, spends itself in the effort to communicate the incommunicable," — and it is his own love for, and comprehension of, the incommunicable that leads the essayist to choose many of his subjects: Marcus Aurelius, The Greek Oracles, George Sand, Victor Hugo, The Religion of Beauty, George Eliot, and Renan — "that subtlest of seekers after God." Penetrative, luminous, and fascinating, these essays show also an exquisite appreciation of beauty and the balance of a rare scholar.

ESSAYS OF ELIA, THE, by Charles Lamb, began to appear in The London Magazine in 1820, and were collected under the above title in 1823. A second volume, including those subsequently written, and entitled 'Last Essays of Elia' was published in 1833. Reminiscences of persons and scenes of earlier years form the principal subject-matter of these essays. Lamb's delicate and sympathetic power of interpreting the spirit of a locality, a house, or a person was best exercised when the object was surrounded by the golden haze of happy recollection. The persons chosen for description are his friends, acquaintances, or relatives and the places are those that he has often frequented. As a thin veil for these autobiographic elements he adopts as a pseudonym the name of an Italian fellow-clerk, Elia, whom he knew slightly; but Elia's ways and thoughts are Lamb's own; and his brother and sister, James and Bridget Elia, are James and Mary Lamb. Almost every period of the essayist's life is represented in one passage or another. His birthplace, his father, and his father's employer are described in 'The Old Benchers of the Inner Temple'; his father's household in 'Poor Relations'; his school-days in 'Christ's Hospital Five and Thirty Years Ago'; childish experiences in 'Witches and Other Night Fears' and 'My First Play'; entrance into business in 'The South Sea House'; disappointment in love in 'Dream Children'; his devotion to his sister and life with her in 'My Relations,' 'Mackery End in Hertfordshire,' and 'Old China'; his love of the city in 'Chimney Sweepers' and 'On the Decay of Beggars'; his friends in 'Oxford in the Vacation'; 'The Two Races of Men,' 'Mrs. Battle's Opinions on Whist,' 'Modern Gallantry,' 'Captain Jackson,' 'Barbara S.,' 'Amicus Redivivus,' and hosts of incidental passages in other essays; his personal prejudices and peculiarities in 'A Chapter on Ears,'

'New Year's Eve,' 'Imperfect Sympathies,' and 'Preface to Last Essays,' his besetting sin (exaggerated for literary effect) in 'Confessions of a Drunkard'; his release from office labors in 'The Superannuated Man,' and his breaking health in the sketch of sickness entitled 'The Convalescent.' Of the formal essay on some general topic there are relatively few examples, and these on novel themes or approaching an old subject from a new angle: 'All Fools' Day,' 'Valentine's Day,' 'Grace before Meat,' 'Sanity of True Genius,' and the series of essays on 'Popular Fallacies' come under this head. The 'Dissertation upon Roast Pig' is a clever travesty on learned pedantry unlike anything else in the two series. Dramatic and literary criticism of the finest taste is represented by 'On Some of the Old Actors,' 'On the Artificial Comedy of the Last Century,' 'Stage Illusion,' 'Detached Thoughts on Books and Reading,' 'Some Sonnets of Sir Philip Sidney,' and a few others. In general, therefore, Lamb, though an appreciative critic and an adroit literary craftsman is best known and loved for his reflection of happy scenes from his own past, and for the tenderness, strength, refinement, and humor of his personality.

ESSAYS OF HAMILTON WRIGHT MABIE. Several volumes are comprised unde this general title. They are all concerned with man and nature, the soul and literature, art and culture. Their several titles are: 'Essays in Literary Interpretation,' 1892, 'Essays on Nature and Culture,' 1904, 'Short Studies in Literature,' 1891, 'Books and Culture,' 1897, 'My Study Fire' (2 vols., 1890–94), and 'Under the Trees and Elsewhere,' 1891. They all express the views of a book-man on man and his surroundings; but of a book-man who has studied man no less than books, and has studied books rather as a means than an end — as giving insight into the soul of man. Great books are for him not feats of intellect, but the result of the contact of mind and heart with the great and terrible facts of life: they originate not in the individual mind but in the soil of common human hopes, loves, fears, aspirations, sufferings. Shakespeare did not invent Hamlet, he found him in human histories already acted out to the tragic end; Goethe did not create Faust, he summoned him out of the dim mediæval world and confronted him with the problems of life as it is now. There are in these 'Essays' innumerable epigrammatic passages easily detachable from the context; a few of these will serve to illustrate the author's points of view. Writing of 'Personality in Literary Work,' he says that there is no such thing as a universal literature in the sense which involves complete escape from the watermarks of place and time: no man can study or interpret life save from the point of view where he finds himself; no truth gets into human keeping by any other path than the individual soul, nor into human speech by any other medium than the individual mind. In another essay occurs this fine remark on wit: Wit reveals itself in sudden flashes, not in continuous glow and illumination; it is distilled in sentences; it is preserved in figures, illustrations, epigrams, epithets, phrases. Then follows a comparison of wits and humorists: the wits entertain and dazzle us, the humorists reveal life to us. Aristophanes, Cervantes, Molière, and Shakespeare — the typical humorists — are among the greatest contributors to the capital of human achievement; they give us not glimpses but views of life. In the essay, 'The Art of Arts' — *i. e.*, the art of living — is this remark on the Old Testament writings: Whatever view one may take of the authority of those books, it is certain that in the noble literature which goes under that title, there is a deeper, clearer, and fuller disclosure of the human spirit than in all the historical works that have been written; for the real history of man on this earth is not the record of the deeds he has done with his hands, the journeys he has made with his feet; . . . but the record of his thoughts, feelings,

inspirations, aspirations, and experience. This, on the conditions of a broad mental and moral development of the individual, draws the essential line of distinction between the man of culture and the Philistine: To secure the most complete development one must live in one's time and yet live above it, and one must live in one's home and yet live in the world. The life which is bounded in knowledge, interest, and activity by the invisible but real and limiting walls of a small community is often definite in aim, effective in action, and upright in intention; but it cannot be rich, varied, generous, and stimulating. The life, on the other hand, which is entirely detached from local associations and tasks is often interesting, liberalizing, and catholic in spirit; but it cannot be original or productive. A sound life — balanced, poised, and intelligently directed — must stand strongly in both local and universal relations; it must have the vitality and warmth of the first, and the breadth and range of the second.

ESTHER WATERS; a novel by George Moore (1894). An English servant girl, Esther Waters, a member of the narrow religious sect of the Plymouth Brethren, takes her first situation in a horse-racing household in the country. The master owns winning horses, and the servants quarrel over their sweepstakes. The mistress belongs to the Plymouth Brethren, and therefore takes a special interest in her new kitchenmaid. The dashing footman, William, makes love to Esther, and then deserts her to elope with a rich young cousin of the family. Esther is dismissed from the house when it is discovered that she will soon be a mother. Her drunken stepfather takes most of her money from her, and when she is turned out of the hospital before she is able to work, she has to leave her baby with a baby-farmer and go out as a wet-nurse. She finds that the woman is letting her baby die of neglect and gives up her place and goes to the workhouse to keep her baby. The book is the story of Esther's plucky devoted maternity. By hard struggle she manages to support her boy. A young man becomes her friend and brings her again to the Plymouth Brethren. Just as they are going to be married, William turns up again, a bookmaker and keeper of a public house. He wins her from the marriage, because he is able to provide for her child. She goes to live with him, and after his divorce, they are married and very happy. There is illegal betting in the bar parlor, and William is fined and loses his license. He becomes ill from exposure in bad weather at the races and dies leaving Esther with nothing. She almost has to go to the workhouse again. Her first mistress, who is a widow and alone, takes her back, and helps support Esther's son until he is a fine young soldier. This novel pictures the evil results of betting among the British working class, the language and habits of the lower sporting world, and the horrors of baby-farming and lying-in hospitals. Its method is severely realistic.

ETERNAL CITY, THE, by Hall Caine was published in 1901. The story opens in London, where Prince Volonna, who has been exiled for conspiracy against the Italian government, lives a life of charity under an assumed name, being known as Dr. Roselli. He rescues from the snow, a street waif, David Leone, who is one of the many who are brought to England yearly from the south to play and beg in the streets. This lad grows up in the household of the good doctor and his English wife and little daughter Roma, imbibing his foster father's theories and becoming his disciple. Prince Volonna is finally tricked back to Italy, where he is captured and transported to Elba, and David Leone is likewise condemned as a conspirator; the latter escapes, and as David Rossi enters Rome and preaches his principle of the brotherhood of man. After the death of her father, Roma is discovered by the Baron

Bonelli, Secretary of State, and a man of cunning and duplicity, who brings her to Rome where she becomes the reigning belle of the capital, but one whose name has not remained untarnished. The author recounts her meeting with David Rossi, her recognition of her foster brother, their love and the various obstacles which beset their path. In 'The Eternal City' Mr. Caine has presented a sociological study with a strong element of love-making in it. Through the efforts of a humanizing socialism, the principles of which are based upon the Lord's Prayer, the Pope resigns all temporal power and the young King is brought to abdicate his throne, and an ideal republic is born, whose creed is the brotherhood of God and the brotherhood of man.

ETHAN FROME, by Edith Wharton (1911). This tale of a New England village tragedy is told by a stranger, who wonders at Ethan Frome, the limping "ruin of a man," and gradually pieces together the story of his life. Zenia, Ethan's wife, is an invalid, whose imaginary ailments thrive on patent medicines. He makes a bare living from the stony soil of the little farm. His wife refuses to be transplanted to the town where there are "lectures and big libraries and 'fellows doing things'" and a chance for congenial work for Ethan. A girl cousin of his wife's, left destitute, comes to live with them, bringing brightness and cheer and inevitably, love of youth for youth. Zenia goes away on one of her "therapeutic excursions" and Ethan and Mattie have a happy time keeping house together. When Zenia returns she announces that the doctor had advised her to save her health by getting a strong hired girl to do the work and there is no room for Mattie any longer. Ethan is helpless. "There were no means by which he could compel her to keep the girl under her roof." The friendship of Mattie and Ethan has apparently aroused her jealousy, and from a "state of sullen self-absorption she is transformed into an active mysterious alien presence" holding him in her power through his honesty and sense of duty. Ethan and Mattie speak their love for each other in the despair of parting. Driving to the station they yield to the impulse to coast once more down the long hill to the village, a steep breathless rush with a great elm at the foot, to be avoided by quick steering at the last minute. The temptation comes to Ethan to run into the elm and end it all, rather than to live apart. The girl agrees, but the fates are against them. They live on, she helpless with a broken back, and he crippled, both tied beyond escape to Zenia and the slow starvation of the barren farm.

ETHICAL AND SOCIAL SUBJECTS, STUDIES NEW AND OLD IN, by Frances Power Cobbe (1865). The various essays here collected are developments of the views of morals presented in the author's earlier works, while she was greatly influenced, among other forces, by the mind of Theodore Parker, whose works she edited. A strong and original thinker, fearless, possessing a clear and simple style, Miss Cobbe makes all her work interesting. With the essay upon 'Christian Ethics and the Ethics of Christ' — which have to her view little in common — the series begins. In her paper on 'Self-Development and Self-Abnegation,' she maintains that self-development is the saner, nobler duty of man. Her titles, 'The Sacred Books of the Zoroastrians,' 'The Philosophy of the Poor-Laws,' 'The Morals of Literature,' 'Decemnovenarianism' (the spirit of the nineteenth century), 'Hades,' and 'The Hierarchy of Art,' indicate the range of her interests. The 'Rights of Man and the Claims of Brutes,' affords a vigorous and humane protest against vivisection. It should be remembered that an early essay of Miss Cobbe on 'Intuitive Morals' has been pronounced by the most philosophic critics the ablest brief discussion of

the subject in English. Her breadth of view, ripe culture, profoundly religious though unsectarian spirit, and excellence of style, make her writings important and helpful.

EUGENE ARAM, by Sir Edward Bulwer-Lytton (1832), was founded on the career of an English scholar, Eugene Aram, born 1704, executed for the murder of one Clark in 1759. The character of the murderer and the circumstances of his life made the case one of the most interesting from a psychological point of view, in the criminal annals of England. Aram was a scholar of unusual ability, who, self-taught, had acquired a considerable knowledge of languages, and was even credited with certain original discoveries in the domain of philology. Of a mild and refined disposition, his act of murder seemed a complete contradiction of all his habits and ideals of life.

At the suggestion of Godwin, Bulwer made this singular case the basis of his novel 'Eugene Aram.' He so idealized the character as to make of the murderer a romantic hero, whose accomplice in the crime, Houseman, is the actual criminal. He represents Aram as forced, by extreme poverty, into consenting to the deed, but not performing it. From that hour he suffers horrible mental torture. He leaves the scene of the murder and settles in Grassdale, a beautiful pastoral village, where he meets and loves a noble woman, Madeline Lester. She returns his love. Their marriage approaches, when the reappearance of Houseman shatters Aram's hopes forever. By the treachery of this wretch, he is imprisoned, tried, and condemned to death.

'Eugene Aram' is an unusually successful study in fiction of a complex psychological case. At the time of its publication, it caused a great stir in England, many attacks being made upon it on the ground of its false morality.

EUGÉNIE GRANDET, by Honoré de Balzac, appeared in 1833, and is included among the 'Scenes of Provincial Life.' In it, the great French master of realism depicts with his accustomed brilliant precision the life of a country girl, the only child of a rich miser. Eugénie and her mother know little pleasure in the "cold, silent, pallid dwelling" at Saumur where they live. Father Grandet loves his wife and daughter, but loves his money better, and cannot spare enough of it to supply his family with suitable food and clothing. His rare gifts to his wife he usually begs back, and Eugénie is expected to hoard her birthday gold-pieces. Eugénie's charming handsome cousin Charles arrives one day for a visit, and Eugénie braves her father's anger to supply him with sugar for his coffee and a wax instead of a tallow candle. Charles has been brought up in wealth, but his father now loses all and commits suicide. Eugénie's pity for her unhappy cousin turns to love, which he seems to reciprocate. Engaged to marry her, with her savings he goes to the West Indies. The years wear on drearily to her, and she does not hear from him. Her mother dies, and she is an heiress, but is persuaded by her father to make over her property to him. The old man dies too, and Eugénie is very rich. At last she receives a letter from Charles, who is ignorant of her wealth, asking for his liberty, and telling her of his wish to marry a certain heiress whose family can aid him in his career. The reserved and self-controlled Eugénie releases him without complaint; and discovering that his match is jeopardized by his father's debts, she sends to Paris her old friend Monsieur de Bonfons, president of the civil courts of Saumur, to pay this debt, and thus clear Charles's name. As a reward for his services, she marries Monsieur de Bonfons without love. Early left a widow, and the solitary owner of wealth which she has never learned to enjoy, she devotes the rest of her life to philanthropy, thus completing her career of self-abnegation.

EULENSPIEGEL, see **TILL EULENSPIEGEL.**

EUPHUES, THE ANATOMY OF WIT, and **EUPHUES AND HIS ENGLAND,** by John Lyly, were published respectively in 1578 and 1580, when the author was a young courtier still under thirty. They constitute the first and second part of a work which can only loosely be called fiction in the modern sense. Perhaps the word "romance" best expresses its nature. For a dozen years it was fashionable in the polite circles of England; and the word "Euphuism" survives in the language to designate the stilted, far-fetched, ornate style of writing introduced and made popular by Lyly. Euphues, the hero, is a native of Athens, who goes to Naples and there wooes Lucilla, fickle daughter of the governor. She is already plighted to his friend Philautus; and when Euphues seeks to win her in spite of this, both mistress and friend forsake him. Later, he is reconciled with Philautus, and writes a cynical blast against all womankind. He then returns to his own city, and forswearing love forever, takes refuge in writing disquisitions upon education and religion, interspersed with letters to and from various friends. Incidentally, a fine eulogy on Queen Elizabeth is penned. The narrative is loosely constructed and inconsecutive; the chief interest in the work for Lyly's contemporaries was the philosophical dissertations upon topics of timely pertinence, couched, not in the heavy manner of the formal thinker, but in the light, elegant, finicky tone of the man-about-court. The literary diction of 'Euphues' has been well characterized by a German scholar, Dr. Landmann, who says it showed "a peculiar combination of antithesis with alliteration, assonance, rhyme, and play upon words, a love for the conformity and correspondence of parallel sentences, and a tendency to accumulate rhetorical figures, such as climax, the rhetorical question, objections and refutations, the repetition of the same thought in other forms, etc." Although Lyly's style had in it too much of the affected to give it long life, he undoubtedly did something towards making the sixteenth-century speech refined, musical, and choice. It is this rather than any attraction of story that makes the 'Euphues' interesting to the modern student of literature.

EUROPEAN CITIES AT WORK, by F. C. Howe (1913). This work by an American author who believes that the city is the hope of democracy is a result of a close first-hand study of the great progressive municipalities of the European continent written with a view to the elucidation of the things in which European cities differ from American. In addition, to an English or a German reader it is a sympathetic and impartial account of the municipal activities of their respective countries by a clear-headed investigator who is able to distinguish the good from the bad. The gist of the book may be seen in passages like the following which are a perfectly just and accurate estimate of the merits of European municipal enterprise. "The German city is an experiment station for all of us. It is a *flei-stadt,* a little republic, with power to do almost anything for the welfare of the people. The city is sovereign, and it uses its sovereignty to build in a conscious, intelligent way. It can mould its destiny as did the cities of ancient Greece. It controls property as well as people. It acts with a vision of the future; not alone of the city, but of the lives and comfort of the people as well. The German city is being built something as Pericles built Athens, as Louis XIV. planned Versailles, as the two Napoleons rebuilt Paris. . . . Already the cities of Germany, and to a considerable extent those of Great Britain and the Continent, have demonstrated that many of the sacrifices of the modern industrial city can be avoided. Poverty can be reduced, and the life of the people be enriched in countless ways not possible under rural conditions. Cities realize that many

activities are so closely related to the life of the people that they cannot with safety be left in private hands. There must be provision for play, for leisure, as well as for education. The landowner and the housebuilder, the means of transportation, and the supply of gas, water, and electricity environ life in so many ways that they must be subordinate to the rights of the community. Docks and harbors, the railroads and waterways, the houses men live in, and the factories they work in, are all so related to the well-being of the city that they must be owned or controlled in the interest of all." To the average American the city is a mere political agency, to the progressive European it is "a business corporation organized to realize the maximum of returns to the community." A detailed account of the finance, town-planning, transport arrangements, housing, administrative methods and above all of the conscious aims and ideals of the great European cities is set out in clear and readable fashion, with a number of opposite photographic illustrations.

EUROPEAN MORALS, HISTORY OF, FROM AUGUSTUS TO CHARLEMAGNE, by W. E. H. Lecky (1869). An elaborate examination, first of the several theories of ethics; then of the moral history of Roman Paganism, under philosophies that successively flourished, Stoical, Eclectic, and Egyptian; next the changes in moral life introduced by Christianity; and finally the position of woman in Europe under the influence of Christianity. In tracing the action of external circumstances upon morals, and examining what moral types have been proposed in different ages, to what degree they have been realized in practice, and by what causes they have been modified, impaired, or destroyed, Lecky's discussion, with illustrations found in the period of history covered, is singularly instructive and not less interesting.

EUROPEANS, THE, an early novel of Henry James (1878), describes the sojourn of two Europeans, Felix Young and his sister the Baroness Münster, with American cousins near Boston. The dramatic effects of the story are produced by the contrasts between the reserved Boston family, and the easy-going cosmopolitans, with their complete ignorance of the New England temperament. To one of the cousins, Gertrude Wentworth, the advent of Felix Young, with his foreign nonchalance, is the hour of a great deliverance from the insufferable boredom of her suburban home. To marry Young, she rejects the husband her father has chosen for her, Mr. Brand, a Unitarian clergyman, who consoles himself with her conscientious sister Charlotte. The novel is written in the author's clean, precise manner, and bears about it a wonderfully realistic atmosphere of a certain type of American home where plain living and high thinking are in order. The dreariness which may accompany this swept and garnished kind of life is emphasized.

EVANGELINE, a narrative poem in hexameters by Henry Wadsworth Longfellow, published in 1847. Like Goethe's 'Hermann und Dorothea' it is an idyllic tale, in hexameters, of two lovers who are involved in the disasters of a time of war. When the Acadians are expelled from their homes in Grand Pré in 1755 for lending aid to the agitators against English rule, a betrothal has just been celebrated between Gabriel Lajeunesse and Evangeline Bellefontaine, son and daughter of the two wealthiest peasants of the village. In the confusion of embarkation the lovers sail on different ships and fail to rejoin one another. Gabriel, and his father, Basil, make their way down the Mississippi to Louisiana, where they again become prosperous by raising cattle. Evangeline, whose father has died of grief on the shore of Grand Pré, journeys to New England, vainly looking for Gabriel. Refusing all offers of

marriage she continues to seek him, under the protection of the parish priest, Father Felician. After many inquiries they arrive at Basil's ranch, only to find that Gabriel has just quitted it for the western prairies, and that they have unwittingly passed him on their way down the Mississippi. Evangeline now follows him across the prairies to the Ozark Mountains, but again misses him. She now remains for several months at the Jesuit Mission, awaiting Gabriel's expected return, and when he does not come follows him to the woods of Michigan and finds his camp deserted. After years of fruitless wandering, during which she becomes a faded and prematurely old woman, she comes to Philadelphia, where, as a sister of mercy, she cares for the poor and sick. At length, during an epidemic, she finds her long-lost lover, Gabriel, dying in the alms-house, and the lovers are united at his last breath. Both are buried in the Catholic cemetery. Though Longfellow had seen none of the places mentioned in the poem except Philadelphia he drew his information from excellent historical sources (among them Haliburton's 'Historical and Statistical Account of Nova Scotia,' 1829, Frémont's 'Expedition to the Rocky Mountains,' 1845, and Wm. Darby's 'Geographical Description of the State of Louisiana,' 1816), and has made the poem an imperishable gallery of American scenery. Without complexity, the poem is a genuine and affecting record of human suffering relieved by human resolution and devotion. It is a charming idyll, and its hexameters, though criticized as too dactylic, have strength and movement.

EVELINA, by Frances Burney. In 'Evelina; or, the History of a Young Lady's Entrance into the World,' Miss Burney, describing the experiences of her charming little heroine in London, gives a vivid picture of the manners and customs of the eighteenth century.

Some years before the opening of the story, Sir John Belmont has deserted his wife. When she dies, their child Evelina is brought up in the seclusion of the country by her kind guardian, Mr. Villars. Sir John is followed to France by an ambitious woman, a nurse, who carries her child to him in place of his own, and he educates this child believing her to be his daughter. Evelina, meantime, grown to be a pretty, unaffected girl, goes to visit Mrs. Mirvan in London, and is introduced to society. She meets Lord Orville, the dignified and handsome hero, and falls in love with him. Later she is obliged to visit her vulgar grandmother, Madame Duval; and while with her ill-bred relatives she undergoes great mortification on meeting Lord Orville and Sir Clement Willoughby, a persistent lover. During this visit Evelina saves a poor young man, Mr. Macartney, from committing suicide. He proves to be the illegitimate son of Sir John Belmont, and in Paris he has fallen in love with the supposed daughter of that gentleman, who, he is afterwards told, is his own sister. He tells Evelina his story; but as no names are mentioned, they remain in ignorance of their relationship. At Bath, Evelina sees Lord Orville again, and in spite of many misunderstandings they at last come together. Sir John returns from France, is made to realize the mistake that had been made, and accepts Evelina as his rightful heir. All mysteries are cleared up, Mr. Macartney marries the nurse's child so long considered Sir John's daughter, and Lord Orville marries Evelina.

The characters are interesting contrasts: Orville, Lovel, Willoughby, and Merton standing for different types of fashionable men; while Captain Mirvan, Madame Duval, and the Branghtons are excellent illustrations of eighteenth-century vulgarity. The story is told by letters, principally those of Evelina to her guardian. 'Evelina' was published in 1778, and immediately brought fame to the authoress, then only twenty-five years old.

EVELYN, JOHN, DIARY (1818–19). The best-known of the books by which Evelyn is remembered is not a diary in the strict sense of the term, but a record apparently copied by the writer from memoranda made at the time of the occurrences noted in it, with occasional alterations and additions made in the course of transcription. The quarto volume in which it is contained consists of seven hundred pages clearly written by Evelyn in a small close hand, the continuous records of sixty-five years (1641–1706) crowded with remarkable events, the great plague and great fire, the Civil War, the Commonwealth, the Protectorate, the Revolution of 1688. But it contains also the impressions of a cultivated, traveled, and thoughtful man, who made frequent tours on the continent of Europe, and had access to all who were prominent in the Church, in literature, art, and science both at home and abroad. No other man who lived through those breathless days knew intimately so many grades and classes of his fellow-countrymen, or had so much right to speak on subjects that are still of living interest to thoughtful people. The book is an invaluable chronicle of contemporary events from the standpoint of one who was strongly attached to monarchy and personally devoted to Charles II. and James II., but opposed to their arbitrary measures. The writer is a devout adherent of the Church of England, yet shows a tolerance, remarkable in his day, for Catholics and others who were outside that communion. He has none of Pepys's love of gossip and triviality, insatiable curiosity, nor frankness of self-revelation. But besides the high affairs with which the diary mostly deals the reader will find many quaint and interesting details. At Haarlem "they showed us a cottage, where they told us, dwelt a woman who had been married to her twenty-fifth husband, and being now a widow, was prohibited to marry in future: yet it could not be proved that she had ever made away with any of her husbands, though" (the chronicler gravely adds) "the suspicion had brought her divers times to trouble." At Lincoln he "saw a tall woman six foot two inches high, comely, middle aged and well-proportioned, who kept a very neat and clean ale-house, and got most by people's coming to see her on account of her height."

EVELYN INNESS; a novel by George Moore (1898). The daughter of an organist and a great singer, Evelyn has a beautiful voice, and dreams of studying music in Paris, but is likely to be sacrificed to her father's hobby, the music of Palestrina and the revival of liturgic chants in church music. Sir Owen Asher, a wealthy amateur, interested in the father's theories of music, hears Evelyn sing at her father's concerts and is at once attracted by her voice and beauty. He wants to take her away from the drudgery of music lessons and it gratifies his vanity to discover a prima donna. Tempted by her ambition and in love with Sir Owen, she consents to go to Paris with him in order to have the best musical training. She tells her father of her purpose, and while he is conventionally shocked, he is enough of a musical genius himself to understand and appreciate her temptation. Sir Owen provides an English lady of title for chaperon, in order that the external conventions may be observed, and Evelyn enters an enchanted world of pleasure and success. Six years later she returns to England to appear in Wagnerian opera. Sir Owen adores her, and she intends to marry him when she leaves the stage, though with her, love has changed to affection. She becomes interested in a young Irish mystic and composer, a friend of her father's, and takes him as her lover, though she cannot bring herself to break with Sir Owen. Always a Catholic, she comes under the influence of a priest who arouses her conscience and spiritual nature, and induces her to give up both men, and make a retreat in a convent. The conflict between the spirit and the flesh, and the Church and the

world is the occasion for an absorbing analysis of an artistic temperament. Early music, the art of Wagner, and its expression of the emotions, mysticism and convent life are successive interests, but the setting is pre-eminently musical. A sequel 'Sister Theresa' (1901) tells about Evelyn's spiritual trials as postulant, novice, and nun, and is a detailed description of convent life.

EVERY MAN IN HIS HUMOUR, by Ben Jonson (1598), one of the earliest and happiest of the author's efforts, is the first important comedy of character (as distinguished from comedy of incident) produced on the English stage. The aim of the author, as announced in the Prologue, was to depart from the license of romantic comedy, mixed with tragedy and history, and to adhere to comedy proper, "to sport with human follies not with crimes." By "humour" he meant peculiarities of conduct, and he has grouped together a number of characters with strongly marked personalities which stand out in contrast with each other. The most famous of these is Captain Bobadil, the military braggart, who has a place of his own on the English stage, a part which Charles Dickens, one of the most successful of amateur actors, filled to admiration. Kitely, a jealous usurer, whose house is the rendezvous of riotous young gallants, and who places a spy over his wife to warn him of any approach to unfaithfulness, is another skilfully contrived figure. Stephen the county-gull, Matthew the town-gull, and Cob the water-carrier help to complete the picture of London life. The female characters are correctly drawn, but do not occupy a very prominent part on the stage.

EVOLUTION OF MODERN GERMANY, THE, by W. H. Dawson (1908). The writer of this, by far the best and most exhaustive book in English about Germany since 1870, has made a life-long study of that country. He examines the causes of the unexampled expansion since 1870, the scientific and technical education, which in many parts of the country had been thoroughly established by the time of the Franco-Prussian War and has since spread over the whole empire: the policy of nationalization and municipalization, carried further by Germany than by any other country in the world; the stimulation of research by the State and the application of science to industry and agriculture; the thoroughness, foresight, and patient application to detail which Germany has devoted to every department of her national life. Of these by far the most important has been Germany's devotion to her universities, colleges, and schools. "Germany" (says Mr. Dawson) "had no sooner begun its career as an industrial export country than it felt at once the full benefit of the system of education which it had adopted long before most of its rivals had learned to regard public instruction as an affair of the State . . . Germany more than any other European country found itself fully equipped by education for entering upon a fierce competitive struggle, under entirely new conditions, for the commercial mastery of the world. Its technical colleges turned out, as by word of command, an army of trained directors, engineers, and chemists, armed with the last discovered secret of science, and with her last uttered word concerning the industrial processes and methods which henceforth were to hold the field."

EXCURSION, THE, a narrative and reflective poem in blank verse by William Wordsworth. A portion of the first book was written as early as 1795–1797; books I. and II. were mainly completed in 1801 and 1802; the remaining seven books were written between 1809 and 1813, and the whole work was published in 1814. 'The Excursion' was planned as part of a larger whole, to be entitled 'The Recluse,' a

fragment of the first division of which was posthumously published under the latter title in 1888. 'The Prelude' was a preliminary study to this great projected work (see the digest of 'The Prelude'). In the first book of 'The Excursion,' entitled 'The Wanderer,' the author, after a walk across a moorland on a glaringly hot summer morning, meets by appointment at a ruined cottage a middle-aged Scottish pedlar (The Wanderer) with whom he plans a walking tour. The Wanderer's stern upbringing and the influences of simple manners and austere landscape on his character are described, after which he tells the pathetic story of the poor woman who had lived in the cottage. Left by her weaver husband to support two children while he went to the Napoleonic wars, she had maintained a lonely existence for nine years, had apprenticed one child and lost the other, and had finally died of a chill, due to the ruinous state of her dwelling. When this tale is over, the travelers go to a neighboring village for the night. Next day, ascending to a secluded little valley high in the mountains, they visit the Solitary, the subject of Book II. He is a Scottish Presbyterian minister who had been chaplain of a Highland regiment, had resigned and married happily, but lost his wife and children, and, after some years of dull apathy, was stirred to life by the French Revolution. He became an ardent revolutionary and then a sceptic, renouncing his ministry; but the transformation of the revolutionary spirit into the spirit of conquest disillusioned him. He is now living a secluded life in the cottage of a shepherd where he entertains the travelers with a luncheon of cheese, oat-cakes, and fruit, and as he shows them the vale recounts the death on the mountains of an old pensioner of the shepherd's family whose funeral the visitors had seen as they descended into the valley. The Solitary then sketches for them his own life and despondency (Book III.), for which the Wanderer strives to supply a remedy in Book IV. ('Despondency Corrected'). The Wanderer, whose opinions are those of the poet, urges man's need of admiration, hope, and love, shows that these naturally spring from the contemplation of nature and association with our fellowmen, and deduces from these sources a confident belief in God, Free Will, and Immortality. After spending the night in the cottage the travelers depart next morning, and accompanied by the Solitary walk in the cool of the day to a beautiful village beside a mere, and pause to examine the monuments of the parish church (Book V., 'The Pastor'). The baptismal font suggests to the Solitary the great gulf between men's professions and performance, the weakness of human nature, and the consequent illusion of the lofty aspirations mentioned in the Wanderer's discourse. The parish priest, who happens to come up, is called upon to solve the difficulty, and replies that though reason is powerless an attitude of trust in God will lighten life's gloom and ensure true happiness. It is admitted by all that this trust comes easiest to the humble and retired; and at the request of the Solitary the Parson gives some illustrations of it from the families of his own parish. A miner and his wife living in a rude stone cottage on a hilltop are first described in all their simplicity of faith and honest toil; and in the next book (VI.) the Parson tells of various persons buried in 'The Churchyard among the Mountains.' Among these are a man who sought refuge from disappointed love in botanizing in the Lake district; a miner who after a life of fruitless search discovered valuable deposits and died of joy; a clever and profligate actor, native to the country, who returned thither to die repentant; a Jacobite and a Whig squire, opposed in principles yet such close friends that they had a single monument; a wilful, jealous woman, subdued to charity and resignation in her last illness; a girl, Ellen, betrayed by her lover, who after the birth of her child went to nurse another infant and died of grief at the loss of her own baby, attributing this to her neglect; a man, Wilfred Armathwaite,

who died of remorse for his unfaithfulness to his wife; a wife and mother who lived on in the strength and industry of her daughters; a country clergyman and his family; another clergyman renowned for piety; a deaf and a blind man both of whom maintained cheerfulness in their affliction; the infant granddaughter of an aged Dalesman; a young volunteer for the Napoleonic wars cut off by premature death; and a knight of Queen Elizabeth's time, who had settled in those solitudes. To vary the monotony of these obituary notices, a hardy wood-cutter is introduced, a man of "cheerful yesterdays and confident to-morrows." In Book VIII. on the way to the Parson's house the company discusses the Industrial Revolution and the social and economic changes it has wrought in the north country — its promotion of foreign commerce and its degradation of the working-man by the factory system. Arrived at the pleasant vicarage the travelers are greeted by the pastor's hospitable wife and daughter and enjoy a social meal, interrupted by the advent of his young son and a school-boy friend from a fishing excursion. This leads the Wanderer in the beginning of Book IX. to a discourse on the blessedness of childhood, its nearness to God, and the need of preserving this youthful confidence and faith up to old age. This can be done, however, only if man be regarded not as an economic machine but as a human being, who needs to develop harmoniously all his powers, intellectual, emotional, and social. To this end an adequate scheme of universal education should be instituted by the state. The whole party then goes out for an evening row at the lake, and supper is served beside a camp-fire on the shore of one of the islands. Afterwards they row to the mainland, climb a lofty hill, and enjoy a magnificent sunset during which time the pastor offers up a prayer to the God, of whose glory the golden and crimson clouds are but a faint reflection. The poet and the Wanderer remain all night at the Parson's, but the Solitary returns to his valley. Wordsworth intimates at the close that in a subsequent work he hopes to tell of this unfortunate man's reclamation. The work, however, was never completed. 'The Excursion' has its tedious and dull passages but is full of delightful pictures of the Lake District and of the sturdy Dalesmen who inhabit it. It also contains some powerful narratives of peasant life. Those who have not read the poem are not adequately familiar with Wordsworth's environment or his power of portraying it. Moreover, 'The Excursion' furnishes the maturest statement of Wordsworth's philosophy of God, Nature, and Man.

EXILES OF SIBERIA, THE, see **ELIZABETH.**

EXPANSION OF ENGLAND, THE, by J. R. Seeley (1883). In this volume Professor Seeley attempts, in effect, to shift the point of view of his countrymen as to the boundaries of the history of England. It is not a single island that they should contemplate, but a world empire, which can be compared with, and measured by, only the two great powers of the future, Russia and the United States. Part first deals with the history of England with relation to its colonies and the United States. The writer complains that an arbitrary arrangement of reigns is apt to confuse our sense of the continuity of events. Let us, he says, get rid of such useless headings as Reign of Queen Anne, Reign of George III., and make divisions founded on some real stage of progress in the national life; looking onward, not from king to king, but from great event to great event. If we study its causes, every event puts on the character of a development; and this development is a chapter in the national history. From 1688 to 1815, Mr. Seeley finds the formative events to have been foreign wars, beneath whose stormy surface he looks for the quiet current of progress. He finds the

clue he wants in the fact that almost all these wars involved French interests; and that "The whole period stands out as an age of gigantic rivalry between England and France; the expansion of England in the New World and Asia is the formula which sums up for England the history of the eighteenth century, — the great decisive duel between the two nations for the possession of the New World." Her colonies having been planted at a tremendous sacrifice of money, energy, and life, he would have them held as a vital part of the parent State, not as "possessions." "We must cease to think that emigrants, when they go to colonies, leave England, or are lost to England. . . . When we have accustomed ourselves to contemplate the whole empire together, and call it all England, we shall see that here too is a United States; here too is a great homogeneous people . . . but dispersed over a boundless space. . . . If we are disposed to doubt whether any system can be devised capable of holding together communities so distant from each other, then is the time to recollect the history of the United States. They have solved this problem."

The second half of the book contains eight lectures, chiefly given to the Indian empire, explaining the necessity of the conquest; the manner of the English governance of that empire, — a study in which he affirms boldly that if ever a universal feeling of nationality arises there, England cannot and should not preserve her dominancy; the mutual influence of England and India; the succeeding phases in the conquest; the internal dangers that threaten the stability of British control in the East; and finally, the condition of public opinion concerning the modern British empire. In a delightful manner, and with large resources of scholarship, Professor Seeley shows the continuity of the development of England, the orderly sequence and significance of her failures as well as her successes, and the way in which the story of her past should be made instructive for her future. And in conclusion he has this admirable deliverance, which every reader may lay to heart: "I am often told by those who, like myself, study the question how history should be taught, 'Oh, you must, before all things, make it interesting.' . . . But the word 'interesting' does not properly mean romantic. That is interesting, in the proper sense, which affects our interests, which closely concerns us, and is deeply important to us. I have tried to show you that the history of modern England from the beginning of the eighteenth century is interesting in this sense, because it is pregnant with great results, which will affect the lives of ourselves and our children and the future greatness of our country. Make history interesting, indeed! I cannot make history more interesting than it is! . . . And therefore when I meet a person who does *not* find history interesting, it does not occur to me to alter history, — I try to alter *him*."

EXPERIMENTAL RESEARCHES IN ELECTRICITY, by Michael Faraday (3 vols., 1839–1855). A monumental work in the literature of science; not merely recording the results of experiment in what Tyndall called "a career of discovery unparalleled in the history of pure experimental science," but enriching the record with thoughts, and clothing it in many passages in a style worthy of exceptional recognition. In devising and executing experiments for passing beyond the limits of existing knowledge, in a field the most difficult ever attempted by research, Faraday showed a genius, and achieved a success, marking him as a thinker not less than an observer of the first order. In strength and sureness of imagination, penetrating the secrets of force in nature, and putting the finger of exact demonstration upon them, he was a Shakespeare of research, the story of whose work has a permanent interest. He made electricity, in one of its manifestations, explain magnetism. He showed to demonstration that chemical action is purely electrical, and that to elec-

tricity the atoms of matter owe those properties which constitute them elements in nature. In language of lofty prophetic conception he more than suggested that the physical secret of living things, the animal and the plant, is electrical. He particularly dwelt on the amount of electricity forming the charge carried by the oxygen of the air, which is the active agent in combustion and the supporter of life in both animals and plants, and only stopped short of definitely pronouncing vitality electrical. He urged very strongly as a belief, to which no test of experiment could be applied, that gravitation is by electrical agency, and that in fact the last word of discovery and demonstration in physics will show that electricity is the universal agency in nature. And among his far-reaching applications of thought guided by new knowledge, was his rejection of the idea of "action at a distance," in the manner of "attraction." If a body is moved, it is not by a mysterious pull, but by a push. The moving force carries it. These ideas outran the power of science to immediately understand and accept. But Maxwell, Hertz, and Helmholtz have led the way after Faraday, to the extent that his electrical explanation of light is now fully accepted. Fifteen years after his death, the greatest of his successors in physics, Helmholtz of Berlin, said in a "Faraday Lecture" in London, that the later advances in electrical science had more than confirmed Faraday's conclusions, and that English science had made a mistake in not accepting them as its point of departure for new research. To the same effect President Armstrong of the Chemical Society, to which Helmholtz spoke, has recently declared his conviction that Faraday's explanation of chemical action as electrically caused should have been accepted long since.

In delicacy of character as well as rugged strength, in warmth and purity of emotion, in grace, earnestness, and refinement of manner, in the magnetism of his presence, and in masterly clearness in explanation, especially to his Christmas audiences of children (annual courses of six lectures), Faraday was as remarkable as he was in intellectual power and in discoveries. He was connected with the Royal Institution for fifty-five years, first as Sir Humphry Davy's assistant, 1812–29, and then as his successor, 1829–67.

EXPLORATIONS AND ADVENTURES IN EQUATORIAL AFRICA, by Paul Belloni Du Chaillu (1861; revised edition, 1871). A story of African travels, 1855–59, from the coast of West Africa inland, over the region on the equator to two degrees on each side. The intrepid explorer traveled 8000 miles on foot and with no white companion. The observations which he made are important contributions to geographical, ethnological, and zoölogical science. The game which he shot numbered 2000 birds (of which 60 were new to science), and over 1000 quadrupeds. The new knowledge of the gorilla and of other remarkable apes was a story savoring almost of invention, and the first impression of some critics was one of skepticism; but Murchison and Owen, and other authorities of eminence, upheld Du Chaillu's credit, and the substantial accuracy of his statements was confirmed by a French expedition in 1862, and by Du Chaillu's second exploration of the same region, 1863–65, an account of which he gave in 'A Journey to Ashango-Land,' 1867. He was also the first to discover the "Pigmies," rediscovered by Stanley.

EYES LIKE THE SEA, by the celebrated Hungarian novelist Maurice Jókai, was crowned by the Hungarian Academy as the best Magyar novel of the year 1890. It takes high rank among the author's one hundred and fifty works of fiction. The peculiar title of the book has reference to the eyes of the heroine, Bessy, a girl of gentle parentage, yet of a perverse, adventurous disposition, which during the course

of the story leads her five times into matrimony; the five husbands representing almost every class of society, from the peasant to the nobleman. She is, indeed, the pivot on which the narrative turns; is both hero and heroine, as she partakes of the subtler qualities of both sexes. The second though unacknowledged hero is Maurice Jókai himself; his story being generally, if not circumstantially, autobiographical. In his youth he had loved Bessy. She rejects his love, but ever afterwards cherishes the memory of it as the one noble ideal in her wayward life. Even this may be a form of perversity. Jókai leaves her to console himself with the pursuit of literary fame. Later he takes a patriot's part in the Hungarian revolution of 1848. In the thick of it he marries an actress, who is most devoted and faithful to him. From time to time, Bessy seeks his rather unwilling advice and protection in her love affairs. From the lady with "eyes like the sea" he cannot escape. Its strong local color makes the book a faithful picture of Hungarian social life, while throughout it is tremendously stimulating, fresh, and boisterous as a wind from the Carpathian Mountains.

FABLES BY LA FONTAINE, see **FABLES OF ÆSOP.**

FABLES OF ÆSOP, THE, a collection of brief stories mostly about animals who think and speak like men, each tale illustrating some practical truth. They are attributed to Æsop, said to have been a deformed Greek slave of the seventh century B. C., who won his liberty by his skill as a fabulist, was favored by Crœsus, King of Lydia, and slain at Delphi in a tumult. They were not collected, however, until 320 B. C., and survive only in later versions — *e. g.*, that of Babrius in Greek and that of Phædrius in Latin. Whether Æsop ever existed or not, the fables attributed to him were not his own invention but were Oriental in origin. As a literary type they represent an early stage of culture when man still feels kinship with the animals but is sophisticated enough to use them as representatives of human nature in stories that enforce some shrewd maxim of homely wisdom. Of modern adaptations of Æsop's Fables the most important are the three books of versified Fables by Jean de la Fontaine, published in 1668, 1679, and 1693 respectively. A lover of the woods and fields La Fontaine entered with fresh sympathy into the adventures of the animals in Æsop, who become for him real beasts; but his clear perception and genial toleration of the foibles of his fellowmen enabled him at the same time to make these beasts the representatives of the French peasants, bourgeoisie, and nobles of his own day; and his thoroughly Gallic wit, humor, realism, and grace of expression have elevated his fables to the highest rank of French poetry.

FAERY QUEEN, THE, a metrical romance by Edmund Spenser, dedicated to Queen Elizabeth, was published in 1590. The poet was already known by his 'Shepherd's Calendar,' but the appearance of the first three books of the 'Faery Queen' brought him fame. The second three books appeared in 1595–96. The poem is an allegory, founded on the manners and customs of chivalry, with the aim of portraying a perfect knight. Spenser planned twelve books, treating of the twelve moral virtues; but only six are now in existence. These are: The Legend of the Red Cross Knight, typifying holiness; The Legend of Sir Guyon, temperance; The Legend of Britomartis, chastity; The Legend of Cambel and Friamond, friendship; The Legend of Artegall, justice; and The Legend of Sir Calidore, courtesy. To these is sometimes added a fragment on Mutability. "In the Faery Queen," Spenser says, "I mean Glory in my general intention; but, in my particular, I conceive the most excellent and glorious person of our Sovereign the Queen and her Kingdom in Faery Land." He supposes

that the Faery Queen held a superb feast, lasting twelve days, on each of which a complaint was presented. To redress these twelve injuries twelve knights sally forth; and during his adventures, each knight proves himself the hero of some particular virtue. Besides these twelve knights there is one general hero, Prince Arthur, who represents magnificence. In every book he appears; and his aim is to discover and win Gloriana, or glory. The characters are numerous, being drawn from classic mythology, mediæval romance, and the poet's fancy. The scene is usually the wood where dragons are killed, where knights wander and meet with adventures of all kinds, where magicians attempt their evil spells, and where all wrongs are vanquished. Each canto is filled with incidents and short narratives; among the most beautiful of which are Una with the Lion; and Britomart's vision of the Mask of Cupid in the enchanted castle. The 'Faery Queen' has always been admired by poets; and it was on the advice of a poet, Sir Walter Raleigh, that Spenser published the great work.

FAIR BARBARIAN, A, by Frances Hodgson Burnett, appeared in 1881. Like James's 'Daisy Miller,' it is a study of the American girl in foreign surroundings. Miss Octavia Bassett, of Nevada, aged nineteen, arrives with six trunks full of finery, to visit her aunt, Miss Belinda Bassett, in the English village of Slowbridge. The beautiful American soon sets tongues wagging. All the village young ladies wear gowns of one pattern obsolete elsewhere, and chill propriety reigns. Octavia's diamonds and Paris gowns, her self-possession and frank independence, are frowned upon by the horrified mammas, especially when all the young men gather eagerly about her. Octavia, serenely indifferent to the impression she creates at the tea-drinkings and croquet parties, refuses to be awed even by the autocrat of the place, Lady Theobald. Her ladyship's meek granddaughter is spurred by admiration of the American to unprecedented independence. She has been selected to be Captain Barold's wife, but as he does not care for her, she ventures to accept Mr. Burmistone, upon whom her grandmother frowns. Barold meantime is enslaved by the charming Octavia. But he disapproves of her unconventional ways, and considering it a condescension on his part to ally himself with so obscure a family, he proposes with great reluctance and is astonished to meet a point-blank refusal. In due time, Octavia's father and her handsome Western lover join her; and after a wedding the like of which had never been witnessed at Slowbridge, she says good-by to her English friends. The story is slight, but the character-sketches are amusing, the contrast of national traits striking, and the whole book very entertaining.

FAIR GOD, THE, by Lew Wallace (1873), passed through twenty editions in ten years. It is a historical romance of the conquest of Mexico by the Spaniards, its scene laid upon Aztec soil, in the early part of the sixteenth century. The title is derived from Quetzalcoatl, "the fair god," the Aztec deity of the air. Descriptions of the religion and national customs are pleasantly interwoven with the plot. The Emperor Montezuma is drawn as a noble but vacillating prince, whom the efforts of nobles and people alike fail to arouse to a determined opposition to the invading Cortez. At first thinking that the Spaniards are gods, he insists upon welcoming them as guests, ignoring the protests of his subjects, and even permitting himself to be craftily shut up, a voluntary prisoner, in the quarters of the Spaniards. Guatamozin, nephew and son-in-law to Montezuma, mighty in arms as wise in counsel, organizes the Aztecs for the overthrow of the Spaniards. A fierce conflict rages for many days. Toward its close the melancholy Montezuma appears upon the prison wall. Before all the people Guatamozin sends a shaft home to the breast of his

monarch, who lives long enough to intrust the empire to his slayer, and also free him from blame for his death, explaining that the shaft had been aimed at his (Montezuma's) own request. The Aztec army now rallies, and the Spaniards, yielding at length to starvation, disease, and superior numbers, leave the empire. Too shattered to regain its former vigor, even under the wise rule of Guatamozin, the State gradually totters to its eventual fall, a catastrophe which the author indicates but does not picture.

FAIR MAID OF PERTH, THE, by Sir Walter Scott (1831), is historic in setting and thoroughly Scotch. The time is the reign of the weak but well-meaning King Robert III. of Scotland. whose scapegrace son David, the crown prince, is the connecting link in the story between the nobility and the burgher-folk of the city of Perth. Catharine, the beautiful daughter of Simon Glover, an honest burgher, is admired by the crown prince, who seeks her love but not her hand. Repulsed in his suit, the prince, through Sir John Ramorny, his servant, tries to abduct Catharine on the eve of St. Valentine's day; but by the timely intervention of Henry Wynd, the armorer, she is saved; and Henry becomes, according to custom, her valentine for the year to come. Then follows a series of complications, political, ecclesiastical, and social, through which the eager reader follows the fate of the fair Catharine, the prince, the Black Douglas, and the other chief characters. Like all Scott's novels, 'The Fair Maid of Perth' contains fine descriptions of scenery, and stirring accounts of battle; and unlike many of his plots, this one allows the "course of true love" to run comparatively smooth, there being only obstacles enough to prove the mettle of the honest armorer.

FAIRY TALES. The stories of Cinderella, Beauty and the Beast, Hop o' my Thumb, Sleeping Beauty, and others, so fascinating to children and to peasants, were looked on merely as amusing tales, until the efforts of Grimm and his successors drew back, as it were, a curtain, and disclosed another fairy region of almost limitless perspective, whose vanishing-point may be nearly identical with the origin of the human race. For by the study of comparative mythology, it was discovered that these tales are not restricted to Europe alone, but are to be found, in varying forms, among almost all nations. Comparative philology then showed the original union of the Teutonic, Celtic, Latin, Greek, Persian, and Hindu races in the primitive Aryan race, whose home has been variously fixed in Western Central Asia, in Europe, and even in Africa; from which they broke away in prehistoric dispersions. This was discovered by tracing words through the German, Latin, Greek, and Persian forms up to the Sanskrit, the oldest literary form of all; their identity proves their descent from a common stock. Thus most of our popular tales date from the days "when the primitive Aryan took his evening meal of *yava*, and sipped his fermented mead, while the Laplander was master of Europe, and the dark-skinned Sudra roamed through the Punjab." The survival of popular tales is due to their being unconscious growths, to the strict adherence to form shown by illiterate and savage people in recitals, proved also by a child's insistence on accuracy, and to the laws of the permanence of culture. All these make the science of folk-lore possible.

There are several theories in regard to the origin of folk-tales. The oldest is the Oriental theory, which traces all back to a common origin in the Vedas, the Sanskrit sacred books of Buddhism, dating probably from 2000 B. C. It is true that the germs of most tales are found in the Vedas, but proofs of the Indian origin of stories are lacking; the discovery of tales in Egypt which were written down in the period of the

early empire are objections to its acceptance, and the idea of diffusion will not account for similar tales found in Australia, New Zealand, and America. The Aryan theory, supported by Max Müller, Grimm, and others, gives as their origin the explanation of natural phenomena, as the sun's daily course, the change of day and night, dawn, winter, and summer. These nature-myths must not be regarded as originally metaphors; they were primitive man's philosophy of nature, in the days when he could not distinguish between it and his personality, when "there was no supernatural, because it was not yet discovered that there was such a thing as nature"; and so every object was endowed with a personal life. This view is supported by the proper names in myths having been originally names of natural phenomena. The savage myths of to-day explain the myth-making of old: instance the New Zealand tale of 'The Children of Heaven and Earth' in Grey's 'Polynesian Mythology,' connected with the Sanskrit Dyauspitar (Jupiter), Heaven-father, and Prithivî-mâtar, Earth-mother, in the Vedas. Folk-lore is "the débris brought down by the streams of tradition from the distant highlands of ancient mythology," and the survivals which are unintelligible singly must be explained by comparing them with others. The tales have enough likeness to show that they come from the same source, and enough difference to show they were not copied from each other. Müller says, "Nursery tales are generally the last things to be adopted by one nation from another." The danger is that too many may be assigned to nature-myths. Even the 'Song of Sixpence' has been claimed as one: the pie representing earth and sky; the birds, the twenty-four hours; the opened pie, the daybreak, with singing birds; the king, the sun, with his money, sunshine; the queen, the moon; the maid, dawn hanging out the clothes, clouds, is frightened away by the blackbird, sunrise. Another theory, supported by Tylor and Lang, traces the origin of folk-lore to a far earlier source than the Aryan, — the customs and practices of early man: such as totemism, descent from animals or things, which were at last worshiped; and curious taboos or prohibitions, which can be explained by similar savage customs of the present. Thus tales become valuable both for the anthropologist and the mythologist. But late authorities declare that it is useless to seek any common origin of folk-tales; since the incidents, which are few, and the persons, who are types, are based on ideas that might occur to uncivilized races anywhere.

Our popular fairy-tales, or *contes*, have been, in the main, handed down orally. However, some of their elements or variants at least have come down through literary collections in the following succession: The Vedas, the Sanskrit sacred books; the Persian Zend-Avesta; the Jâtakas of about the fifth century B. C.; from some lost Sanskrit books came the 'Panchatantra,' a book of fables earlier than 550 A. D., of which the Hitopadeça is a compilation; a Pahlavi version of the same period; an Arabic version before the tenth century; and a Persian of about 1100 A. D.; the 'Syntipas,' a Greek version, belongs to the eleventh century. Then followed translations into several European languages. The earliest collection of European tales was made by Straparola, who published at Venice in 1550 his 'Notti Piacevola,' which was translated into French, and was probably the origin of the 'Contes des Fées.' It contains the tale of 'Puss in Boots,' and elements of some others. The best early collection is Basile's, the 'Pentamerone,' published at Naples in 1637. In 1696 there appeared in the Recueil, a magazine published by Moetjens at The Hague, the story 'La Belle au Bois Dormant' (our 'Sleeping Beauty'), by Charles Perrault; and in 1697 appeared seven others: 'Little Red Riding Hood,' 'Bluebeard,' 'Puss in Boots,' 'The Fairy,' 'Cinderella,' 'Riquet of the Tuft,' and 'Hop o' My Thumb.' These were published together under the title 'Contes du Temps Passé,

Avec des Moralités,' by P. Darmancour, Perrault's son, for whom he wrote them down from a nurse's stories. These fairy-tales became part of the world's literature; and in England at least, where scarcely any tales existed in literary form except 'Jack the Giant-Killer,' they superseded all the national versions. The investigations of Jacob and William Grimm, and their successors in this field, have reduced to written form the tales of nearly all nations, revealing the same characters and incidents under countless names and shapes. The method used by them has been to take down the tales from the recitals of the common people — generally of the old women who have been the chief conservers of stories, — exactly as given, rough or uncouth as the narrative may be. For in some apparently absurd feature may be a survival of ancient custom or myth of great historic interest; and the germs of these universal stories, in becoming part of a nation's folk-lore, take a local form and so become valuable to the ethnologist. Thus the beautiful myths of the South in the Northern forms, where winter's rigor alters the conditions of life, have an entirely different setting. We must include in the comparison of stories the Greek myths; as the Odyssey is now conceded to be a mass of popular tales (Gerland's 'Altgriechische Märchen in der Odyssee,' — 'Old Greek Tales in the Odyssey'). To these we must add the tales of ancient Egypt; those narrated by Herodotus, and other travelers and historians; the beautiful story of 'Cupid and Psyche,' given by Apuleius in his 'Metamorphoses' of the second century A. D., which also was taken from a popular myth, as we shall see, very widely distributed. Spreading all these before us, with the wealth of Eastern lore, and that gathered recently from every European nation, and from the savage or barbarian tribes of Asia, Africa, America, and Polynesia, we shall find running through them all the same germ, either in varying form, or simply in detached features, to our astonishment and delight. We shall examine in detail the most familiar of the popular fairy-tales, noting the principal variants or recurring incidents, what survival of nature-myth they contain, what ancient custom or religious rite, and their possible links with Oriental literary collections; showing thus in a limited way the basis on which the before-mentioned theories of their origin rest. Taking Perrault's 'Tales' as the best versions, we shall find that actual fairies appear but seldom, as is the case generally in traditional fairy stories; in 'Cinderella' and 'The Sleeping Beauty' the fairies are of the genuine traditional type, but in other tales we find merely the magical key or the fairy 'Seven-League Boots.' Yet the fairies have so identified themselves with popular tales by giving them their titles, that we may find it interesting to look up their origin. The derivation of the word is given from *fatare*, to enchant, *faé* or *fé*, meaning enchanted, and running into the varying forms of feé, fata, hada, feen, fay, and fairy; or with more probability from *fatum*, what is spoken, and Fata, the Fates, who speak, Faunus or Fatuus, the god, and his sister or wife Fatua. This points to the primitive personification of natural phenomena: all localities and objects were believed to be inhabited by spirits. Similar beings are found in the legend-lore of all nations; as the Nereids of Greece, the Apsaras of India, the Slavonic Wilis, the Melanesian Bius, the Scotch fairies or Good Ladies — as they are termed, just as the daughter of Faunus was not known by her real name, but as the Good Goddess ("Bona Dea"). Their mediæval connection with the nether-world and the dead may possibly point to their origin as ancestral ghosts. We shall find that "the story of the heroes of Teutonic and Hindu folk-lore, the stories of 'Boots' and 'Cinderella,' of Logedas Rajah and Surya Bai, are the story also of Achilleus and Oidipous, of Perseus and Theseus, of Helen and Odysseus, of Baldur and Rustem and Sigurd. Everywhere there is the search for the bright maiden who has been stolen away, everywhere the long struggle to reclaim her." (Cox.)

SLEEPING BEAUTY. — This story is regarded by mythologists as a nature-myth, founded on nature's long sleep in winter. The Earth-goddess pricked by winter's dart falls into a deep sleep, from which she is aroused by the prince, the Sun, who searches far for her. We may find a slight parallel in Demeter's search for her lost daughter, Proserpine, in the Greek myth; but a much more evident resemblance is seen in the sleep of Brynhild, stung to her sleep by the sleep-thorn. 'The Two Brothers,' found in an Egyptian papyrus of the Nineteenth Dynasty, — the time of Seti II., — had several incidents similar to those of 'The Sleeping Beauty.' The Hathors who pronounce the fate of the prince correspond to the old fairy, and both tales show the impossibility of escaping fate. The spindle whose prick causes the long slumber is a counterpart of the arrow that wounds Achilles, the thorn that pricks Sigurd, and the mistletoe fatal to Baldur. In 'Surya Bai' (from 'Old Deccan Days') the mischief is done by the poisoned nail of a demon. In the Greek myth of Orpheus, Eurydice is stung by the serpent of darkness. The hedge that surrounds the palace appears in the flames encircling Brynhild on the Glittering Heath, and the seven coils of the dragon; also in the Hindu tale of 'Panch Phul Ranee,' in which the heroine is surrounded by seven ditches, surmounted by seven hedges of spears. In the northern form of the story an interesting feature is the presence of the ivy, the one plant that can endure the winter's numbing touch. In a Transylvanian variant a maiden spins her golden hair in a cavern, from which she is rescued by a man who undergoes an hour of torture for three nights. The awakening by a kiss corresponds to Sigurd's rousing Brynhild by his magic sword; but the kiss may be a survival of an ancient form of worship, thus suggesting that the princess in the earlier forms of the tradition may have been a local goddess, which would support the anthropological theory. The version most closely resembling Perrault's is Grimm's 'Little Briar Rose,' which is however without the other's ending about the cruel mother-in-law. A few incidents are found in the 'Pentamerone,' and a beautiful modern version is found in Tennyson's 'Day-Dream.'

LITTLE RED RIDING-HOOD. — In this story we may detect a myth of day and night. Red Riding-Hood, the Evening Sun, goes to see her grandmother, the Earth, who is the first to be swallowed by the wolf of Night or Darkness. The red cloak is the twilight glow. In the German versions the wolf is cut open by the hunter, and both set free; here the hunter may stand for the rising sun that rescues all from night. The Russian version in the tale of 'Vasihassa' hints at a nature-myth in the incident of the white, red, and black horses, representing the changing day. The German version contains a widely spread incident, — the restoration of persons from monsters who have swallowed them. We find parallels in the Aryan story of the dragon swallowing the sun, and killed by the sun-god Indra; here it is interesting to note that the Sanskrit word for evening means "mouth of night." The incident occurs in the myth of Kronos swallowing his children; in the Maori legend in which Ihani, the New Zealand cosmic hero, tries to creep through his ancestress, Great-Woman or Night; in a Zulu version a princess is swallowed by a monster which becomes in a Karen tale a snake. We find it also in the Algonkin legend repeated in 'Hiawatha'; among the Bushmen, Kaffirs, Zulus; and in Melanesia, where the monster is night, showing quite plainly a savage nature-myth. The story has been compared to the Sanskrit Vartika, rescued by the Açvins (the Vedic Dioscuri) from the wolf's throat. Vartika is the Quail, the bird that returns at evening; and the Greek word for quail is *ortyx*, allied possibly to Ortygia, the old name for Delos, birthplace of Apollo.

BLUEBEARD. — This tale had been regarded by some as partly historic, of which the original was Gilles de Laval, Baron de Retz, who was burned in 1440 for his

cruelty to children. It is, however, really a *märchen*, and the leading idea of curiosity punished is world-wide. The forbidden chamber is a counterpart of the treasure-house of Ixion, on entering which the intruder was destroyed, or betrayed by the gold or blood that clung to him; also of Pandora's box, as well as of Proserpine's pyx that Psyche opened in spite of the prohibition. There are several parallels among the German fairy-tales collected by Grimm; and one feature at least is found in the Kaffir tale of the Ox (Callaway's 'Nursery Tales of the Zulus'). Variants are found in Russia, and among Gaelic popular tales; and in the Sanskrit collection 'Katha Sarit Sagara,' the hero Saktideva breaks the taboo, and like Bluebeard's wife, is confronted with the horrible sight of dead women. Possibly in the punishment following the breaking of the taboo may be a survival of some ancient religious prohibition: among the Australians, Greeks, and Labrador Indians, such an error was regarded as the means by which death came into the world.

Puss in Boots. — Perrault's version of this popular and wide-spread tale was probably taken from Straparola's 'Piacevoli Notti.' The story is found in a Norse version in 'Lord Peter,' and in the Swedish 'Palace with Pillars of Gold,' in which the cat befriends a girl, whose adventures are similar to those of the Marquis of Carabas. In a Sicilian version is found the first hint of a moral which is lacking in the above-mentioned tales; that is, the ingratitude of the man. This moral appears more plainly in a popular French version, where man's ingratitude is contrasted with the gratitude of a beast. This occurs likewise in the versions of the Avars and the Russians. Cosguin imagined from the moral that its origin was Buddhistic, for the story could only have arisen in a comparatively civilized community; but the only Hindu version, the Match-Making Jackal, which was not discovered until about 1884 in Bengal, has no moral at all. The most complete moral is found in Zanzibar, in the Swahili tale of 'Sultan Darai,' in which the beneficent beast is a gazelle: the ingratitude of the man is punished by the loss of all that he had gained; the gazelle, which dies of neglect, is honored by a public funeral. An Arab tribe honors all dead gazelles with public mourning; from which may be inferred a primitive idea that the tribal origin was from a gazelle stock, — a hint of totemism. Variants of 'Puss in Boots' are found among the Finns, Bulgarians, Scotch, Siberians, and in modern Hindustani stories; and some features are found in Grimm, and in the adventures of the Zulu hero Uhlakanyana.

Toads and Diamonds. — This story of the good sister who was rewarded, and the bad who was punished, is found in many forms. Several variants are met in Grimm's tales; it is found in the collection of Mademoiselle L'Heritier dating from 1696; and again is met among the Zulus, Kaffirs, Norse, and Scotch. In many cases the story runs into the tale of the substituted bride, — an example of the curious combinations of the limited number of incidents in popular lore.

Cinderella. — This fairy-tale, in the majority of the variants, contains several incidents which may be perhaps the remains of totemism and of a very old social custom. The position of Cinderella in most versions as a stepchild may without much difficulty be supposed to have been that of the youngest, who by "junior's right" would have been the heir; the myth of ill-treatment would be natural if it arose when the custom was slipping away. By that older law of inheritance, the hearth-place was the share of the youngest; so that Cinderella's position by it, and her consequent blackened condition, would be quite in keeping with this theory. This right of the youngest is met in Hesiod, who makes Zeus the youngest child of Kronos; it is also found in Hungary, among Slavic communities, in Central Asia, in parts of China, in Germany and Celtic lands; and it is alluded to in the Edda. A

similar custom among the Zulus is shown in one of Callaway's 'Zulu Nursery Tales.' The fragment of totemism is shown in the cases when the agent is a friendly beast or tree, which has some mystic connection with the heroine's dead mother. The most striking instance occurs in the Russian tale of 'The Wonderful Birch,' in which the mother is changed by a witch into a sheep, killed and buried by the daughter, and becomes a tree, that confers the magical gifts. The two features of a beast and a tree are found in the old Egyptian tale 'Two Brothers'; and the beast alone is seen in Servian, Modern Greek, Gaelic, and Lowland Scotch variants. In two versions of barbarous tribes, 'The Wonderful Horns' of the Kaffirs, and a tale of the Santals, a hill-tribe of India, the girl's place is taken by a boy whose adventures are similar to Cinderella's, but the agents are an ox and a cow. In Perrault's tale, the more refined fairy godmother takes the place of these beasts, which are in every case domesticated animals. The slipper is a feature that is found in the whole cycle of tales. In the Greek myth of 'Rhodopê,' the slipper is carried off by an eagle, and dropped in the lap of the King of Egypt, who seeks and marries the owner. In the Hindu tale, the Rajah's daughter loses her slipper in a forest, where it is found by a prince, on whom it makes the usual impression. Here we find the false bride, which is usually a part of these tales but is omitted by Perrault; and in most cases the warning is given by a bird. In several instances the recognition is effected by a lock of hair, which acts the part of the glass slipper — which should be fur (*vair*) according to some authorities; this is found in the Egyptian tale of the 'Two Brothers,' and reappears in the Santal version and in the popular tales of Bengal. It occurs likewise in an entirely different cycle, in the lock of Iseult's hair which a swallow carries to King Mark of Cornwall. We can also trace a slight resemblance in the search of Orpheus for Eurydice, and the Vedic myth of Mitra, the Sun-god, as well as the beautiful Deccan tale of 'Sodewa Bai.' If we search for indications of a nature-myth in the story of Cinderella, we shall find that it belongs to the myths of the Sun and the Dawn. The maiden is the Dawn, dull and gray, away from the brightness of the Sun; the sisters are the clouds, that screen and overshadow the Dawn, and the stepmother takes the part of Night. The Dawn fades away from the Sun, the prince, who after a long search finds her at last in her glorious robes of sunset. Max Müller gives the same meaning to the Vedic myth of 'Urvasî,' whose name ("great-desires") seems to imply a search for something lost.

Hop o' My Thumb. — A mythic theory of this tale has been given, by which the forest represents the night; the pebbles, the stars; and the ogre, the devouring sun. The idea of cannibalism which it contains may possibly be a survival of an early savage state; and thus the story very obligingly supports two of the schools of mythic interpretation. It contains traces of very great antiquity, and the main features are frequently met with. We find them, for instance, in the Indian story of 'Surya Bai,' where a handful of grain is scattered; in the German counterpart, 'Hänsel and Gretel'; in the Kaffir tale, in which the girl drops ashes; and that is found again in a story in the 'Pentamerone.' The incident of the ogre's keen scent is found in a Namaqua tale, in which the elephant takes the part. In a Zulu story an ogress smells the hero Uzembeni, and the same feature is seen in Polynesian myths, and even among the Canadian Indians. In Perrault's tale Hop o' My Thumb makes the ogre kill his own children; but in many forms the captor is either cooked, or forced to eat some of his relatives, by means generally of some trick. The substitution of the ogre's daughters is suggested by the story of Athamas and Themisto, whose children are dressed by her orders in white, while those of her rival are clad in black; then by a reversal of the plan, she murders her own. In most variants the flight of the brothers

is magically helped; but Perrault uses only the Seven-League Boots, which are no doubt identical with the sandals of Hermes and Loki's magic shoes.

BEAUTY AND THE BEAST. — This ancient story is very evidently a myth of the Sun and the Dawn. In all the variants the hero and the heroine cannot behold each other without misfortune. Generally the bride is forbidden to look upon her husband, who is enchanted under the form of a monster. The breaking of the taboo results in separation, but they are finally reunited after many adventures. The anthropological school of myth interpreters see in this feature a primitive marriage custom, which still exists among many savage races of the present day. One of the earliest forms of the story is the Vedic myth of 'Urvasî and Purûravas.' Another is the Sanskrit Bhekî, who marries on condition she shall never see water; thus typifying the dawn, vanishing in the clouds of sunset. Müller gives an interesting philological explanation of this myth. Bhekî means frog, and stands for the rising or setting sun, which like amphibious creatures appears to pass from clouds or water. But in its Greek form Bhekî means seaweed which is red, thus giving dark red; and the Latin for toad means "the red one," hence the term represents the dawn-glow or gloaming which is quenched in water. In Greek myths we find a resemblance in some features of 'Orpheus and Eurydice'; and the name of Orpheus in its Sanskrit form of Arbhu, meaning the sun, hints quite plainly at a solar origin of this cycle of tales. A more marked likeness exists in the myth of Eros and Psyche by Apuleius, and in the Scandinavian tale of the 'Land East of the Sun and West of the Moon.' More or less striking parallels are seen in the Celtic 'Battle of the Birds'; in the 'Soaring Lark,' by Grimm; in the Kaffir 'Story of Five Heads'; in Gaelic, Sicilian, and Bengal folk-lore; and even in as remote a quarter as Chili. The investigation of minor fairy-tales, nursery rhymes, and detached features running through many myths, will yield an abundance of interesting information. For instance, the swan-maidens and werewolves, the beanstalk (which is probably a form of the sacred ash of the Eddas, Yggdrasil, the heaven-tree of many myths), can be found in ever-varying combinations.

We can allude to only a portion of the voluminous literature on this subject. In the general works on mythology, the Aryan theory is maintained by Müller in his 'Essay on Comparative Mythology' (1856), and 'Chips from a German Workshop' (1867–75); by Grimm in his 'Teutonic Mythology' ('Deutsche Mythologie,' translated by Stallybrass, 1880–88); and by many others.

The most important works on the basis of the anthropological theory are E. B. Tylor's 'Primitive Culture' (1871); Andrew Lang's 'Custom and Myth' (1885); his 'Myth Ritual and Religion' (1887); John Fiske's 'Myths and Myth-Makers' (1872); and J. G. Frazer's 'Golden Bough' (1890). W. A. Clouston in 'Popular Tales and Fictions' (1887) supports the Indian theory. There are numerous works directly bearing on Fairy Tales and several collections of the folk-tales of individual nations which should be sought under the heading of the nation concerned.

FAITH GARTNEY'S GIRLHOOD, by Mrs. A. D. T. Whitney (1863), is a story for girls, containing a record of their thought and life between the ages of fourteen and twenty. In "Sortes," at a New-Year's party, Faith, who is a New England maiden, draws this oracle:—

> "Rouse to some high and holy work of love,
> And thou an angel's happiness shalt kno r."

The story tells how she fulfilled this condition, and what was her reward. Her haps and mishaps, her trials and tribulations, her sorrows and her joys (including

two lovers who may be placed in either category, as the reader pleases), are duly recorded, together with the experiences of her immediate circle. The story is brightly told, and the desirable element of fun is not wanting. It is a good Sunday-school book, if Sunday-school books are meant to influence the behavior of the secular six days.

FALL OF ENGLAND, see **BATTLE OF DORKING.**

FAMILIAR STUDIES OF MEN AND BOOKS, by Robert Louis Stevenson (1882), is a collection of essays, remarkable for a certain youthful originality and freshness in the expression of opinion. "In truth," the author writes, "these are but the readings of a literary vagrant. One book led to another, one study to another. The first was published with trepidation. Since no bones were broken, the second was launched with greater confidence. So, by insensible degrees, a young man of our generation acquires in his own eyes a kind of roving judicial commission through the ages; . . . sets himself up to right the wrongs of universal history and criticism."

This he does with his usual charm and gentleness, but not without exercising sturdy criticism, even at the risk of running full tilt against conventional opinion. In the essay on Thoreau he boldly intimates that the plain-living, high-thinking code of life, of which the Walden recluse was an embodiment, may lead a man dangerously near to the borderland of priggishness. He challenges Walt Whitman's relations with the Muse of Poetry as illicit, but does full justice to the honest brain and the sweet heart back of the lumbering verse. For Villon, poet and scamp, he has no praise and little patience, — the scamp outweighing the poet.

The other essays treat, luminously and with much power of suggestion, of Victor Hugo's romances, of Robert Burns, of Yoshida-Tora Jiro, of Charles of Orleans, of Samuel Pepys, and of John Knox. The men he tries by the touchstone of his own manliness, the poets by the happy spirit of romance that was his. The book is altogether readable and pleasant.

FAR COUNTRY, A, by Winston Churchill (1913), is the story of a man who wanders far from the ideals of his youth. Hugh Paret, the son of an upright country lawyer, has such perseverance and such a keen eye for the legal loophole that he becomes a successful corporation lawyer while he is still a young man. He marries Maude Hutchinson and they settle down in a comfortable little house. For a while they are happy. Then, Paret's income grows, and he wants to live more pretentiously, but his wife insists on modest living, for the children's sake. Paret, who begins to think that Maude is over-domestic, becomes attracted to Nancy Durrett, the wife of a millionaire. He realizes that it is Nancy whom he ought to have married; for she loves spending money and admires the cleverness of sharp-dealing. When Maude hears of the intimacy between her husband and Mrs. Durrett, she takes the children away from the atmosphere of money-getting and shallow living and goes to Europe with them. Hugh is shocked, but he continues his visits to Mrs. Durrett, whose husband's illness brings her to a realization of her duty. She sends Paret away and he throws himself into politics, and accepts the nomination for Governor. Working against him is Hermann Krebs, a self-made man who had worked his way through Harvard while Paret was lounging through. Anxious to hear one of his opponent's speeches, Paret goes to one of the Krebs meetings and as he listens, he feels himself in the presence of something bigger than his mercenary ideals. Krebs rouses his secret envy. In the middle of the meeting, Krebs is taken ill, and is removed to a

hospital where Paret visits him. There Krebs puts into words the idea which runs through the book: "In order to arrive at salvation, most of us have to take our journey into a far country; we have to leave what seem the safe things; we have to wander and suffer in order to realize that the only safety lies in development." Gradually it dawns upon Paret that his whole life has been a journey afar: in striving for money he has overlooked straight-dealing, and has warped laws to suit the needs of capital; in his search for fame and wealth, he has found only the husks of things. After relinquishing his practice he sails for Europe to be with his family.

FAR EAST, see **SOUL OF THE FAR EAST.**

FAR FROM THE MADDING CROWD, a pastoral novel by Thomas Hardy (1874), is perhaps the best example of his earlier manner, and of his achievements in the domain of comedy. The story is mainly concerned with the love affairs of Bathsheba Everdene, a country girl with enough cleverness in her composition to render her impatient of the rustic Darby-and-Joan conception of marriage. Her first wooer, honest Farmer Oak, promises her all the insignia of married rank if she will accept him. She is pleased with the prospect of possessing a piano, and a "ten-pound gig for market"; but when Oak adds, "and at home by the fire, whenever you look up, there I shall be, and whenever I look up, there will be you," the intolerable ennui of married life instantly weighs upon her imagination. She throws Oak over for a possible lover of more worldly pretensions. Only through an unfortunate marriage with a certain dashing Sergeant Troy does she learn to appreciate her first suitor's sterling worth. He for his part proves his devotion to her by serving her faithfully as her farm bailiff, after a change in her fortunes has placed her apparently out of his reach. 'Far from the Madding Crowd' is exceedingly rich in humor, in descriptions of rustic scenes, and of rustic character. The day laborers who gather at the malt-house to pass around the huge mug called "The God-Forgive-Me" ("probably because its size makes any given toper feel ashamed of himself") — these clowns are hardly surpassed in Shakespeare for their natural humor, their rustic talk, or their shrewd observation. Not less remarkable are certain rustic pictures, as that of the lambing on a windy St. Thomas's night, the starlight and the light from Oak's lantern making a picture worthy of Rembrandt. The novel takes rank as a classic in pastoral fiction.

FAR HORIZON, THE, by "Lucas Malet" (1906). This is a romance of modern times the scene of which is laid in London. The principal character in the story is Dominic Iglesias, a man of gentle nature and fine instincts. He is a bachelor in middle life, when the story opens, leading a quiet and secluded existence in comfortable lodgings, where he has been located since his mother's death eight years before. During her lifetime he was a devoted son and denied himself the pleasures of youth in order to minister to her during her years of failing health. Dominic's occupation has been that of clerk in a banking-house and after thirty-five years of faithful service, his health becoming impaired, he is summarily retired on a pension, to his astonishment and chagrin. During his first leisure hours he accidentally becomes acquainted with Poppy St. John, an actress, whose warmheartedness and unconventional ways strongly attract him. Dominic has a friend named George Loveland, whose spinster cousin Serena feels a deep attachment for him, but Dominic is in ignorance of this fact and she arouses no emotion in him. Poppy, who has led a struggling existence, has been married at an early age to de Courcy Smyth, an unsuccessful dramatist,

whom she did not love and who continually hounds her for money and causes her great unhappiness. Smyth is a fellow-lodger of Dominic's, who is in ignorance of his history, and he induces the latter to lend him large sums of money in order to finance a play which he hopes to bring out. Dominic and Poppy grow to love each other but do not allow their affection to exceed the limits of friendship. Smyth commits suicide after a failure of his hopes and rids the world of a miserable scoundrel. Poppy is rejoiced to be free and is also delighted at receiving a theatrical engagement where she makes a hit and receives a great ovation. Her happiness however is short-lived as Dominic who has been gradually failing in health dies suddenly of heart trouble while Poppy is at the theatre, and she returns to find his gentle spirit has departed from this earth.

FARADAY AS A DISCOVERER, by John Tyndall, appeared in 1868, less than a year after Faraday's death. The volume is not a "life" in the ordinary sense, but rather a calm estimate of the scientist's work, with incidental views of the spirit in which it was done, and introducing such personal traits as serve to complete the picture of the philosopher, if inadequate fully to present the idea of the man. The study, which reveals the author as at once a graceful writer and an accomplished savant, is approached from the point of view of an intimate coadjutor and friend. In Faraday's notable career, his achievements in magnetism and electricity are presented as being among the most remarkable; while his connection with the Royal Institution proved distinguished no less for the discoveries which he there made than for his lucid discussions of scientific questions. Of his own relation to Faraday, Tyndall says, with modesty, beauty, and feeling: "It was my wish to play the part of Schiller to this Goethe." And again: "You might not credit me were I to tell you how lightly I value the honor of being Faraday's successor compared with the honor of having been Faraday's friend. His friendship was energy and inspiration; his 'mantle' is a burden almost too heavy to be borne."

FARTHEST NORTH, a narrative of polar exploration by Dr. Fridtjof Nansen, was published in 1897. It is an account, put together from the explorer's journals, of his expedition in the schooner "Fram" ("Forward") in search of the North Pole. Nansen's plan was to construct an exceedingly strong vessel, to take her as far north as possible, and to let her drift in the ice of the polar sea. He believed that the currents would carry her near enough for a dash to the pole. He left Christiania June 24th, 1893, obtained a supply of dogs at the entrance to the Kara Sea early in August, followed the Siberian coast eastward, then turned north, and on September 25th allowed his vessel to be frozen in in latitude 78° 45′, about 150 miles north of the Siberian Islands. Two winters were passed in the vessel, which drifted steadily northwestward till March, 1895, when Nansen, with a companion, Johansen, set out with dogs, kayaks, sledges, and provisions to reach the pole. They traveled from March 14th to April 8th over exceedingly rough ice. After attaining latitude 86° 13′ 6″, within 272 miles of the pole and 184 miles nearer to it than any previous explorer had attained, they decided that progress was too slow and difficult to make it wise to go on. After a perilous journey, during which they killed all their dogs for food and were often forced to take to the water in their kayaks, they reached one of the islands of the Franz-Josef Archipelago on August 15th. Here they wintered in a stone hut built by themselves. In the following spring they made their way south, and were finally picked up in Franz-Josef Land by Jackson of the Harmsworth Expedition. They returned to Norway August 7th, 1896. Meanwhile the "Fram" had drifted on,

reaching as high as latitude 85° 55′ 5″ until in August, 1896, she emerged into open water near Spitzbergen, and returned to Norway almost simultaneously with Nansen. This work is a popular and not a scientific account of the expedition. It is somewhat hastily written, but is extremely interesting and entertaining.

FATE OF MANSFIELD HUMPHREYS, THE, by Richard Grant White (1884) A few chapters of this work appeared in the Atlantic Monthly Magazine, and the first three were published in Edinburgh, with the title, 'Mr. Washington Adams in England.' There is the thread of a love-story involving Mansfield Humphreys, a young and successful American, and Margaret Duffield, a beautiful English girl with small expectations and large accumulations of titled relatives. It terminates in an international marriage, a residence in Boston, unfortunate business speculations, and the triumphant withdrawal of Margaret — who achieves greatness of income by the timely removal of an eccentric relative — with her husband in train, to reside in her beloved England, where, according to Mr. White, even the most cultured drop their final "g's." The story is one, if not with a moral, at least with a purpose, and certainly with a grievance. The lingual difficulties of our trans-oceanic cousins are exploited at length, as well as our own shortcomings in the matter of speech. The popular impression in England of the characteristic American traits is accentuated in a humorous scene, where Humphreys, masquerading as "Washington Adams,"—a "gee-hawking" American with "chin whiskers," "linen duster," "watch-chain which would have held a yacht to its moorings," and other equally attractive personal accessories, — appears at the garden party of Lord Toppingham's, and by his absurdities of speech and action presents an exaggerated caricature of a resident of "the States," which is placidly accepted by the English guests as the realization of their preconceived ideas. The book aroused so much diverse comment, public and private, that an explanation of its occasion and original purpose was given in a lengthy apology of some seventy pages, concerning which the author says: "Some apologies aggravate offense; always those which show the unjust their injustice, for they will be unjust still. This apology is one of that kind."

FATHERS AND SONS, a novel by Ivan S. Turgeneff, appeared first in 1861 in the Russian Messenger, a Moscow review. As the name implies, it is an embodiment in fiction of the conflicting old and new forces at work in modern society; forces peculiarly active and noticeable in Russia, where iron-bound authority exists side by side with intellectual license. This novel brought into general use the term "nihilist," applied by the author to the chief character of the story, Bazarof, a young man of iconoclastic temperament, whose code of life was rebellion against all authority. His short, vivid career is depicted with remarkable strength and realism. Another "son" is his friend Arcadi Kirsanof, at whose paternal estate he is a guest. Kirsanof's father and uncle, representing the older generation, are brought into sharp contact and contrast with Bazarof. It is difficult to determine whether "fathers" or "sons" suffer most in the delineation of their peculiarities. The novel divided reading Russia into two camps, — those who sided with the "fathers," and those who sided with the "sons." The government seized on the word "nihilist" as a designation of political reproach, — a sense in which it has ever since been employed. With its terrible sincerity, its atmosphere of menacing calm presaging a storm, the book remains one of the most noted in the category of Russian fiction.

FAUST, a dramatic poem in two parts by Johann Wolfgang von Goethe, is literally the work of a lifetime. The poem was projected and partly written in the stormy youthful years between 1773 and 1775. (A copy of the earliest portions has been preserved, usually referred to as the 'Urfaust'.) 'Faust, A Fragment' appeared in 1790; 'Faust, The First Part of the Tragedy' in 1808; and the Second Part was completed in 1831, the year before the poet's death. Goethe takes the theme of the Renaissance scholar who sold himself to the Devil in his eagerness to win the knowledge which is power; but instead of condemning him to a remorseful death followed by damnation as the reactionary authors of the tale had done, Goethe, the spokesman of a new Renaissance, represents the scholar's bold aspiration as laudable and destined in spite of error and disaster to lead him ultimately to happiness and peace with God and his fellowmen. After a beautiful dedication and a playful bit of self-criticism in the form of a prelude on the stage in which the stage-manager, the poet, and the clown discuss the coming entertainment, the drama begins, in the fashion of a mediæval mystery-play, with a prologue in Heaven. The archangels' hymn of the glories of creation is interrupted by Mephistopheles, the cynical spirit of negation, who ridicules the lofty aims and low performances of man, the crown of the world, and offers to wager that he can lure God's servant Faust into utter baseness. The Almighty gives him free permission to tempt Faust but prophesies that although Faust will fall he will ultimately attain a clearer vision and truer service, to which, indeed, strife and error are a necessary process. Faust is now depicted as a famous scholar and scientist, discontented with all that books and learning have brought him and longing for intellectual certainty and emotional release. He seeks inspiration by means of magical books but shrinks back in terror from the vision of the infinite, inscrutable mystery of the universe which they reveal to him. In despair he is about to kill himself when a surviving religious impulse, aroused by the Easter bells, restrains him. Next day he finds further alleviation in mingling with people who are enjoying the spring-festival. But the mood of human sympathy and faith is interrupted by Mephistopheles, who enters Faust's study in the form of a black poodle, suddenly changing to the appearance of a traveling scholar. He fills Faust's mind once again with dissatisfaction, and endeavors to entice him by promise of sensual delights to give up his soul in exchange for the devil's assistance. Faust, who has desperately renounced faith and hope, has no belief that Mephistopheles can please him but is ready to make a bargain that if the devil can make him perfectly contented for one moment he, Faust, will forfeit his soul. The bargain made and sealed in Faust's blood they prepare to go out and see the world — first the little world of desire and passion and then the great world of affairs. Faust is to test the pleasures of the senses and affections (Part I.) and then the pleasures of power exercised in public business and of art (Part II.). After Mephistopheles, disguised as Faust, has given some ironical advice to an incoming student, the pair see something of drink and debauchery at Auerbach's wine-cellar. Faust is disgusted, but Mephistopheles takes him to the Witches' Kitchen where he shows him in a magic mirror a female form of ideal beauty and gives him a love-potion which renews his youth. Soon afterwards Faust meets an innocent young girl, Margaret (Gretchen), on her way from church, is captivated by her beauty, and offers himself as her escort. Her refusal only stimulates his interest and he demands that Mephistopheles procure her as his love. They go unseen to her room, where the devil leaves a casket of jewels and Faust's passion through the atmosphere of sweetness and purity is ennobled and idealized. Later, however, Mephistopheles by a little flattery contrives to arrange a meeting between them at the house of a foolish neighbor. Faust is torn between a

high ideal devotion and the cynical promptings of his companion; Gretchen falls deeply and devotedly in love with Faust but has an instinctive dislike of Mephistopheles. The lovers meet clandestinely and she gives herself to him. After some months her brother Valentine, returning from the wars, finds that she is about to become a mother. He makes an attack on Faust, who, through Mephistopheles's incitation, kills Valentine and hastily leaves the city. Distracted by her lover's departure, her brother's death, and that of her mother, through an overdose of the sleeping-draught which Faust had provided to facilitate their meetings, Margaret goes mad, drowns her child, and is condemned to be beheaded. Meanwhile Faust has been taken by Mephistopheles to the Witches' Sabbath on the Brocken where in wild pleasures he forgets his unfortunate love until recalled by a phantasm of Margaret with the thin red line of the headsman's axe about her neck. He insists that Mephistopheles rescue her at once; and they hasten on spectral chargers through the air past the place of execution to the prison, which they reach at midnight a few hours before Margaret is to suffer. She is in a demented condition, but recognizes Faust, and in a poignant scene recalls their past happiness and guilt. Seeing Mephistopheles, however, she refuses to be rescued and prays to Heaven for forgiveness. As Mephistopheles and Faust hurry away, she dies; and the sneer of the former "She is judged" is answered by a voice from above "She is saved."

In the Second Part Faust is introduced to the great world, to the outer world of public affairs and the inner world of æsthetic beauty in classic and romantic art. After an opening scene in which Faust is purged from the effects of former suffering by the healing influences of a delightful landscape he is conducted by Mephistopheles to the court of the Emperor, whom they entertain with marvelous pageantry and whose realms they save from bankruptcy by persuading the people of the existence of buried treasure. At the request of the Emperor, Faust then conjures up as a spectacle the phantoms of Paris and Helen of Troy; but becoming enamored of the ideal beauty of Helen he attempts to seize her, and the vision disappears. In the quest for a union with this ideal beauty, Faust and Mephistopheles are conducted by the Homunculus, a tiny being whom Wagner, Faust's old pupil, has manufactured in his laboratory, to the fields of Pharsalia. Here, in the scene called the Classical Walpurgis-Night because it corresponds to the romantic *diablerie* of the Brocken scene in Part One, the various figures of Greek mythology, beautiful and ugly, appear before the northern pilgrims. The general meaning is that Faust is approaching ideal beauty through the appreciation of classic art; and his quest is attained in Act III.— an act modeled on the Greek drama — when Helen comes to life before the palace of Menelaus in Sparta as though just brought back from Troy, and is rescued from her husband's vengeance by Faust and Mephistopheles, who bear her to a mediæval castle guarded by a troop of Gothic warriors. Here she is wooed and won by Faust; and they have a child, Euphorion, who represents the spirit of poetry that results from the union of the classic and the romantic. At length he soars into the air, and falls to the ground, his body vanishes and his soul ascends in light. Helen too disappears, but union with her has left Faust ennobled. He now desires to subdue nature to the service of man. An insurrection which he and Mephistopheles are able to quell for the Emperor in Act IV. puts them in possession of a great stretch of half-submerged seacoast, which Faust determines to reclaim and make the abode of a contented people. At the beginning of Act V. Faust, now in extreme old age, has nearly completed his task. His realm now supports a great population; but there still remains a noisome marsh to be reclaimed; and there is a little cottage which its owners, Philemon and Baucis, will not sell. He orders Mephistopheles to dispossess

them and is punished by the infliction of blindness. Nevertheless he gives directions for the clearing of the marsh. As he contemplates this final work he realizes that neither in the satisfaction of passion, in intellectual development, nor in the cultivation of art does happiness exist, but in the unselfish service of others; and with this realization he declares himself perfectly contented and dies. Thus he apparently loses the wager made with Mephistopheles, who immediately summons the demons to carry off Faust's soul. But the happiness which Faust has attained is one which was beyond Mephistopheles's power to grant and the nobility of which releases Faust from the bargain. Through error and suffering, experience and aspiration he has attained to a true service of God; and the angels transport his soul to Heaven amid a triumphant chorus of angels, saints, and pardoned sinners (Margaret included), while they worship the Divine Love as revealed in the Virgin Mother — "das Ewigweibliche."

In cosmic range, multiformity of symbolism, integration of diverse ideas, systems, and types of character in dramatic insight, flexibility of style and versification, architectonic faculty, and wise interpretation of life Faust stands alone in the literature of its century. It touches every sphere of life and sums up all the tendencies of the age which succeeded the French Revolution.

FAUTE DE L'ABBÉ MOURET, LA, see **ROUGON-MACQUART.**

FEDERALIST, THE, a series of papers which appeared in The Independent Journal of New York between October 27, 1787, and April 2, 1788, and were published in book form in the latter year. There are eighty-five essays in the collection, of which eight were previously unpublished. Though the essays were signed 'Publius' they were the work of three men. Alexander Hamilton wrote probably fifty-one of them, James Madison twenty-nine, and John Jay five. Their purpose in writing was to recommend to the people of New York State the adoption of the Federal Constitution drawn up by the Constitutional Convention at Philadelphia in 1787. The essays both in newspaper and book form circulated widely, became the most authoritative and influential defense of the new Constitution, and had an important share in bringing about its acceptance by the State of New York. In a perspicuous and rational manner, without appeals to passion and prejudice but by the force of logic and sound principles, the authors point out the weaknesses of the old Confederation, show the necessity of a centralized government as a check to war from without and disorder within, explain in detail the functions of each division of the government under the new scheme, and rebut the accusation that the centralization of the Constitution will tend to arbitrariness and autocracy. As an exposition as well as a defense of the Constitution by men who were intimately acquainted with its intention the book has permanent value, particularly for students of Constitutional Law, and it is taken into account by the courts in their interpretations.

FELIX HOLT, THE RADICAL, by George Eliot (1866). As a picture of upper middle-class and industrial English life of the period of the Reform Bill agitation, this book is unsurpassed. If the critics who set George Eliot highest as a delineator of character find the story clogged with moralities, and hindered by its machinery, the critics who value her most for her pictures of life and nature rank 'Felix Holt' among her best achievements. It is bright in tone, it shows little of the underlying melancholy of George Eliot's nature, and its humor is rich and pervading. Its hero, Felix Holt, is a young workman whose capacity might attain anything, if his overpowering

conscience would let him conform to the ways of a comfort-loving world. But he is as much compelled by his dæmon as Socrates. He throws away his chances, comes near to shipwrecking his happiness, and accepts his unpleasant position as a matter of course. Contrasted with roughness and noble intolerance, which are his most obtrusive characteristics, is the charming daintiness of the exquisite Esther Lyon, whom he loves, and who dreads above all things to be made ridiculous, till a sight grander than many women ever see — a man absolutely honest with man and God — stirs the depths of her moral nature. The character of Harold Transome, the fine gentleman of the book, is struck out by the same strong hand that drew Grandcourt in 'Daniel Deronda,' — a handsome, clever, frank, good-natured egoist. The minor characters stand out distinct and vivid. The covetous upstart, Jermyn; Esther's father, the rusty old Puritan preacher; Mrs. Transome, well-born, high-bred, splendid in her sumptuous, fading, anxious beauty, and carrying her tragical secret in a hand that scarcely trembles, but that may be made to drop the fragile thing by a rude touch; the shadowy squire, her husband; Mrs. Holt, the eulogist of the priceless infallible pills; Denner, the butler's hardheaded and faithful wife; the white-faced human monkey, Job; the aristocratic Debarrys; gipsy-eyed and irrepressible Harry; the sporting and port-drinking parson, John Lingon, not half a bad fellow, with his doctrine, "If the mob can't be turned back, a man of family must try to head the mob," — they all live and move. "One group succeeds another, and not a single figure appears in any of them, though it be ever so far in the background, which is not perfectly drawn and perfectly colored."

FELIX O'DAY, by F. Hopkinson Smith (1915). This was the last work of its author and was published after his death. The scene of the story is laid in New York at the present time; Felix O'Day, an Englishman of distinguished mien and bearing, is introduced in the act of trying to raise money on a costly traveling case in order to pay his board bill. He is recognized as a gentleman, by the curio dealer, who advances him money on his case and also offers him a position in his shop when he discovers his knowledge of antiques. O'Day finds a home in the neighborhood with an energetic and kindhearted woman named Kitty Cleary, who realizes he is passing through a great sorrow and does all in her power to cheer and help him. Through Kitty, O'Day meets Father Cruse, a noble and unselfish priest to whom he confides his past and tells him he is really Sir Felix O'Day, and is in New York searching for his wife Lady Barbara, who had run away with another man some months previously. Her desertion of her husband had been caused by her youth and wilfulness coupled with the loss of his property, which he had relinquished in order to pay his father's debts. The latter's financial ruin had been brought about by Guy Dalton, the plausible villain with whom Lady Barbara had eloped. Being obliged to flee the country, Dalton had brought Lady Barbara to New York, where after enduring poverty and abuse she finally leaves him and supports herself by sewing. Dalton discovers her hiding place, and when she refuses to return to him steals a valuable lace mantilla which she is mending for a business house. The proprietor has Lady Barbara arrested and taken to the stationhouse, but she is recognized by Father Cruse, who has seen her picture, and he rescues her from this terrible situation and restores her to her husband. O'Day meanwhile has received word from England that part of his property has been restored to him so the reader feels that brighter days are in store for him at last.

FENWICK'S CAREER, by Mrs. Humphry Ward (1906). This is the story of an artist named John Fenwick, who is endowed with talent, but also with an unfor-

tunate temperament which is a great drawback to his success in life. He comes to London to seek his fortune, leaving behind him in the country his wife Phœbe and his little daughter Carrie. He has many discouragements and for a long time barely succeeds in keeping the wolf from the door. Finally, fortune smiles upon him in the shape of Eugenie de Pastourelles, a charming and cultivated Englishwoman of wealth, who appreciates his talent and becomes his benefactress. He paints her portrait and through her efforts in his behalf gets his first large commission. He is overjoyed at his good luck and making a shrine about the portrait of Eugenie, whom he calls his patron saint, he rushes out to purchase presents for his wife and child. During his absence, Phœbe, who has been growing jealous and unhappy on account of their separation, visits her husband's studio, having come to the city to see how he was situated. She sees the enshrined portrait and finding letters from Eugenie which she completely misinterprets she is seized with jealous rage and resolves never to see Fenwick again. She destroys the portrait and then enclosing her wedding ring in a letter tells her husband she has gone out of his life forever. Fenwick on his return is horrified when he discovers what has occurred and makes every effort to trace Phœbe and the child without avail. His history is not known to his friends and he is thought to be a bachelor. Twelve years go by, during which time he has met with both success and failure, and never having had news of Phœbe he feels she must be dead. Eugenie's uncongenial husband dies, and Fenwick, carried away by his love, tells her of it and she accepts him. He is then overwhelmed by the wrong he has done her and confesses everything. Eugenie, who is a beautiful character, immediately devotes herself to the discovery of Phœbe and through her efforts the husband and wife and child are at last happily reunited.

FERDINAND AND ISABELLA, see **REIGN OF.**

FESTUS, a dramatic poem, mainly in blank verse, by Philip James Bailey, was first published in 1839 and attracted wide attention by the beauties with which it was scattered and the heterodoxy of the theological views that it expressed. Like Goethe's 'Faust' the poem begins and ends in Heaven, and in the intervening scenes a mortal under the guidance of Lucifer is conducted through a variety of experiences both in this world and beyond it. Bailey's Lucifer, however, does not tempt the hero, but unfolds to him in long monologues a Universalist theology and a Hegelian philosophy. Among the episodes of the poem are the love-affairs of Festus with various women — Angela, Clara, Helen, and Elissa, the last of whom he wins from Lucifer himself, who is devoted to her and had hoped to be redeemed by her influence. Lucifer takes Festus among the stars and planets, and even brings him to Heaven, where he attempts to see God and is shown his own name written in the Book of Life. At length Festus is made ruler of the whole world; but as his reign is about to begin the world is destroyed, the Millennium succeeds, and the Judgment Day follows. The prophecies of universal salvation are fulfilled and the poem ends in unclouded happiness. In spite of its length and crudities of thought, imagery, and expression, 'Festus' has many single passages of originality and power. See LIBRARY.

FICTION, see **ASPECTS OF.**

FICTION, HISTORY OF, by John Dunlop (1814). This familiar work, the fruit of many years' accumulation of materials, broke ground in a new field. It was the first attempt made in England to trace the development of the novel from its earliest

beginnings in Greece to the position it held early in the nineteenth century. Considering the difficulties of the pioneer, the work is remarkably comprehensive and exact. Though later writers have disproved certain of the author's theories, as for instance his idea of the rise of the Greek novel, or the connection of the Gesta Romanorum with subsequent outgrowths of popular tales, his book still remains a good introduction for the student of fiction. The sections upon Oriental and modern fiction are least satisfactory, as the best are sketches on the romances of chivalry and the Italian novelists. His facts are massed in a workmanlike manner, and presented in a clear style, devoid of ornament, but used with vigor and effectiveness.

FIFTEEN DECISIVE BATTLES OF THE WORLD, by Sir E. S. Creasy (1852), describes and discusses (in the words of Hallam) "those few battles of which a contrary event would have essentially varied the drama of the world in all its subsequent scenes." The obvious and important agencies, and not incidents of remote and trifling consequence, are brought out in the discussion of the events which led up to each battle, the elements which determined its issue, and the results following the victories or defeats. The volume treats, in order: The Battle of Marathon, 413 B. C.; Defeat of the Athenians at Syracuse, 413 B. C.; The Battle of Arbela, 331 B. C.; The Battle of the Metaurus, 207 B. C.; Victory of Arminius over the Roman Legions under Varus, A. D. 9; The Battle of Châlons, 451; The Battle of Tours, 732; The Battle of Hastings, 1066; Joan of Arc's Victory over the English at Orleans, 1429; The Defeat of the Spanish Armada, 1588; The Battle of Blenheim, 1704; The Battle of Pultowa, 1709; Victory of the Americans over Burgoyne at Saratoga, 1777; The Battle of Valmy, 1792; The Battle of Waterloo, 1815.

The author concludes: "We have not (and long may we want) the stern excitement of the struggles of war; and we see no captive standards of our European neighbors brought in triumph to our shrines. But we witness an infinitely prouder spectacle. We see the banners of every civilized nation waving over the arena of our competition with each other in the arts that minister to our race's support and happiness, and not to its suffering and destruction.

"Peace hath her victories
No less renowned than war."

FIGHTING CHANCE, THE, by Robert W. Chambers (1906). This is the story of a man who has a "fighting chance" to win the girl he loves and to conquer his inherited taste for drink. His name is Stephen Siward; he belongs to a prominent New York family and has an attractive and winning personality. He goes to visit at a friend's country house and there meets Sylvia Landis, a charming society girl, who captivates him utterly. Stephen is under a cloud as he has just been dropped from his club on account of an escapade in which he had taken part while in an intoxicated condition; Sylvia, however, overlooks his failings, and although engaged to another man, feels strongly drawn towards Siward. Sylvia's engagement to Howard Quarrier, who is a very rich man, is not an affair of the heart as she has decided to marry him simply for the worldly advantages to be derived from the match. Quarrier, who poses as a model of virtue, is really false and deceitful, and is to blame for the affair at the club for which Siward is bearing the consequences. Siward makes love boldly to Sylvia, who responds to his advances and confesses that she loves him but cannot marry him, as it is necessary to her happiness to have great riches. She tells him, however, that he has a fighting chance to win her and to go ahead and do it if he can. Siward returns to town but his mother's death makes him

despondent and he falls into the clutches of his old enemy. Sylvia finds existence without him a blank and longs for his presence though she continues in her plan to marry Quarrier. Finally Sylvia and Siward meet accidentally in the Park as the latter is convalescing from an illness and fighting hard to conquer his old enemy. Sylvia realizes at last that nothing counts but her love for Siward and gives herself unreservedly to him. Many other interesting characters are introduced into the story, and life among the ultra-fashionable set is graphically described.

FILE NO. 113 (Le Dossier no. 113), by Émile Gaboriau, a French novel, introducing the author's favorite detective, M. Lecoq, appeared in 1867. The scene is laid in the Paris of the day; and the title indicates the case file number in the records of the detective bureau.

The story opens with the public details of a daring robbery which has been committed in the banking-house of M. Fauvel. Suspicion points to Prosper Bertomy, the head cashier. The deep mysteries of the case are fathomed by Fanferlot, a shrewd detective, and Lecoq, his superior in both skill and position. Lecoq figures as a French Sherlock Holmes, though his methods are essentially different. He is pictured as possessing surpassing insight, intelligence, and patient determination; employing the most impenetrable disguises for the pursuit of his inquiries.

The dénouement, gradually unfolded toward the close of the story, shows Prosper to have been the innocent victim of a plot. Madame Fauvel has had, before her marriage to the banker, an illegitimate son by the Marquis de Clameran, an arrant rogue who poses throughout as the benefactor of the Fauvels. De Clameran has caused Raoul de Lagors to personate this son (who is really dead). Raoul is introduced in Fauvel's home as Madame's nephew, though she believes him to be her son.

After frightening her into revealing the secrets of the bank-safe, Raoul commits the robbery. Her lips are sealed by her fear that her early life will become known to her husband. De Clameran plays upon these fears to force Madame Fauvel to induce Madeleine, her niece, to marry him. Madeleine consents in order to save her aunt, though she is really in love with Prosper.

The plot is at last discovered; Raoul escapes, De Clameran becomes insane, Madame Fauvel is forgiven, and Prosper marries Madeleine.

FINGAL, by James Macpherson, is an 'Ancient Epic Poem, in Six Books,' which appeared in 1762. 'Fingal' had an immense sale, and ever since controversy has raged as to the degree of authenticity of the material upon which it was founded. The subject of the epic is the invasion of Ireland by Swaran, king of Lochlin, Denmark, during the reign of Cormac II., and its deliverance by the aid of the father of Ossian, King Fingal of Morven, on the northwest coast of Scotland. The poem opens with the overthrow of Cuthullin, general of the Irish forces, and concludes with the return of Swaran to his own land. It is cast in imitation of primitive manners, and is written in a style which, in contemporary opinion, comported with its theme. While manifesting sympathy with the gloomy Scottish landscape, the author has presented a warmly colored variety of scenes, and the book contributed in no small degree to fostering interest in Celtic literature and promoting more scholarly investigation.

FIRE AND SWORD IN THE SUDAN, by Rudolf C. Slatin (1896), is a record of the author's experiences, fighting and serving the Dervishes, from 1879 to 1895. Slatin Pasha held the rank of colonel in the Egyptian army, and also occupied

the post of governor and military commandant in Darfur. Having been compelled to surrender to the Mahdi's vastly superior numbers, he remained a prisoner of that remarkable leader (of whose career an admirable account is given), and of the Mahdi's successor, the Khalifa Abdullahi, for more than ten years. Thus the Pasha was forced to join the Khalifa's bodyguard, and was constituted his trusted, though unwilling, adviser. This relation afforded him almost unmatched opportunities for obtaining an inside view of the "rise, progress, and decline of that great religious movement which wrenched the country from its conquerors, and dragged it back into an almost indescribable condition of religious and moral decadence." Valuable information is given regarding those military operations which occupied European diplomacy and arms for two decades; the siege and fall of Khartum, and the fate of "Chinese" Gordon, being of particular interest. The narrative is vigorous and full of detail, although the writer was not permitted to keep even a diary. At length, wearying of the dangerous favors of the Khalifa, Slatin Pasha made a dangerous escape, and rejoined his family in his native city of Vienna.

FIRING LINE, THE, by Robert W. Chambers (1908). This story opens at Palm Beach, Florida, where Garret Hamil, a young landscape gardener from New York, has arrived to lay out a park on the magnificent estate of a wealthy man named Cardross. Hamil immediately falls victim to the charms of Shiela Cardross, an unusually beautiful and fascinating girl, who is an adopted daughter of the financier. When he proposes she tells him that it is impossible to accept him as she is already married. Shiela then explains that two years prior to this time, when she was eighteen years of age, she made the discovery that she was not the real child of her beloved parents but had been a nameless foundling. Her anguish was such that she was almost beside herself and in a hasty moment she had married a young college friend of her brother's, who had offered her his name in this time of stress. He returned at once to college and she had hardly seen him since the event, which she had kept a secret from everyone. Realizing her terrible mistake and regretting her hasty act, she confesses her love for Hamil, but tells him she can never be his. Hamil, who sees the injustice of the situation to all concerned, begs her to get a divorce, but she tells him she will never do that as she will not bring disgrace on the kind parents who have done everything for her. Meanwhile, her husband, Louis Malcourt, has become interested in a wealthy society girl, named Virginia Suydam, and being an attractive, irresponsible young fellow has also an affair with a pretty actress named Dolly Wilming. Nevertheless, he is willing to acknowledge his marriage whenever Shiela wishes it, and finally, in a burst of remorse, she decides to do so. The result is disastrous for all concerned as Shiela treats Malcourt with utter coldness and is wife only in name, while Hamil and Miss Suydam are heart-broken. In a short time Malcourt, who is an eccentric chap, and inherits suicidal mania from his father, decides to relieve the situation by removing his presence from the world, and shoots himself. Shiela is shocked and prostrated by the tragedy, but eventually recovers, and she and Hamil are at last happily united.

FIRST VIOLIN, THE, a noteworthy musical novel by Jessie Fothergill (1877), describes the romantic experiences of an English girl, May Wedderburn, while she is studying music in Germany. Although the plot is somewhat conventional, a certain freshness or enthusiasm in the composition of the book endows it with vitality. The heroine leaves home to avoid marriage with a Sir Peter Le Marchant. She is enabled to do this through an elderly neighbor, Miss Hallam, whose sister had been the first

wife of Sir Peter, and had been cruelly treated by him. As Miss Hallam's companion, May goes to Elberthal on the Rhine near Cologne, one of those little German towns given up to music. On the journey thither, Miss Wedderburn is separated by accident from her traveling companions. A good-looking stranger comes to her assistance. He proves to be Eugen Courvoisier, first violin in the orchestra, a man about whom is the fascination of mystery. Taking offense at a supposed discourtesy of the beautiful young English girl whom he had protected, he refuses to recognize her. She, for her part, is already in love with him. By the kindness of Miss Hallam, she remains in Elberthal to have her voice cultivated, and her lessons in music and in love go on until the happy ending of the story. Her love is put to the touch by the supposed dishonor of Courvoisier, but bears the test without failing. 'The First Violin' abounds in dramatic descriptions of musical life in a small Rhine city, and makes the reader pleasantly at home in middle-class German households, where he learns to respect, if he does not admire, middle-class German respectability and calm content. If the book has the sentimentality of youth, its romance is altogether innocent and pleasing.

FISHER MAIDEN, THE, by Björnstjerne Björnson, the Norwegian novelist, dramatist, poet, and statesman, appeared in 1868, and has been translated into many tongues. It is an early work, written in his first flush of power, and is a characteristic story of Norwegian life among the common people. Several of the poems in the novel express fervently the author's optimistic patriotism. The early part of the tale is laid in a fishing village on the coast, where lives the fisher maiden, a strong-natured, handsome, imaginative girl, whose mother keeps a sailors' inn. Her development is traced in her love affairs, by which she gains a bad reputation, so that her mother sends her away from her native place; in her experience in Bergen, with its self-revelation of her own artist-nature by her first sight of a play; in her life in the family of a priest, with its chance for cultivation and training of her dramatic powers; and in the final adoption of the stage as a profession: the novel closing, rather tantalizingly, just as the curtain rises on her début. Petra, the fisher maiden, has the instincts, gifts, and ambitions of the artist, and her earlier love episodes are but ebullitions of this chief motor-power. She is portrayed sympathetically; for as Björnson stated to a friend, she is, in many of her traits, an embodiment of himself. The story is full of accurate yet charmingly idealized studies of native types and scenes, and is regarded as among the novelist's freshest, finest creations.

FLAME OF LIFE, THE (Il Fuoco), by Gabriele d'Annunzio (1899). The heroine, La Foscarina, is a great tragic actress, exquisite in everything, except that she is at the end of her youth. She denies the gift of herself to her lover, a young poet, whose inspiration she is, but finally yields, tormented always with the consciousness that this great passion has come too late, that she cannot hope to hold her lover. The glamor of Venice in the autumn, its melancholy, its past glories is the background, symbolic of La Foscarina, "both deep and tempting, tired with having lived too much, and languid with too many loves." Her faith and confidence and praise stimulate Stelio's genius. "The lonely wandering woman seemed to carry in the folds of her dress the silenced frenzy of those far-off multitudes from whose pent-up brutality her cry of passion or burst of sorrow or enthralling pause had wrenched the sublime pulsation that art quickens." There is almost no contact of other relations or interests. The entire drama is their intense consciousness of each other, the suffering of the sensitive, artistic woman, the flowering of the poet's genius, and the magic of Italy. She divines

his desire for Donatella, a young and beautiful singer, even in the certainty of his present love for herself. When the spring comes she takes up her art again and leaves him, promising to return to present his drama now finished. It is supposed to be the story of the author's own amour with Duse and achieved a *succès de scandale* on that account. Its real merit consists in its florid metaphorical style and magnificent descriptions of Venice.

FLORENCE, THE HISTORY OF, by Niccolò Machiavelli. This great work placed its author in the first rank of modern historians. He was hailed by Italian critics as the peer of Tacitus and Thucydides, while Hallam thought the book "enough to immortalize the name of Machiavelli." Its chief merit lies in its method, wholly unlike that of the usual mediæval dry chronicle of facts. Machiavelli's treatment is philosophical; seeking always after motives, causes, and results; the lesson to be drawn from the subject in hand being always something to be made use of for instruction in the present and the future. His principal generalizations are placed as introductions to the several books; and no part of Machiavelli's work is more valuable than are these prologues. The history marked a giant stride in the evolution of Italian literature, and established a standard of purity for the language. Vigorous in thought, the narrative is developed with great skill. The period begins with the earliest times, and extends to the death of Lorenzo the Magnificent. The work was done as a commission from Clement VII. (when still Cardinal Julius), being finished and presented to the Pope in 1525.

FOMÁ GORDYEEF, by Maxim Gorky (1899). This is a gloomy story of an imaginative, affectionate youth who goes steadily to ruin through his better impulses. The opening chapters are a portrait of his brutal father, a self-made millionaire of the prosperous merchant class of Russia, who works and carouses with equal fury and energy. They live in a city on the Volga, and the river is connected with every crisis of Fomá's life. There are descriptions of the river in the spring, of his trips on the river as a child with his father, the life on the barges, and the first time he goes in charge of his own steamer. The gentle serious child is happy with his Aunt Anfisa, who tells him fairy tales and tries to answer his questions. When he grows up he is still asking questions no one can answer about the why and wherefore of existence. Without knowledge of books or men, or any developing influence, his idealism makes ineffectual struggle against circumstances. His fortune has been made for him, and he tries in vain to induce his godfather to take his wealth and manage his affairs so that he may be free from responsibility, since he is not interested in the warfare of business waged by his father's friends without honor or honesty. The only outlet he finds for his energy is drink and debauchery of every description. He is baffled at every turn in his efforts to break the bonds of the only life open to a rich Russian youth of his class, to which he is condemned by birth, circumstance, and custom. One day when the wealthy merchants are assembled for a fête at the christening of a new boat on the Volga, he makes a scornful speech condemning their vices and attacking their business methods. They agree that he must be mad and he is confined in an asylum by his worldly cunning old godfather, the merchant, Malákin. He comes out after three years only to abandon himself to drink.

FOOL IN CHRIST, THE (Der Narr in Christo), by Gerhart Hauptmann (1910). The life of Emmanuel Quint, a peasant youth, the illegitimate son of a carpenter, parallels in modern times the life of Jesus in Palestine. Emmanuel starts preaching

in the market-place, exhorting the world to repentance, and subsisting on alms. For weeks he lives alone in the mountains fasting and praying. A gentle, sweet-natured man, he has a quieting effect on the sick, whom he visits, and tales of his healing are grossly exaggerated, until he is acclaimed a miracle worker, and a group of men and women follow him as disciples. These followers prepare for the end of the world and indulge in the fanaticism and excess common to unbalanced religious sects. They are poverty-stricken Silesian weavers, ignorant and superstitious, driven by their misery to the expectation of better things at hand. It is judged that his influence incites these poor people to discontent, and he is reviled and persecuted. He goes to the city, and lives among the outcasts of society at an inn, where all conditions of people come to him. He makes no claims for himself except that he is the Son of Man, but is rather ambiguous in statement when asked to explain his meaning. At the height of his notoriety he is accused of the murder of a young girl, daughter of a man who has befriended him. His followers desert him. He refuses to answer questions before his judges, but is proved innocent. Driven from the city, he knocks at every door by the way, saying, "I am Christ; give me a night's lodging." He wanders as far as the Alps, and later his body is found in the snow.

FOOL OF QUALITY, THE, a curious novel by Henry Brooke, published originally in five volumes (1760–77), was considered of such spiritual value by John Wesley, the founder of Methodism, that he prepared a special edition of it for the use of his followers. Its author, an Irishman, had been a courtier and man of the world before he became a recluse. He had known Pope and Sheridan and Swift, who had prophesied for him a brilliant career. He had been a favorite of the Prince of Wales, and had mingled intimately with the statesmen of the day. His life, extending from 1706 to 1783, coincided with what was most peculiarly of the essence of the eighteenth century.

'The Fool of Quality' is a novel without a plot, or rather with no definite scheme of action. It is concerned in the main with the boyhood and youth of Harry, second son of the Earl of Moreland, dubbed by his parents the "fool," because he appeared to be of less promise than his elder brother. He is brought up by a foster-mother. After some years his parents discover that so far from lacking intellect, he is a child of unusual precocity and promise. The novel relates how this promise was fulfilled. There are, however, many digressions from the main line of the tale. The author moralizes, puts long moral anecdotes in the lips of his characters, and holds imaginary conversations with the reader. These anecdotes and conversations are chiefly on the power and wisdom and goodness of the Creator. Towards the close of the book its mysticism becomes exceedingly exalted and visionary, suggesting the author's acquaintance with the teachings of the German mystic, Jacob Boehme. The work as a whole is hardly capable of holding a modern reader's interest. It had, however, no mean place in the popular fiction of the eighteenth century, and Charles Kingsley contributed a laudatory preface to a new edition in 1859.

FOOL'S ERRAND, A, by Albion W. Tourgee (1879), purports to have been written by one of the fools. It is the first of a series dealing mainly with events connected with the Civil War. "The Fool" is Comfort Servosse, a Union colonel, who removes from Michigan to a Southern plantation after peace is declared. The story of his reception there and the difficulties encountered, arising out of old prejudices upon the one hand and his own training and convictions upon the other, is told with great detail and strong local coloring. The author with great fairness considers the ques-

tions of reconstruction, while some thrilling chapters deal with the outrages of the Ku-Klux. A love episode is introduced, which proceeds as a simple narrative with no complications of plot.

FOOTSTEPS OF FATE ('Noodlot') by Louis Marie Anne Couperus (1891). Translation from the Dutch by Clara Bell. This story, by one of the latest and youngest novelists of Holland, is powerfully told, and is of absorbing if somewhat strange and morbid interest. It opens in a villa of suburban London, where a wealthy and idle young Hollander is surprised in his bachelor apartments by a visit at midnight of a man in tramp's attire, who seeks shelter and food in the name of early friendship and companionship. "Bertie," the name of the returned prodigal, is taken in by his large-hearted friend Frank, washed, clothed, and fed into respectability, and introduced into the club and made his intimate companion and peer in society. Wearying at last of an endless round of pleasure, marred at times for Frank by certain survivals of low habits in his friend, they, at Bertie's suggestion, go off for a tour in Norway, where Frank meets the young lady who will henceforth absorb his affections. Bertie seeing this, and dismayed at the prospect of being again thrown upon the world, all the more unfitted for struggle after his unstinted enjoyment of his friend's wealth, is prompted by his "fate" to plot for the prevention of the marriage of the loving couple; and the story is occupied with the progress and results of his evil scheme. There is in it a strong savor of Ibsen and of the Karma cult, a subtle portrayal of character, and much fine interpretation of nature. The author was already favorably known through his longer novel 'Eline Vere.'

FOR FAITH AND FREEDOM, by Sir Walter Besant (1888), is a story of Monmouth's Rebellion. The greater part of it purports to be told by Grace Abounding Eykin, the lovely Puritan daughter of the Rev. Comfort Eykin, D. D., rector of Bradford Orcas, Somersetshire. Followed by his wife and daughter, he joins the rebel forces as chaplain. With the insurgents enlist also Barnaby Eykin, his son, who receives the command of a company; Robin Challis, grandson and heir of Sir Christopher Challis (the magnate of their neighborhood), Grace's accepted lover; and Humphrey Challis, his cousin, another fine fellow though in a different way, and a skilled physician — also in love with Grace, and beloved by her as a brother. With the collapse of the uprising they all come to grief. The chaplain and his wife die in jail. The three young men are taken, imprisoned, and as a result of influence brought to bear at court by the Rev. Philip Boscorel, Sir Christopher's son-in-law, allowed with many others to be transported by an inhuman Bristol sharper to Barbadoes, where they are sold as slaves. From this point the story moves rapidly through joy and sorrow, through deception and disgrace, among the most wretched surroundings and exciting incidents. The victims finally escape from Barbadoes, and at last return to England, in time for the three men to take part in the Prince of Orange's triumphal invasion. In the wake of peace comes personal happiness at last.

FOREGONE CONCLUSION, A, by W. D. Howells (1875), one of his earlier and simpler novels, relates the love story of Florida Vervain, a young girl sojourning in Venice with her mother, an amiable, weak-headed woman, of the type so frequently drawn by the author. The daughter is beloved by the United States consul, a Mr. Ferris, and by Don Ippolito, a priest. The latter is a strongly drawn, interesting study. He is a man whom circumstances rather than inclination led into the priesthood. From the hour of his ordination he finds the holy office an obstacle to his

normal development. He has the genius of the inventor; has spent years in perfecting impossible models. Florida Vervain becomes his pupil in Italian. Her young enthusiasm leads her to believe that if Don Ippolito were only in America his inventions would receive fruitful recognition. She proposes that he accompany her and her mother to Providence. He, in the first joy of the prospect, declares his love for her. She is horror-stricken because "he is a priest"; and her refusal of him eventually brings about his death. These events open the eyes of Ferris, whose jealousy of the poor priest had led him into a sullen attitude towards the woman he loved.

The novel, despite a happy ending, is overshadowed by the tragic central figure of Don Ippolito. The priest and the girl are remarkably vivid, well-drawn characters. There is just enough of the background of Venice to give color to the story.

FOREST LOVERS, THE, by Maurice Hewlett (1898) deals with the early romance days of France and with the manifold experiences of Prosper le Gai in the mysterious forest of Morgraunt. Prosper, who rides singing on his way, intent only upon adventure, and without a thought of love, finds himself, before a week has passed, the husband of a pathetic little waif. He marries this poor servant-girl, apparently of low degree, from pity, in order to rescue her from being hanged as a witch, or handed over to a false monk. In the end his wife, Isoult la Desirée, proves to be the long-lost daughter of the Countess Isabel, Countess of Hauterive and Lady of Morgraunt. The motive of the story is the triumphant progress of Isoult's love for her knight and lord. She serves him and as protégée and slave undergoes blood-curdling experiences and intense humiliation for his sake, almost sacrificing her life to save his credit. Prosper's feeling for the waif he has rescued passes from pity to interest and at last reaches the plane of noble and ideal love, which alone is what Isoult desires to attain. A mutual and perfect understanding is reached in the end when Isoult's love has been tried, and Prosper's developed by all the stirring incidents which the story contains. The book is well named, as the mysterious enchantment of the forest plays an important part in this mediæval romance, and the author has succeeded in combining real human interest with his fantastic setting.

FORMOSA, Historical and Geographical Description of, by George Psalmanaazaar. The title-page of this curious book, published in French at Amsterdam, by Pierre Mortier & Co., in 1708, bears this description of its contents:

"Description of the Island of Formosa in Asia: of its Government and its Laws: its Manners and the Religion of the Inhabitants: prepared from the Memoirs of the Sieur George Psalmanaazaar, a Native of that Isle: with a full and Exact Account of his Voyages in Many Parts of Europe, of the Persecution which he has Suffered on the Part of the Jesuits of Avignon, and of the Reasons which have Induced Him to Abjure Paganism and to Embrace the Reformed Christian Religion. By the Sieur N. F. D. B. R. Enriched with Maps and Pictures."

The book was evidently inspired by the sectarian zeal of the Reformed Church in Holland, and looked to palliating in Christian eyes the offense of the Japanese in putting to death the Jesuit missionaries in that country. No suspicion or charge is too bad to be entertained against the Jesuits. In the preface the author illustrates their aspiration to universal dominion by a remark of the General of the Order, Aquaviva, to a cardinal visiting him in his little chamber at Rome: "Little as my bedroom looks, without leaving it I govern all the world." The preface is employed in denouncing the Jesuits, and in defending the character and the veracity of the

alleged author of the memoirs. His statements are contrasted with the reports of Candidius in the 'Collection of Voyages,' published in London, 1703, to the effect that the island was wholly without law and government; a statement which he argues is absurd. The purpose that animates the book, and the author's style, may be judged of by the following quotation:

"The Adventures of Sr. George Psalmanaazaar, Japanese and Pagan by birth, the education he received at home from a Jesuit passing for a Japanese and Pagan like himself, the artifice used by the Jesuit in abducting him from the home of his father and bringing him to France, the firmness with which he resisted all solicitations of a powerful and formidable organization which has used every means to make him embrace a religion that seemed to him absurd in practice, however reasonable in origin, finally his conversion to the Protestant religion under no other constraint than that of the simple truth, — all this is accompanied by circumstances so extraordinary as to have excited the curiosity of judicious minds both in Holland and in England, and in all other places visited by him. People have crowded to see him, talk with him, and hear from his lips these remarkable experiences."

FORTY-FIVE GUARDSMEN, THE ('Les Quarante-Cinq'), by Alexandre Dumas (1894), the most celebrated of French romance writers, is in two volumes, and is the third of a series known as 'The Valois Romances.' The scenes are laid in and about Paris during the autumn and winter of 1585–86, when political events made all France excited and immoral. The vexations of Henri III. and the ambitions of the queen mother, Catherine de' Medici, are vividly set before the reader, so as to hold his unflagging attention. "The Forty-five" are guardsmen led by the brave and noble soldier Crillon. The story opens on the morning of October 26th, 1585, with a description of a vast assembly of people before the closed gates of Paris, clamoring for admission, to witness the execution of Salcède, a convict murderer. This miscreant is no vulgar assassin, but a captain of good birth, even distantly related to the queen. King Henri III., his queen, Anne, and the queen mother, Catherine de' Medici, have come to witness the execution of the sentence, which is drawing and quartering. Word reaches the King that Salcède, on promise of pardon, will reveal important State secrets. Henri agrees to the condition, and receives a document which, to his disappointment, exonerates the Guises from the charge of conspiracy. The perfidious King orders the execution to take place, and a horrible spectacle ensues. After this dramatic opening incidents and events crowd thick and fast; and the two volumes are taken up with the unraveling of the political plots suggested in the first chapter. The story is one of the most famous of historical romances.

FORTY-ONE YEARS IN INDIA, by Lord Roberts of Kandahar, was published in 1897, and became immediately popular; passing through sixteen editions within three months. The work is a voluminous autobiography, tracing the life of the author from his days as a subaltern until his promotion to the position of commander-in-chief of the British forces in India, and written with the candor of an observer whose experiences have trained him to make broad generalizations in varied fields. With no attempt at melodramatic presentation, the account of the highly colored life of India during the critical period covered is both vivid and striking. Valuable notes are given upon governmental policies, international complications, and the affairs with the many Indian peoples; while religious, educational, commercial, and sanitary matters are treated with sufficient fullness. Lord Roberts came into close touch with all the leading minds who shaped Indian affairs during the previous half-

century, and perhaps the most valuable pages of his book are those which describe these great men.

FO-SHO-HING-TSAN-KING, see **SACRED BOOKS OF THE EAST.**

FOUNDATIONS OF BELIEF, THE, 'Being Notes Introductory to the Study of Theology,' by Arthur James Balfour (1895. New ed. 1900). A work answering to its title, as the author states, in only the narrowest sense of the word "theology"; the writer's purpose being, not immediate aid to theological study, but attention to certain preliminaries to be settled before coming to that study. "My object," says Mr. Balfour, "is to recommend a particular way of looking at the world-problems which we are all compelled to face." He also states that he has designed his work for the general reader. It is a study calculated to assist thoughtful inquirers to adjust the relations of belief to doubt, and to maintain a healthy balance of the mind in presence of general unsettlement of traditional beliefs. Its specific question addressed to the doubter is whether belief in "a living God" is not required even by science, and still more by ethics, æsthetics, and theology. Near the close of his book Mr. Balfour says: "What I have so far tried to establish is this, — that the great body of our beliefs, scientific, ethical, æsthetic, theological, form a more coherent and satisfactory whole if we consider them in a Theistic setting, than if we consider them in a Naturalistic setting." In a few concluding pages the further question is raised whether this Theistic setting is not found in its best form in Christianity as a Doctrine of Incarnation and Supernatural Revelation.

FOUNDING OF THE GERMAN EMPIRE, THE: Based chiefly upon Prussian State Documents; by Heinrich von Sybel (7 vols., 1890–98). An able authoritative treatment of Prussian history during the period 1850–70. Dr. Von Sybel had published a 'History of the Revolutionary Period from 1789 to 1800,' in which he pictured the downfall of the Holy Roman Empire among the Germans. In sequel to this he undertook the history of the Prussian founding of a German Empire. Bismarck gave permission, March 19th, 1881, for him to use the records in the government archives; and through five volumes, bringing the story as far as to 1866, this privilege was of avail to secure an accurate and comprehensive picture of Prussian aims and efforts down to the war with Austria. A few months after Bismarck's retirement, the permission to consult the documents of the Foreign Office was withdrawn; but for a correct completion of the essential course of events this proved not a serious matter. The place of the official records was very well supplied by the literature already in print, by the personal knowledge of Von Sybel himself from his own participation in important events, and the knowledge of many other participants in the history, and by an abundance of written records freely placed at his disposal. The entire work, therefore, in seven stout volumes, cannot fail to be a most valuable contemporary history. It is introduced by an elaborate retrospect of German history from the earliest times to the middle (1850) of the reign of Frederick William IV. (June 7th, 1840, to January 2d, 1861). This monarch, after ten years of dogged refusal, finally granted Prussia a written constitution and a representative parliament (January 31st, 1850). It is at this point that Dr. von Sybel takes up the history for full and exact treatment of the steps of change by which the king of Prussia was to become in 1871, January 18th, at the close of the Franco-Prussian War, the German emperor. King Frederick William's shattered health (from paralysis and occasional insanity) led to the appointment of his brother William as regent;

October 7th, 1858; and upon the former's death, January 2d, 1861, the latter succeeded to the Prussian throne as William I. The policy of the new king was military rather than popular, to strengthen the army rather than to develop a free Prussia; and this might have overthrown him had he not found in Bismarck a minister able to unite the conflicting interests. Bismarck's "Blood and Iron," which has been commonly misunderstood, meant German Blood or Race, — German Unity, — and Iron or arms to enable Prussia to develop it. Dr. Von Sybel takes up in his first volume the first attempt at German unity; then relates the failure of the projects for securing it and the achievement of Prussian union. In Vol. ii. he deals with the revival of the Confederate Diet; Germany at the time of the Crimean War; the first years of the reign of William I.; and the beginning of the ministry of Bismarck. He devotes Vol. iii. to the war with Denmark, and Vols. iv. and v. to the relations of Prussia with Austria, and the settlement of their difficulties in "the Bohemian War" in which Prussian success laid the foundation of the new empire. The development of Prussian power in North Germany and the Franco-Prussian War, ending with the making of King William emperor, are the topics of the concluding volumes. The English translation of this great work is an American enterprise.

FOUR FEATHERS, THE, by A. E. W. Mason (1902). The scene of this story is laid in England and in the Soudan in war time. Harry Feversham, the son of General Feversham, a Crimean veteran, has grown up with the strong impression that he would prove himself a coward in any great emergency, and, knowing he was destined for the army, this thought has cast a shadow over his youth.

He becomes engaged to a beautiful Irish girl named Ethne Eustace and announces the fact at a bachelor dinner given by him to his old friend Jack Durrance and two officers of his regiment, Captain Trench and Lieutenant Willoughby. While the dinner is in progress a telegram is brought to Feversham from Castleton, a brother officer, informing him that their regiment has been ordered into action and telling him to notify Trench. He destroys the dispatch without explaining the contents, tells his friends that on account of his approaching marriage he is going to resign from the army, and sends in his papers that night. His action is soon discovered by Trench and Willoughby and they unite with Castleton in sending him a box containing three white feathers with their cards enclosed. Feversham receives the box while dancing with his fiancée at a ball given at her house the following evening and when she calls for an explanation he tells her the story unsparingly. Ethne, who is a high-minded girl, is horrified at his avowal and, after telling him that all is over between them, breaks a white feather from her fan and adds it to the other three. Feversham, overwhelmed with misery, informs his father of his disgrace, then seeks his old friend Lieutenant Sutch, a past admirer of his dead mother, and tells him of his purpose to leave the country for the seat of war, and not return until he has redeemed each feather by some act of bravery.

Durrance, who has never known of Feversham's trouble, returns to England to find Ethne in reduced circumstances and still unmarried. Having always loved her, he presses his suit, when he finds he can do so without disloyalty to his friend, but she refuses him and he returns to the Soudan. There he is suddenly stricken with blindness and Ethne upon hearing this writes that she will marry him. While engaged to Durrance, Willoughby brings to her the first white feather which Feversham has redeemed at the risk of his life, and this is followed some time later by the return of Trench with his, his rescue from prison having been accomplished by Feversham after frightful sufferings and privation. After six years of penance

(Castleton being dead) Feversham feels his purpose has been accomplished and returns to his native land. He finds Ethne engaged and prepares to give her up, but Durrance, having discovered her feeling for Feversham, generously resigns in his favor.

FOUR GEORGES, THE, by William Makepeace Thackeray (1860). As the subtitle states, this work consists of sketches of manners, morals, court and town life during the reign of these Kings. The author shows us "people occupied with their every-day work or pleasure: my lord and lady hunting in the forest, or dancing in the court, or bowing to their Serene Highnesses, as they pass in to dinner." Of special interest to American readers is the frank but sympathetic account of the third George, ending with the famous description of the last days of the old King: "Low he lies to whom the proudest used to kneel once, and who was cast lower than the poorest; dead, whom millions prayed for in vain. Driven off his throne; buffeted by rude hands; with his children in revolt; the darling of his old age killed before him, untimely, — our Lear hangs over her breathless lips and cries, 'Cordelia, Cordelia, stay a little!'" These essays do not profess to be history in any sense: they express the thoughts of the kindly satirist, of the novelist who sees not too deeply, but whose gaze misses nothing in the field it scans. Written in much the manner of 'Esmond' or 'Vanity Fair,' and in the author's inimitable style, they give delight which their readers never afterward wholly lose.

FOUR GEORGES, A HISTORY OF THE, in four volumes, by Justin McCarthy (1884–1901). In this work Mr. McCarthy deals, in his own words, "with history in its old — and we suppose its everlasting — fashion: that of telling what happened in the way of actual fact, telling the story of the time." His manner of writing is the old-fashioned, time-honored one; but it is very entertaining of its kind. His pictures are clear in color, full, and vivid; the figures that move across the pages are lifelike and complete.

FOUR MILLION, THE, by O. Henry (1906). O. Henry is the knight of the shop girl and the waitress, the romantic biographer of East Side New York. The title 'The Four Million' is a protest against the social arbiter, who counts only the exclusive "four-hundred" of fashionable society, leaving out of his reckoning such interesting humanity as the hall-bedroom young man, and the tramp. In the 'Gift of the Magi' a young husband and wife sacrifice their greatest treasures to buy Christmas presents for each other. He pawns his gold watch to buy a set of real shell combs for her beautiful hair, unaware that she that day has cut off her long hair and sold it to get him a handsome fob for his watch. Another story has a tramp hero. With winter coming "Soapy" finds the bench in the park no longer comfortable even with three Sunday newspapers distributed over his person. He makes desperate efforts to get sent up to the workhouse for winter lodging, as his more fortunate fellow-citizens would make arrangements for Palm Beach and the Riviera. He breaks a window, steals an umbrella, assumes the rôle of "masher," tries drunk and disorderly conduct, but all in vain, the police refuse to arrest him. As, however, he lingers near a church listening to the anthem, resolved to lead a better life, a policeman arrests him for loitering. 'An Unfinished Story' is a stern arraignment of the employer who underpays his shop-girls. Dulcie is saved from going out with the man known as "Piggie" this one night by the look of "sorrowful reproach," in the eyes of General Kitchener looking down at her from his gilt frame on her dresser, but the end of the story will be later, "sometime when Piggie asks Dulcie again to

dine with him, and she is feeling lonelier than usual, and General Kitchener happens to be looking the other way." 'The Furnished Room' is really a ghost story. The ghost is a whiff of mignonette which suggests his lost sweetheart to the boy who by pathetic coincidence has come to the same "furnished room" where she had just ended her life. He is convinced that she has been in the room, and hopes to find trace of her, but the landlady will not tell the story of her last lodger, for fear of not renting the room. With loss of hope he loses faith, puts out the light, and turns on the gas, as she had done before him. 'The Sisters of the Golden Circle' are two brides who recognize their sisterhood on the top of a "rubber-neck wagon." The more fortunate sister allows her own husband to be arrested as a burglar long enough to let the real "Pinky" escape to finish his honeymoon. The humor, pathos, and philosophy of O. Henry are at their best in these varied sketches with characteristic surprise endings.

FOURTH ESTATE, THE ('El Cuarto Poder'), by Armando Palacio Valdes (1888). A satirical description of the effect of the establishment of a newspaper in a Spanish provincial town. An opposition journal is started to make war on the clique who are trying to keep abreast of the times. Everything that happens is indirectly caused by the paragraphs of the rival journals. "A Friendly Argument in the Café de La Marina" where the leading citizens assemble daily to discuss the news is reprinted in the LIBRARY. The story is mainly about the love of two sisters for the same man, Gonzalo. He is engaged to the oldest sister, Cecilia, a noble lovely woman, but is enticed away from her by the heartless beautiful younger sister, Ventura. The scene when Ventura wins a declaration of love from Gonzalo is given in the LIBRARY. Cecilia bears her loss with dignity, allowing the household to believe her without heart. She is a devoted sister to the young couple. To save the young wife from discovery, and Gonzalo from sorrow, she lets Gonzalo believe her guilty of a liaison with her sister's lover. Ventura at last elopes with her lover, an elderly nobleman. Gonzalo learns of her flight from the Convent, in which the family have placed her, through the newspaper account, and commits suicide. Aside from the tragic love story, we have a series of entertaining episodes illustrating the jealousies and corrupt journalism of the provincial town. The proprietor of the newspaper, the rich cod-fish merchant, who spends his leisure time making wooden toothpicks and writing letters to the press, is an interesting type.

FOX, CHARLES JAMES, THE EARLY HISTORY OF, by Sir G. O. Trevelyan, appeared in 1880. Following the method of his admirable 'Life and Letters of Lord Macaulay,' the author makes a profound study of the social and political environment of the youthful Fox as he entered upon his brilliant career. The loose morals of the times, and the prevalent political corruption, are reviewed with dispassionate candor. With charm of language, and the fascination of a romance, are presented the great but too often venal minds which shaped the course of public action during the Georgian era; and a review of the Parliamentary measures which made or marred the careers of men, the success of cabinets, and the fate of issues of national moment.

Altogether, Fox is presented as a young man of remarkable astuteness and vigor of intellect, a born orator and leader, and, considering his corrupt environment, a force making for political probity.

FOX, GEORGE, JOURNAL OF (1694). The Journal of the founder of the Society of Friends takes rank with Wesley's as one of the most remarkable and revealing of

religious autobiographies, notwithstanding Macaulay's dictum that Fox was "too much disordered for liberty and not sufficiently disordered for Bedlam." He who would understand the doctrine of the inner light must turn to the pages of Fox in which, as Huxley, an avowed agnostic, handsomely acknowledged, the student will be rewarded by passages of great beauty and power. The facts of Fox's life, his early religious experiences, his months and years of imprisonment under vile conditions for conscience' sake, his brave and dignified pleas before the courts, his missionary journeys in which he visited every corner of England and Wales, are all transcribed with artless sincerity, and even loftiness of language.

FRANCE AND ENGLAND IN NORTH AMERICA: 'A Series of Historical Narratives' (7, in 9 volumes), by Francis Parkman. A magnificent frontispiece to the history of the United States; in conception and execution a performance of the highest character, interest, and value; for genius and fidelity in research perhaps never surpassed; graphic narrative bringing back the continental stretches of untrodden forest, the stealthy savage, the scheming soldier, the mission planted in the wilderness, the pioneers of settlement and the heroes of conquest, colonies founded upon the ideas of opposed European powers, the struggles of policy or of arms to widen control and make possession more secure, and the movements of world-destiny which turned and overturned to decide under what flag and along what paths empire should take her westward course from sea to sea, or broaden down from the lakes to the gulf.

It had been the dream of the author's youth, and the inspiration of his genius, to spend himself effectually in recovering the almost lost history of New France in America; to found upon original documents a continuous narrative of French efforts to occupy and control the continent: and at the date of his last preface, March 26th, 1892, he was able to refer to a collection of manuscript materials begun forty-five years before, and carried to completion in seventy volumes.

Part First of the great work, dating from January 1st, 1865, was a story of "France in the New World; the attempt of Feudalism, Monarchy, and Rome to master a continent; a memorable but half-forgotten chapter in the book of human life." It included an account of 'The Huguenots in Florida,' and of 'Champlain and his Associates,' to the death of Champlain, December 25th, 1635. Part Second was occupied with 'The Jesuits in North America in the seventeenth century'; "their efforts to convert the Indians." Its date was March 1st, 1867. Part Third, 'The Discovery of the Great West,' the valleys of the Mississippi and the Lakes, "a series of daring enterprises very little known," came out dated September 16th, 1869. Part Fourth, dated July 1st, 1874, gave the story of 'The Old Régime in Canada'; "the political and social machine set up by Louis XIV." Part Fifth, January 1st, 1877, was 'Count Frontenac and New France under Louis XIV.,' the story of the battle for the continent. Part Sixth, vols. vi. and vii., dated March 29th, 1892, told the story of 'A Half-Century of Conflict, to the Peace of Aix-la-Chapelle,' of which the news reached America in July, 1748. Part Seventh, Vols. viii. and ix., which had appeared earlier than Part Sixth, dated September 16th, 1884, was the story of Montcalm and Wolfe, not the least thrilling passage of the whole history.

Not only had the author read and collated with extreme care every fragment of evidence, published or unpublished, to secure the utmost accuracy of statement, but he had visited and examined every spot where events of any importance had taken place, that his words might recover the very scenes of the story. On his finished task he could look with a satisfaction rarely granted to human achievement in any

field. In those nine volumes, he had made one of the best books ever added to the libraries of the world.

In 1851 the young author gave to the world his first historical work, 'The Conspiracy of Pontiac'; in which, hardly less than in his latest pages, the genius of the writer for research and for fascinating story was made brilliantly manifest. A revised and much enlarged edition was published in 1870, and the volumes form a proper sequel to his 'France and England in North America.'

FRANCE, HISTORY OF, by Jules Michelet (final edition, 1867, 16 vols.). The author of this story of France, from the earliest period down to the nineteenth century, ranks among great historical writers for ardor of research into origins and original materials, for power of imagination in restoring the past, and for passionate zeal in humanitarian interest of every kind. He cannot be read for exact, judicious, comprehensive narrative of the facts of French history, but rather as a great advocate at the bar of letters and learning, telling in his own way the things which most enlist his sympathy or arouse his indignation; perhaps rash in generalization, too lyrical and fiery for sober truth, in matters ecclesiastical especially giving way to violent wrath, but always commanding, by his scholarship and his genius, the interest of the reader, and always rewarding that interest. His work exists, both in French and in an English one-volume translation, as a history of France down to the close of the reign of Louis XI. It was due to the fact that he broke off at this point in 1843, and devoted eight years (1845–53) to writing, almost in the form of an impassioned epic, the story of the French Revolution. Later he resumed the suspended work, and made the whole reach to the nineteenth century. The French people was the idol of his enthusiasm, and human rights the gospel eternally set in the nature of things. Humanity, revealing divine ideas, and history, an ever-broadening combat for freedom, were the principles to which he continually recurred. He is specially interesting moreover as the complete embodiment of one type of French characteristics.

FRANCE, see **TRAVELS IN,** by Arthur Young.

FRANCIS OF ASSISI, LIFE OF SAINT, by Paul Sabatier, was published in French in 1894 and translated by Louise Seymour Houghton in the same year. The author is a French Protestant theologian of the liberal school, but has an intense admiration for the character and teaching of St. Francis and believes in the reality of his inspiration and even in the actuality of such mystical experiences as the receiving of the stigmata, though he would not call such phenomena miraculous. Sabatier has made long sojourns at Assisi, has saturated himself with the literature and thought of the period at which St. Francis lived, and has here presented in a remarkably sympathetic spirit a picture of that time and of the man who exemplified its noblest tendencies. The work has that combination of scholarly exactitude in the use of historical information and imaginative recreation of a past age of faith that seems typical of the French rationalist school and is exemplified particularly by Renan.

FRANÇOIS, THE ADVENTURES OF: 'Foundling, Thief, Juggler, and Fencing Master during the French Revolution.' By S. Weir Mitchell (1898). A romance of the French Revolution, of special interest and value for its picture of the lower life of Paris during the period known as that of the Terror. Its hero is not a creature of fiction, but a real personage, and Dr. Mitchell's pages tell a story based upon genuine

historical information. In his earlier book 'A Madeira Party,' the fine tale, 'A Little More Burgundy,' should be read for the light that it throws upon the scene of François's adventures.

FRANKENSTEIN; or, THE MODERN PROMETHEUS, by Mary Wollstonecraft Shelley (daughter of Mary Wollstonecraft Godwin and wife of the poet Shelley), was published in 1817, and many subsequent editions have appeared. It is a sombre psychological romance, and has a morbid power which makes it one of the most remarkable books of its kind in English. The story begins with some letters written by Robert Walton, on a voyage to the North Pole, to a sister in England. He tells of falling in with a mysterious and attractive stranger, who has been rescued from peril in the Northern Seas, and over whose life appears to hang some mysterious cloud. This stranger, Frankenstein, tells to Walton the story of his life. He is a Genevese by birth, and from childhood has taken interest in natural science and the occult mysteries of psychology. The reading of such writers as Paracelsus and Albertus Magnus has fostered this tendency. He has a dear adopted sister, Elizabeth, and a close friend, Henry Clerval. At the age of seventeen he becomes a student at the University of Ingolstadt, and plunges into the investigation of the unusual branches which attract him. Gradually he conceives the idea of creating by mechanical means a living being, who, independent of the ills of the flesh, shall be immortal. Like Prometheus of old, he hopes to bring down a vital spark from heaven to animate the human frame. After a long series of laboratory experiments, in which he sees himself gradually approaching his goal, he succeeds. But his creation turns out to be not a blessing but a curse. He has made a soulless monster, who will implacably pursue Frankenstein, and all his loved ones to the dire end. It is in vain that the unhappy scientist flees from land to land, and from sea to sea. The fiend he has brought into existence is ever on his track, and is the evil genius of his whole family. He murders Clerval, brings Elizabeth to an untimely end, and so preys upon the fears and terrors of Frankenstein that the latter at last succumbs to despair. The wretched man accompanies Walton on his northern expedition, hoping that he may throw his pursuer off the scent; but finally, in an ice-bound sea, worn out by his hideous experiences, he dies, and over his dead body hovers the horrid shape of the man-machine. The monster then leaps over the ship's side, and disappears in the ice and mist. The story is one of unrelieved gloom, but both in its invention and conduct exhibits unquestioned genius. It is unique in English fiction.

FRANKLIN'S AUTOBIOGRAPHY, a narrative of Franklin's life from 1706 to 1757 written partly in England in 1771, partly in France in 1784, and partly in Philadelphia in 1788–1789. A French translation of the first part appeared in 1791, an altered and incomplete version edited by Franklin's grandson in 1817, and an accurate edition of the entire work by John Bigelow in 1867. In clear limpid English Franklin tells of his birth and upbringing as the youngest son of a large family in Boston, of his apprenticeship to his brother, a printer, of his running away from home and successful entrance into the printing business at Philadelphia when only seventeen years of age; of his journey to England and experiences there as a journeyman printer; of his return to Philadelphia, acquirement of the 'Pennsylvania Gazette' (1729), his marriage (1730), his literary and journalistic successes; of his promotion of civic welfare by the establishment of an efficient police, a fire brigade, a philosophic club, a university and other social organizations; of his growing participation in public affairs, as clerk of the General Assembly, Postmaster of Philadelphia, and

agent for Pennsylvania in negotiations with the British government (1757). Various personal anecdotes scattered among the records of his public activities illustrate his good sense, shrewdness, humor, and rationalistic views of life. His frank confession of his foibles and wrong-doing which he calmly dismisses as *errata* is typical of the "age of reason" as are his statements of religious belief and his methods of self-improvement. His helpfulness to his fellow-men both individually and socially is also in accordance with eighteenth-century ideas of practical goodness. The autobiography presents an able man without external advantages succeeding by force of clear thinking, geniality, thrift, and industry; its pictures of Franklin and his acquaintances are vivid, often humorous, and always entertaining.

FRATERNITY, by John Galsworthy (1909). Sylvanus Stone, Professor of Natural Science, an old man of eccentric habits and somewhat vague philanthropic aspirations, when his mind begins to fail, has given up teaching and come to live with his daughter, Bianca, an artist married to Hilary Dallison. In their home he becomes absorbed in writing a beautiful, mad book called the Book of Brotherhood. This volume is to embody the great truth that all men are brothers — that the rich, clever, and independent people of this world have a "shadow" somewhere, no less a part of them for being poverty-stricken, stupid, and weak. Professor Stone gives Bianca's model a job in copying sections of his book daily. The little model comes gladly, not because she cares for Professor Stone or understands anything about the book, but because she has conceived a dog-like devotion for Bianca's husband, Hilary. Hilary is kindly but at first but mildly interested. Inevitably, however, Bianca becomes jealous. Her suspicions are not quieted by the discovery that her quixotic husband has bought clothes for the little model. Through her sister, Cecilia, Bianca learns that Ivy Barton, the model, has ensnared one Hughs, the respectable husband of a hard-working seamstress. Cecilia persuades Hilary to secure lodgings for Ivy far away from the passionate Hughs, and to ask her to discontinue work on the Book of Brotherhood. Dumbly the little model obeys Hilary's orders and keeps away from the house. Unable to stand the interruption in his writing, Professor Stone falls ill. Realizing that the little model's presence is necessary to her father, Bianca seeks out the girl at her new lodgings. Ivy returns gratefully, only to reopen attack on the hitherto impassive Hilary. Finally, she kindles his passion, but in the end disgust at the thought of "going out of his class" keeps Hilary from the scandal of an elopement. We see this class feeling, in Cecilia, who finds herself physically unable to minister to Mrs. Hughs in the squalor of Hound Street; in her daughter Thyme, who can stand only one day of life in the slums; and in Cecilia's husband, Stephen, who makes no secret of the folly of "getting too close to those people." In contrast to all these is Sylvanus Stone. To him the world represents one great fraternity. But all the people in the book, from the little model to his granddaughter Thyme, regard his great ideal as harmless insanity, and the general impression of the book is one of subtle irony as to any real "fraternity" among people separated by their upbringing, tastes, position, and social environment. See the LIBRARY.

FRAU SORGE, see **DAME CARE.**

FREDERICK THE GREAT, HISTORY OF, by Thomas Carlyle (1858–65). A work of grand proportions and masterly execution, a monument at once of the lofty genius of Carlyle and of the kingly greatness of Frederick II. of Prussia. It was founded on the most thorough examination of all available materials, and with Carlyle's

ardent faith in kingship was made as laudatory as the most zealous of Prussians could desire. The graphic power and humor of the work occasioned Emerson's declaration that it was "the wittiest book ever written." The scenes of Frederick's battle-fields were visited by Carlyle; and from his fidelity and wonderful power of description, the military student can see the battles as they were fought almost as if he were an eye-witness. Both England and Germany recognized the extraordinary merits of Carlyle's work. On the first two volumes of the six the author received within a few months nearly $15,000.

FREEDOM OF THE WILL, ON THE, by Jonathan Edwards, D.D. (1754). A book of American origin, made famous by the closeness of its reasoning, the boldness of its doctrine of necessity, and its bearing upon the religious questions raised concerning Calvinism of the old type by the rise of more liberal ideas. Its author had been a preacher and pastor of intellectual distinction and of intense piety for twenty-four years at Northampton, Massachusetts, when his objection to permitting persons not full church-members to receive the communion and have their children baptized, led to his retirement, and acceptance of a missionary position at Stockbridge, Massachusetts. Near the middle of his seven years thus spent, he wrote his book 'On the Freedom of the Will,' not so much with reference to the philosophical question, as with reference to the question between Calvinism of the extreme type and more liberal views. The philosophical doctrine set forth in the book, that the law of causality extends to every action; that there is in the mind no power of willing without a motive; that the will always follows the greatest seeming good; that what this may be to any mind depends upon the character of the person, or, in the religious phraseology of the book, upon the state of the person's soul; and that liberty only extends to a power of doing not of willing, — had been the Greek doctrine in Aristotle and his predecessors. The book on human freedom reflected its author, both in its doctrine and in its thoroughly benevolent and pious intent.

FRENCH AND GERMAN SOCIALISM IN MODERN TIMES, by Richard T. Ely, associate professor of political economy in Johns Hopkins University and later professor in the University of Wisconsin (1883). The author says: "My aim is to give a perfectly fair, impartial presentation of modern communism and socialism in their two strongholds, France and Germany. I believe that in so doing I am rendering a service to the friends of law and order." He further says: "It is supposed that advocates of these systems are poor, worthless fellows, who adopt the arts of a demagogue for the promotion in some way of their own interests, perhaps in order to gain a livelihood by agitating laborers and preying upon them. It is thought that they are moved by envy of the wealthier classes, and, themselves unwilling to work, long for the products of diligence and ability. . . . This is certainly a false and unjust view. The leading communists and socialists from the time of Plato up to the present have been, for the most part, men of character, wealth, talent, and high social standing." The work begins with an examination of the accusations brought against our present social order. It acknowledges the existence of wrongs and abuses and it conveys the warning that the time is not far distant when, in this country, we shall be confronted with social problems of the most appalling and urgent nature. "It is a laboring class," the author says, "without hope of improvement for themselves or their children, which will first test our institutions." Without expressing any personal view as to how threatening evils may best be avoided, and holding that only a fool would pretend to picture the ultimate organization of society, he describes

the principal French and German plans of reform that have been proposed. These include the systems of Babœuf, Cabet, Saint-Simon, Fourier, Louis Blanc, Proudhon, French socialism since Proudhon, Rodbertus, Karl Marx, the International Association, Lassalle, the Social Democracy, Socialism of the Chair (*i. e.*, the socialism held by professors, among whom he includes John Stuart Mill), and Christian Socialism. While endeavoring to do justice to Karl Marx, he thinks Lassalle the most interesting figure of the Social Democracy; speaks of the more or less socialistic nature of some of Bismarck's projects and measures; and rejoices that socialists and men of all shades of opinion are more and more turning to Christianity for help in the solution of social problems. The book is fair, uncontroversial, and full of information concerning the many different schools of French and German socialism.

FRENCH HUMORISTS, THE, by Walter Besant (1873). Succeeding the author's admirable work on early French poetry, the present volume is for that reason somewhat incomplete, omitting even Clément Marot; and Voltaire, for other reasons no less valid.

After introducing the trouvère and chanson of mediæval times, the author takes up representative humorists (the designation is a broad one) from each century from the twelfth to our own. The studies present admirable pictures of the authors' life-conditions and the literary atmosphere they breathed. Accompanying these discriminating and delightfully original studies are translations of pieces to show the character and genius of the authors treated. There are in all about twenty-five writers to whom large treatment is given, prominent among them Rabelais, Montaigne, Scarron, La Fontaine, Boileau, Molière, Beaumarchais, and Béranger. There follow a number of exhaustive and learned inquiries into such famous productions as the 'Romance of the Rose' and 'La Satyre Ménippée,' not to mention the historical, critical, and interpretative notices of the author's famous books. Rich in anecdote, historical allusion, and condensed learning, the volume becomes in some sense a history of the rise of literature in France, contributing the while to our own tongue a distinctly valuable treatise, — exhaustive but not tedious; erudite, but not heavy; sparkling, but not effervescent.

FRENCH LITERATURE, HISTORY OF, by Henri Van Laun. (First English Edition, 1876-77.) This work, in three octavo volumes, — beginning with the origin of French Literature and ending with the last years of Louis Philippe's reign, — is the most detailed and elaborate work on the subject in English. Where Hallam, in his 'Literature of the Middle Ages,' has traversed some of the same ground, it is very incomplete. Saintsbury's 'Short History of French Literature' is much more condensed. Van Laun's theory of literature is the same as Taine's; and in his view, literature can be enjoyed or understood only when the reader possesses a proper knowledge of the history of the people among whom it was written, the conditions of race, of climate, of nature, and of life, the writer's personality, etc. These points he aims to supply in his treatment of the various writers. His treatment is scholarly, philosophical, and discriminating. He has divided his subject into the following periods: Origin of the French Nation, Feudal Society, The Renaissance, The Classical Renaissance, The Age of Louis XIV., The Forerunners of the Revolution, The Revolution, The Empire and the Restoration, The Reign of Louis Philippe.

FRENCH LITERATURE, A SHORT HISTORY OF, by George Saintsbury (1897). Among Professor Saintsbury's works, which have been mostly on literature, few have

been more serviceable than this handbook. It covers a broad field, and one especially attractive to English readers, as well as not too accessible to them. Accurate in its statements of fact, short, simply and directly written, and yet comprehensive, it considers all departments of literature, including history, theology, philosophy, and science. It starts with origins, and ends with writers of the present day; treating respectively of 'Mediæval Literature,' 'The Renaissance,' 'The Seventeenth Century' 'The Eighteenth Century,' 'The Nineteenth Century,' and offering a sufficient though necessarily brief description of the various men and works "whereof knowledge is desirable to enable the reader to perceive the main outlines of the course of French literature." In the interchapters, inserted at the ends of the books, are summed up the general phenomena of the periods as distinguished from particular accomplishment.

FRENCH REVOLUTION, THE, by Hippolyte Adolphe Taine (1878). This forms the second part of that elaborate work on 'The Origin of Contemporary France' on which Taine spent the last years of his life (from 1876 to 1893), and which obtained for him his seat in the French Academy. Taine's famous formula of "Race, time, and circumstance," as accounting for all things and everybody, which underlay all his other work, lies at the basis of this also. From the opening argument in favor of his theory of "spontaneous anarchy," through the chapters on the Assembly, the Application of the Constitution, the Jacobites, and those on the overthrow of the Revolutionists' government, the pages hold the reader with an irresistible fascination. The essay on the psychology of the Jacobin leaders, — which characterizes Marat as partially a maniac, Danton as "an original, spontaneous genius" possessing "political aptitudes to an eminent degree," but furthering social ferment for his own ends, Robespierre as both obtuse and a charlatan "on the last bench of the eighteenth century, the most abortive and driest offshoot of the classical spirit," — that on the government which succeeded the rule of the revolutionists, and that concerning the current forms of French thought, are among the most striking in the book. Of these habits of thought Taine says: "Never were finer barracks constructed, more symmetrical and more decorative in aspect, more satisfactory to superficial view, more acceptable to vulgar good-sense, more suited to narrow egoism, better kept and cleaner, better adapted to the discipline of the average and low elements of human nature, and better adapted to etiolating or perverting the superior elements of human nature. In this philosophical barracks we have lived for eighty years."

FRENCH REVOLUTION, THE: A History, by Thomas Carlyle (1837). One of the monumental books of all literature. On its appearance John Stuart Mill took pains to review it in the Westminster; and Carlyle's name was securely placed on the roll of great English authors. Mr. R. H. Hutton pronounced it quite possible that it will be "as the author of the 'French Revolution,' a unique book of the century, that Carlyle will be chiefly remembered." Carlyle himself said, "You have not had for a hundred years any book that comes more direct and flamingly from the heart of a living man." With almost unequaled power of picturing incidents and portraying characters and scenes, Carlyle flung upon his pages a series of pictures such as the pen has rarely executed. He deals less with causes and effects, but for the immediate scenes of the story his power is almost perfect; and his book can never lose its living interest for readers, or its value in many ways to students, though it is often called a prose poem rather than a history.

FRENCH REVOLUTION, A HISTORY OF THE, by H. Morse Stephens. (Vol. i., 1886; Vol. ii., 1891; Vol. iii., not yet published.) An important definitive work considerably in advance of previous works, either French or English, in consequence of the wealth of materials now available, and the spirit of impartial examination of all evidence which Mr. Stephens has used. Taine and Michelet displayed great genius in their treatment of the subject; but could not, from French predisposition, weigh impartially the characters of the story. Martin's "continuation" of his great history was a poor work of his old age. Thiers is often inaccurate and unfair; Louis Blanc and Quinet were alike influenced by their political opinions. Mignet stands almost alone for a work which is still a most useful manual, and which is certain to retain its position. Carlyle wrote with marvelous power indeed, and fidelity to his sources; but these were few compared with those now available. Stephens traces the story of these sources, from the contemporary histories, the memoirs of a following age, and the more complete histories from Mignet to Taine, and leaving all these behind, uses for his work the labors of a new school of specialists created since the influence of Ranke and of German methods began to be operative in France. This new school has produced a great number of provincial histories of extraordinary excellence; it has brought out many valuable biographies, a large number of works on the foreign relations of France, and a rich succession of special papers in the reviews and magazines. There are available, also, a variety of publications of proceedings, which bring many early records to light. The great story, with its terrible lights and not less terrible darkness, begins therefore to be clearly open to unprejudiced investigation, and Mr. Stephens's volumes are an attempt to give the results of such investigation. He leaves upon his readers a clear impression of his success.

FRENCH REVOLUTION, THE, a Political History, 1789–1804, by A. Aulard (1901) translated from the French of the third edition, by Bernard Miall (4 vols. 1910). The author, professor in the University of Paris, has devoted over twenty years to research and writing on the subject, and is distinguished from most of his predecessors by his unrivalled knowledge and critical use of printed and manuscript document sources. The substance of his narrative is based upon the laws, and decrees of government of the Committee of Public Safety, the executive Directory, etc., taken from their official texts, registers, bulletins, and minutes, and from papers and unpublished procès-verbaux in the National Archives. A general knowledge of the course of events is presupposed, and he does not include the military, diplomatic, and financial history of the period. It is exclusively a history of ideas and movements, the development of democracy in France, and the origin and progress of the republican form of government. He studies public opinion and institutions in their mutual relation and in relation to the Declaration of Rights. The period divides into four epochs: 1. "From 1789 to 1792, the formation of the democratic and republican parties under a constitutional monarchy by a property-owners suffrage." 2. "From 1792 to 1795, the Democratic Republic." 3. "From 1795 to 1799, the Bourgeois Republic." 4. "From 1799 to 1809, the Plebiscitary Republic." The theme of the first volume is the growth of democratic and republican ideas forced upon a reluctant, monarchical France by the conduct of Louis XVI. and his advisers. The first half of the second volume takes up the actual establishment of the First Republic and the latter half of the second volume and part of the third volume are a study of the revolutionary government during the Reign of Terror. The worship of reason, the final separation of church and state in 1794, and the later reëstablishment of liberty of worship are discussed in impartial objective statement. The fourth volume begins

with the articles of Babœuf, and ends with the establishment of the Empire, 1804. His conclusions are that (1) "it is a mistake to believe that the French Revolution was effected by a few distinguished individuals. It was the work of the French people, not as a multitude, but in effective groups." (2) "The Revolution was only partially completed and was suspended during the rule of Napoleon; for the education of the people was the aim of the republicans while it was a part of Napoleon's despotism to discourage the people from learning and reasoning." (3) "It is an illusion to regard the men of the First Republic as a generation of giants." (4) The term French Revolution has been used to denote "on the one hand the principles which underlay the Revolution and the acts conformable to them; on the other hand, the period during which the Revolution was taking place, and all the acts of the time whether they were in harmony with the spirit of the Revolution or opposed to it." Aulard is the champion of the Revolutionary Legend and the Jacobins against Taine, whom he accuses in another work of gross misrepresentation of the characters and careers of its leaders. The translation includes a chronological summary of events, and biographical notes for each volume.

FRENCH REVOLUTION, CONTEMPORARY AMERICAN OPINION OF, see **CONTEMPORARY ETC.**

FRENCH SOCIETY, THE HISTORY OF, during the Revolution and the Directory ('The History of French Society during the Directory,' 1879; and 'The History of French Society during the Revolution,' 1880), by Edmond and Jules de Goncourt, are curious as well as interesting compilations of historical material. They show the authors' constant preoccupation with visual impressions. The Goncourts were not philosophers, and they throw no new light upon the causes of events; but they were tireless in research, and they tell us all the curious incidental little facts ignored by greater historians. Theirs is probably the least gloomy study of the Revolution ever written. Under the guillotine they note the cake-vender. Believing that the revolution originated in aristocratic salons, they picture the social life which preceded it, and tell us how the lords and ladies dressed their hair, and what they wore, and how they talked. They show that in spite of fear and bloodshed, people feasted, danced, and went to the theatre as usual. In their study of the Directory they show the country plunged in torpor after its period of excess. The people are weary of struggle, of success, of failure, of all things, until awakened to new energy by a youth of twenty-eight. Napoleon reconstructs society; and in the reaction which follows, cynicism changes to an eager rush for wealth, pleasure, and position. The Goncourts touch lightly upon the great political events, and emphasize the gardens and ball-rooms of Paris, — all the places where well-dressed people gather. They are not interested in masses of society, but delight in portrait-painting. Their histories abound in pictures and picturesque effects. But in spite of their careful word-searching, they are always "more sensitive than intelligent." The result of their labor is finally an enumeration of noteworthy details, which they have been unable to synthesize. They are not successful in presenting as a logical whole the period of which they treat.

FRENCH TRAITS, by W. C. Brownell (1889), appeared first as a series of essays in Scribner's Magazine. These essays offer an unusually astute yet sympathetic study of the French nation in everything which makes its members French, and not German or Italian. The instinct of the author guides him unerringly to the selection of those

qualities which are the most perfect medium of national characteristics. He considers first the most prominent endowment of the French people, — the social instinct. This explains their kind of morality of intelligence; their standards of sense and sentiment; the peculiarity of their manners. Above all it explains the French woman, destined from her cradle to be a woman and not a hybrid. She refuses to be separated or to separate herself from men. She lives in the family, as the family lives in the nation. Four remaining essays treat of the art instinct, of the provincial spirit, of democracy, and of New York after Paris.

The author has evidently studied his subject at close range. His treatment of it is brilliant, epigrammatic, and at the same time solid.

FRIEND FRITZ ('L'Ami Fritz'), by the collaborating French authors Erckmann-Chatrain, was published in 1876. It is a charming Alsatian story of the middle nineteenth century, in which the hero is Fritz, a comfortable burgher with money enough to indulge his liking for good eating and drinking, and a stout defender of bachelorhood. He is a kindly, jovial, simple-natured fellow, with a broad, merry face and a big laugh. His dear friend David, an old rabbi, is always urging him to marry; but the rich widows of the town set their caps for him in vain. At dinner one day Fritz wagers David his favorite vineyard that he will never take a wife. David wins, for the invulnerable bachelor succumbs to the charms of Suzel, the pretty sixteen-year-old daughter of his farm-manager. Fritz learns that "he that loveth not knoweth not God, for God is love." Old David deeds the vineyard he has won to Suzel for her dowry, and dances at her wedding. The tale is a sweet idyl of provincial and country life, full of pleasing folk and pleasant scenes, described with loving fidelity. 'Friend Fritz' was dramatized and was very successful as a play.

FRIEND OLIVIA, by Amelia E. Barr (1890). Mrs. Barr possesses the rare talent of producing in her stories that elusive quality called "atmosphere." Whether reading of Knickerbocker days, of the times of Border warfare, or, as in the present case, of Roundhead and Cavalier, of Charles Stuart in Paris and Cromwell at Hampton Court, one loses touch with the present, to become for the time thoroughly imbued with "the charm of ancient story." 'Friend Olivia' deals with the last months of the Protector's Commonwealth; with the oppression of the Quakers under the leadership of the eloquent George Fox; with the tragedies produced by unrest and suspicion when religious intolerance flourished, and political differences separated family and friend: a dark background for a charming love story — that of the modest Quakeress, Olivia Prideaux, and her chivalrous neighbor Nathaniel, only son of Baron and Lady Kelder, strong advocates of Cromwell, and bitter enemies of the "canting" Quakers with their so-called affectations of dress and manner. The story is laid in the coast village of Kelderby. In those quiet streets pass the participants in tragic scenes: the pirate and outlaw John de Burg, his beautiful sister Anastatia, and her hated husband; Roger Prideaux on his way to prison, and others no less noteworthy; and there, finally, as on a miniature stage, are witnessed all the scenes of humiliation, of hopes crushed and expectations realized, when Cromwell dies and King Charles returns to his own.

FRIENDS IN COUNCIL, by Sir Arthur Helps, comprises two series of readings and discourses, which were collected and the first volume published in England, in 1847; the second in 1859. They are cast in the form of a friendly dialogue, interspersed

with essays and dissertations, by the "friends in council." They cover a wide range of topics, from 'Worry' to 'War,' and from 'Criticism' to 'Pleasantness.' In style they are charming, the few angularities of diction being easily forgiven by reason of the fascination of the wise utterances and the shrewd observations which pervade the whole. In thought they are carefully worked out and free from monotony. The author evinces a fine moral feeling and a discriminating taste.

FROGS, THE, a comedy by Aristophanes, acted at Athens, 405 B.C. Dionysus, the patron of the theatre, deploring the death of the great Athenian dramatists resolves to descend to the realm of Pluto to bring back Euripides. For this purpose he assumes the garb of Hercules, whose successful expedition to that region is well-known. Accompanied by his slave, Xanthias, he goes to Hercules for advice, and then proceeds to Charon's ferry, to be transported to Hades. In these scenes Dionysus appears as an amusing but cowardly braggart who pretends great heroism but manifests the utmost silliness and imbecility. The slave, Xanthias is the usual low-comic servant and Hercules treats them both with good-humored contempt. During the passage of the Stygian march, Dionysus, whom Charon forces to row, is greeted by a chorus of frogs whose raucous refrain, "Brekekekex, ko-ax, ko-ax," derisively welcomes him to the lower regions. Arrived at his destination Dionysus, with the utmost poltroonery, trembles with fright at every noise. He attempts to assume the rôle of Hercules but on the first threats of the porter, Æacus, he persuades Xanthias to change clothes with him and take his place. This plan, however, he quickly reverses when a feast and agreeable company are promised to the visitor by an attendant of Proserpine. Further omens of trouble, however, induce him to make the exchange; and there follows a farcical scene in which the servant attempts to turn the expected tortures upon the master and the master upon the servant until Æacus solves the difficulty by flogging them both. It now develops that Euripides, the object of their mission, has just created an uproar in Hades by claiming precedence over Æschylus as a dramatic poet. A public disputation between them has been ordained by Pluto, and Dionysus, as patron of the drama, is now appointed judge. The discussion that follows is marked by brilliant wit, apt allusion, and minute acquaintance with the works of both poets. Euripides, with many parodies of specific Æschylean passages, arraigns the master of tragedy for pomposity, cumbrousness, and turgidity, and Æschylus condemns Euripides as monotonous and mean in style, immoral in subject-matter, and corrupting in his influence. For an amusing extract from the debate see the LIBRARY under Aristophanes, pp. 786–787. Dionysus at length gives decision in favor of Æschylus. In reward for his services he is feasted by Pluto and sent back to announce to the Athenians that Æschylus will be allowed to revisit them. With the latter's prayer that Sophocles may hold his place during his absence the drama closes. In accordance with the usual practice of the old comedy a number of personal and political allusions are scattered through the work, referring especially to the proposed recall of Alcibiades.

FROISSART, see **CHRONICLES OF.**

FRUIT, FLOWER, AND THORN PIECES, by Richter (Jean Paul) appeared in 1796–97. It is a strange combination of humor, tenderness, and fine imagination, purporting to be the record of the "married life, death, and wedding of the lawyer of the poor, Siebenkäs." The dream-indulging, impractical poet of a lawyer represents Jean Paul himself; while Siebenkäs's wife, Lenette, the embodiment of the practical

in life, stands for Richter's good old mother. Her devotion to every-day ideas is well illustrated when "Siebenkäs," in the midst of a grandiloquent harangue upon eternity is interrupted by her exclaiming: "Don't forget to leave off your left stocking to-morrow morning: there is a hole in it!" Of all Jean Paul's more prominent characters, Siebenkäs is one of the least extravagantly sentimental; and his history, though less ambitious than either "Titan" or "Hesperus," is more popular. It displays Richter's kaleidoscopic variety of thought, wild figures of style, and bewildering leaps from the spiritual to the earthly and grotesque — and thence again to ideal heights. In some passages the rapid sweep of thought seems too strong for coherent utterance, and again it calms down to a placid sweetness very ingenuous. His phrases, linked by hyphens, brackets, and dashes, almost defy the translator's art, and are sufficiently difficult for even the German scholar.

GABRIEL CONROY, by Bret Harte (1876). In this, the longest of Bret Harte's novels, the scene is laid in California during the forties and fifties, and affords vivid pictures of life at a mining camp. The story opens in the California Sierras, where Captain Conroy's party of immigrants, lost in the snow, are dying of starvation and cold. Among them are Grace Conroy, the heroine; her brother and sister, Gabriel and "Olly"; Arthur Poinsett, an adventurous young fellow of high social standing, who is traveling under the name of Philip Ashley, and who has fallen in love with Grace; Dr. Devarges, a famous scientist, who, before he dies, bestows upon Grace the title to a silver mine which he has discovered; and Mr. Peter Dumphy, who spies upon the dying scientist, and afterwards tries to profit by his eavesdropping. A few of the party are rescued, among them Grace and Philip. Complications arising out of her inheritance, and other mining claims, afford an intricate and interesting plot, which a number of vividly conceived characters develop. So exciting and rapid is the action that the book would be classed among sensational novels, but for its artistic treatment and high literary quality. A great many personages are introduced, among them Doña Sepulvida, who is one of the author's best female characters. In this novel, as in most of Bret Harte's works, are vivid imagination, strong local color, dramatic dialogue, daring humor, and much keenness of perception; but most readers have preferred the author's short stories.

GADFLY, THE, by E. L. Voynich (1898). This is a story of the revolutionary party in Italy, written with great power, and with extreme bitterness against the priesthood. The English hero, Arthur Burton, bred in Italy, is studying at the Catholic Seminary in Pisa, where the director, Montanelli, is his devoted friend. The sensitive and ardent Arthur is an orphan, who, unhappy in the family of a worldly uncle, has thrown himself into the plots of young Italy. He is betrayed by a priest, his confessor, to the Austrian police, and sent to prison with his comrades, who regard him as the traitor. On being released, he encounters a young English girl, Gemma Warren, whom he loves, and who taunts him with his treachery and strikes him on the cheek. The same night his uncle's wife, who hates him, makes the terrible revelation that although he is the reputed son of an English gentleman, his real father is a priest who has expiated the sin of his youth by exile as a missionary in China, and who is no other than his beloved teacher, Montanelli. In despair under these redoubled blows, Arthur flees in disguise to South America. Thirteen years later, a club of revolutionists in Florence elects a new member to write its incendiary pamphlets. This member is a South-American, called for his wit and power to sting, the Gadfly. Gemma, now the widow of a revolutionary leader, begins by detesting the

Gadfly for his vindictiveness, which is shown especially towards the good bishop Montanelli; but becomes interested in his cleverness and his underlying melancholy, and ends by loving him, without suspecting that he is the lost Arthur. They engage together in a dangerous insurrection in the Apennines, during which the Gadfly, in the disguise of a pilgrim, makes a pretended confession to the bishop, and overhears him in agonized prayer for his lost son. The Gadfly is taken prisoner at the moment when the bishop is striving to interpose between the combatants. Though treated with horrible cruelty in the Austrian prison, nothing can tame his fiery spirit. The bishop, who, while living a life of piety and good works, is a constant prey to remorse, intercedes with the governor for the unfortunate prisoner, who rewards him only by mockery and insults. Finally, in an interview in the Gadfly's cell, after he has been wounded in an attempt to escape, he reveals himself to the bishop, but refuses his love and intercessions on his behalf, except on condition that his father shall give up for him his allegiance to the hated church, and renounce the Crucified One. This the unhappy bishop cannot do; and the Gadfly, refusing on his side all concessions, is led out to be shot in the prison-yard. The wretched father becomes insane; and in a terrible scene at the altar during the high mass, pours forth his madness and despair, and falls dead of a broken heart.

GAINA-SUTRAS, see **SACRED BOOKS OF THE EAST.**

GALEN'S COMPLETE WORKS, 'Opera Omnia' (158–200 A.D.). (Best modern edition by C. G. Kühn, 20 vols. 1821–33.) Galen's position and influence in medicine date from exceptionally brilliant practice, largely at Rome, in the years 170–200 A. D. For the time in which he lived he was a great scientific physician. He practiced dissection (not of the human body, but of lower animals), and not only made observations with patient skill, but gave clear and accurate expositions. He brought into a well-studied system all the medical knowledge of the time, with a mastery of the foundation truths of medicine which made him the great authority for centuries. He made less advance upon the notions of Hippocrates in physiology and therapeutics than might have been expected, and his pathology was largely speculative; but his works ruled all medical study for centuries. The Arabs translated him in the ninth century; and when Avicenna supplied in his 'Canon' the text-book used in European universities from the twelfth to the seventeenth centuries, it was still Galen (and Hippocrates) whose doctrine was taught.

GALLEGHER AND OTHER STORIES (1891), by Richard Harding Davis. The other stories include: 'A Walk Up the Avenue'; 'My Disreputable Friend, Mr. Raegen'; 'The Other Woman'; 'There Were Ninety and Nine'; 'The Cynical Miss Catherwaight'; 'Van Bibber and the Swan Boat'; 'Van Bibber's Burglar'; and 'Van Bibber as Best Man.' The most noteworthy of the collection are 'Gallegher,' the story of the little newspaper boy who brings to the office late at night "copy" relating to a famous burglary, after many thrilling adventures; 'The Other Woman,' which presents an unusual ethical problem to an engaged couple; and the trio of Van Bibber sketches, the hero of which is a unique type of man, — one of fortune's favorites, but who, by some malicious freak of fate, is perpetually placed in peculiar circumstances, from which he extricates himself with ease and self-possession; his coolness under trying circumstances never failing him, and his fund of humor being inexhaustible. It is only between the covers of so well-written a book as the author's that one can meet the pariahs and the preferred of society hobnobbing at their ease, and be sure that the acquaintance so formed will bring with it no after-taste of regret.

GALLERY OF CELEBRATED WOMEN ('Galerie des Femmes Célèbres') (1844) by C. A. Sainte-Beuve. This compilation of essays is drawn from the 'Causeries du Lundi' (Monday Chats) by M. Sainte-Beuve, in his own day the greatest literary critic of the century. The range of subjects treated extends from Madame de Sévigné and Madame de Lafayette, of the classic age of French literature, through the violent periods of the Revolution and the Empire as illustrated by Madame Roland and Madame de Remusat, well into the time of the Second Empire in the person of Madame Guizot, wife of the historian. Thanks to the peculiar methods of criticism introduced by the Romantic movement, which, awakening a taste for what was ancient and exotic, necessitated a careful historical knowledge of time, place, and environment, M. Sainte-Beuve was enabled both accurately and minutely to depict the literary efforts, and consequent claims to future consideration, of each of the various types of woman which he has treated in this book. The pioneer critics of the new school — as Mesdames de Staël, de Barante, and even the capable Villemain — had contented themselves with seeing in literature simply the expression of society; but Sainte-Beuve pushed farther on, regarding it also as the expression of the personality of its authors as determined by the influences of heredity, of physical constitution, of education, and especially of social and intellectual environment. This introduces one not only into an understanding of the motives of the public acts and writings of the authors he treats, but also into the quiet domesticity of their homes. It has fallen to the lot of but few men equitably and dispassionately to judge of feminine effort and achievement in letters, but the general favor accorded to Sainte-Beuve proves sufficiently that he is preëminent among those few. True, by some he has here been reproached for lack of enthusiasm; but this, it would seem, is but another way of congratulating him on having broken the old cut-and-dried method of supplementing analysis with a series of exclamation points. Analysis, then, and explanation and comment, rather than dogmatic praise or blame, are what may be found in the 'Gallery.'

GALLUS; or, Roman Scenes of the Time of Augustus, by W. A. Becker. This work, first published in two volumes, Leipsic, 1838, appeared in three volumes in 1863, revised and enlarged by Rein. The story is historical; the principal hero being the poet Gallus to whom Virgil inscribed his 10th Eclogue, the friend, confidant, and eventually the victim, of Augustus. Pomponius, whom Gallus has supplanted in the affections of Lycoris, conspires with Largus to ruin him in the favor of the emperor. A few rash words, uttered at the close of a carouse, alarm Augustus, and convince him that the man upon whom he has heaped favors is a traitor. He confiscates his property and banishes him. Gallus cannot endure his fall, and kills himself with his sword. The work is divided into twelve scenes, each scene bringing us into touch with some department of Roman life. Thus, in the first, the return of Gallus from a party at midnight gives the author an opportunity of describing the domestic economy of a great Roman noble; the second, the morning reception of his clients and friends; the third, his library and the relations between authors and publishers. Perhaps the most successful scene is the seventh: 'A Day at Baiæ,' which, allowing for certain changes, is not so unlike a day at a fashionable watering-place of the present time. Each scene is followed by copious notes intended to verify the statements in the text. The most important portion of the work is embraced in the two last volumes, in which the private life of the Romans is treated exhaustively and in systematic order. Each chapter, or excursus, is a commentary on a scene in the story. The style is simple, pleasing, and slightly poetical. The fine English trans-

lation by Metcalfe may be considered almost an original work. He has compressed Becker's three volumes into one, and curtailed and altered them greatly for the better.

GAMMER GURTON'S NEEDLE, is one of the two or three earliest comedies in our language. Its authorship is uncertain. In 1575, some years after it was staged at Christ's College, Cambridge, it made its appearance in print. The plot is very simple. An old woman, Gammer Gurton, while mending the breeches of her servant Hodge, loses her needle. The loss of an article so valuable in those days not only worries her, but throws the whole household into confusion. Tib, her maid, and Cock, her servant boy, join in the search. Presently Diccon the Bedlam appears, — a kind of wandering buffoon, who persuades Gammer Gurton that her gossip, or friend, Dame Chat, has taken the needle. Out of this false accusation arise all kinds of complications, and the whole village shares in the excitement. Dame Chat, and her maid Doll, Master Baily and his servant Scapethrift, and Dr. Rat the curate are brought into the discussion. In the end, as Diccon is belaboring Hodge with his hand, the latter is made painfully aware of the fact that the needle has been left by Gammer Gurton sticking in the back of his breeches. Broad jokes, extravagant language, and situations depending for their fun on the discomfiture of one or another of the actors gave this play great popularity in its day. Readers of the present time who penetrate behind its quaint and uncouth language will find in it an interesting picture of sixteenth-century village life.

GARDEN OF ALLAH, THE, by Robert Hichens (1904). The scene of this story is laid in North Africa, and interest centers in the Sahara Desert, which is called the Garden of Allah. Domini Enfilden, a charming English girl, arrives at Beni-Mora, one of the resorts for travelers in the Desert. She is accompanied only by her maid, as having lost her parents and being an only child she is virtually alone in the world. In spite of possessing both wealth and beauty, Domini has reached the age of thirty-two years without being touched by love, but her strong nature has found its outlet in religion, as she is a devout Catholic. At the hotel where Domini is staying she finds the only other visitor besides herself to be an awkward and uncouth man who is a mystery to her. As time goes on, however, Domini realizes that her strange companion, whose name is Boris Androvsky, is not intentionally rude, but is shy, and evidently laboring under some heavy sorrow, and she begins to feel an interest in him which soon develops into love. They are alone together in the beautiful garden of Count Anteoni when Boris tries to take leave of Domini but cannot resist confessing his love and finds that it is reciprocated. The lovers are soon united in marriage and journey into the desert for their honeymoon. Here their perfect happiness is clouded by the secret which Boris is evidently hiding from his wife and which causes her much anxiety and himself great suffering. Finally Boris confesses to Domini that he is a Trappist monk who after twenty years of service in the Monastery of El Largani had tired of his fetters and broken his vows and fled. Since that time he had suffered deep remorse and even his great happiness could not bring him peace. Domini is heart-broken but decides that it is his duty to return to the Monastery, as in that way only can he make restitution for the sin he has committed. Boris and Domini journey at once to El Largani where the latter parts with her husband at the Monastery gate never to see him again, and returns to the Desert, where she begins a life of loneliness and sorrow brightened only by the advent of her child in whom she centers all her affection.

GARDEN OF EPICURUS, THE ('Le Jardin d'Epicure'), a series of detached meditations and essays by Anatole France (Jacques Anatole Thibault) published in 1894 and translated into English in 1908. The essays are concerned with the uncertainties of science and metaphysics, the varying shades of paganism and of religious sentiment in modern life, the portrayal of numerous types of human character, male and female, and the discussion of various æsthetic and literary problems, and of the means of making life pass most tolerably. In one of the longest of the essays a body of philosophers, ancient and modern, is introduced, discussing in the Elysian Fields the nature and immortality of the soul. All the essays have that perfect limpidity, effortless simplicity, and keenness in drawing distinctions which are so typical of this modern exemplar of the best characteristics of French prose. As the title implies, they reflect the views of an indulgent but ironic sceptic, who aims at an unimpassioned and detached but graceful acceptance of the beauties as well as the whimsicalities and imperfections of life.

GARGANTUA AND PANTAGRUEL, by François Rabelais. Towards 1532, at Lyons, Rabelais edited a series of almanacs, in which are found 'La Pantagrueline Pronostication' (The Forecastings of Pantagruel), and 'Les Chroniques Gargantines' (The Chronicles of Gargantua), under the immediate title of 'Pantagruel, roi des Dipsodes, restitué en son naturel, avec ses faits et prouesses espouvantables; composés pour M. Alcofribas, abstracteur de quintessence' (Pantagruel, king of the Drunkards, portrayed according to life, with his amazing deeds and feats of prowess; written by M. Alcofribas, distiller of the very quintessence). This forms the second book of the work as it now stands; for Rabelais, seeing the success of his efforts, revised his 'Chroniques Gargantines' and made of them the 'Vie tres horrifique du grand Gargantua, père de Pantagruel' (The very horrible life of the great Gargantua, father of Pantagruel), which is now the first book. Then came the 'Tiers livre des faits et dicts héroiques du bon Pantagruel' (Third book of the heroic sayings and doings of the good Pantagruel), to which Rabelais affixed his own name with the additions of "docteur en médecine et calloier des isle d'Hieres" (physician and monk of the island of Hyeres). In 1552 appeared the fourth book. The fifth book (1564) is posthumous, and it is doubtful if Rabelais composed it. The five books form a sort of satirical epopee. The first book, which alone forms a complete whole, relates the birth, childhood, the journey to Paris, the education, and the farcical adventures of the giant Gargantua, son of Grandgosier; also the war which he waged against the invader Picrocole, the mighty deeds of his friend and ally Jean des Entommeurs, and the foundation of the abby of Thélème. This book also is probably the best known and most prized, as illustrating the serious ideas of its author upon war, the education of children, and the organization of monastery life. The myth of Gargantua was of Celtic origin, dating from the time of the importation of the Arthurian legends into France by the troubadours of William the Conqueror.

GARIBALDI AND THE THOUSAND, by George Macaulay Trevelvan (1909), is a highly interesting account of the liberation of Sicily from the Bourbon sovereigns of Naples. Garibaldi's early life and the condition of Italy previous to the Risorgimento are first discussed and an account is then given of the war of Piedmont against Austria in 1859, of Garibaldi's share in it, and of his landing in Sicily in 1860 with an army of a thousand volunteers and conquering the country. In a sequel entitled 'Garibaldi and the Making of Italy' (1911) the author goes on to relate the crossing of the victorious Garibaldi into Calabria, his defeat of the Neapolitan armies at the

Volturno, his relinquishment of his army and conquered territory to Victor Emmanuel of Sardinia, and the surrender of Francis II. of Naples on February 13th, 1861. At the close his share in the conquest of Venice and Rome, which completed the unification of Italy is briefly outlined. Both volumes are written in Trevelyan's graphic and entertaining style and present a splendid picture of this romantic episode in the liberation of Italy.

GARRISON, WILLIAM LLOYD, 'The Story of His Life, Told by His Children' (Wendell Phillips Garrison and Francis Jackson Garrison), was published in four volumes in 1885, the fiftieth anniversary of the "Boston Mob" which played so dramatic a part in their father's life.

The account given of the great abolitionist's family antecedents is quite full, and his whole career circumstantially presented; though not as a mere agglomeration of facts and incidents, for the threads of his development are as sedulously kept together as in a novel. The ample space of the work permits the reproduction of historic documents, addresses, articles from the Liberator, and other periodicals, and some very valuable portraits. No less interesting, as presenting a near view of a phase of national development, are the records of Garrison's missions abroad and efforts to secure legislative recognition of the cause for which he stood. The reformer's character, as here revealed, shows his great humanitarian schemes to have been the inevitable outcome of a sensitive conscience, a humane spirit, and an overpowering sense of justice. The work pretends to no ornate literary style, but recognizes its own value to be in historic fullness, accuracy, and sympathy with its subject.

GARTH, by Julian Hawthorne, appeared first as a serial in Harper's Magazine (1875). Garth Urmson, the hero, is a member of a New Hampshire family, upon which rests a hereditary curse. In the seventeenth century the founder of the family in America had violated a sacred Indian grave. From that time forth, the shadow of the crime rests upon his descendants. Garth, the last of the race, seems to carry the weight of all their cares and sorrows; but at the same time he feels the dignity which was theirs by right of many noble qualities. He is a dreamer, but a lofty dreamer. He cannot, however, escape misfortune. His love affairs with two women, Madge Danvers and Elinor Lenterden, are unhappy, in so far as they are controlled by the hereditary curse. The novel possesses a peculiar haziness of atmosphere. It is perhaps an imitation of the elder Hawthorne's 'House of the Seven Gables.'

GATHERING CLOUDS: 'A Tale of the Days of St. Chrysostom,' by Frederick W. Farrar (1896). This story depicts the strifes of the see of Constantinople, in somewhat the manner of Kingsley's 'Hypatia' as that deals with Alexandria. The period, end of the fourth and beginning of the fifth century, is that bewildering age when the clouds are gathering over Church and State. The hero is John Chrysostom, the preacher of Antioch, beloved by Christian and respected by heathen. The first chapter describes the riot that followed the attempt of the Emperor Theodosius to take the opulent city on the Orontes. Then follows the story of its threatened doom averted by the devotion of Flavian and "Presbyter John"; and the rescue of the boy Philip, whose thoughtless act has led to the destruction of the statues of the Emperor's wife and children. It follows Chrysostom to Constantinople, to the patriarchate of which the modest preacher has been appointed by the new Emperor Arcadius. It tells of the sturdy faithfulness of the new chief, the envy and plots against him, the rising of the Goths and their massacre, and the exile and subsequent death of Chry-

sostom. Many historic characters find their way into the story; but not all of the alleged saints merit their aureoles. The valiant John, however, is a bulwark of righteousness; and is portrayed, not as an abstraction, but a living, large-hearted man. The stories of the devoted youths Philip and Eutyche, of David and Miriam, with the Gothic youths Thorismund and Walamar, are given; and the story ends with the martyrdom of Eutyche, the death of Chrysostom, and the capture of Rome by Alaric.

GAVEROCKS, THE, by S. Baring-Gould (1889), is one of the tales of English rural life and studies of distorted development of character, mingled with a touch of the supernatural, in which the author excels. Hender Gaverock is an eccentric old Cornish squire, who has two sons, Garens and Constantine, whose natural spirits have been almost wholly crushed by his harsh and brutal rule. Garens philosophically submits, but Constantine rebels; and the book is chiefly occupied with the misdeeds, and their consequences, of the younger son, whose revolt against his father's tyranny rapidly degenerates into a career of vice and crime. He marries secretly, deserts his wife, allows himself to be thought drowned, commits bigamy, robs his father, and is finally murdered as he is about to flee the country. Exciting events come thick and fast, and the various complications of the plot gradually unravel themselves. The chief characters are boldly and forcibly drawn, and the scenes on both land and water are vividly portrayed; notably the storm in which Constantine and his father are wrecked, the "Goose Fair," and Garens's samphire gathering. The interest is sustained to the end, and the book as a whole is a powerful one, though it can hardly be called pleasant or agreeable.

GAWAIN, see **PEARL.**

GAY LORD QUEX, THE, by Arthur W. Pinero (1900). Lord Quex, a reformed Don Juan, is about to marry Muriel, a young English girl. Muriel's foster-sister, Sophie Fullgarney, a manicurist, has heard of Lord Quex's past, and is determined to save Muriel from the marriage. Sophie plots to entrap Lord Quex into showing his true character, and tries to tempt him into flirtation with herself. She has the opportunity to spend the night at the country house where Muriel and Lord Quex are guests and overhears Lord Quex make an appointment with the Duchess of Strood, an old love, who has insisted on a farewell meeting. On pretext of supplying the place of the Duchess's maid, she is able to listen at the keyhole of her boudoir. Lord Quex discovers her, and sending the Duchess to the room of a friend, rings for Sophie and locks her in the room. He offers her money and explanations, and appeals to her generosity in vain. Then he points out to her that her own reputation will be ruined, and in her excitement she promises to be silent and writes a compromising letter at his dictation. Suddenly she realizes that she is sacrificing Muriel to save herself, and rings the bell to arouse the household. He appreciates her courage and real devotion to Muriel, and sets her free, and she in her turn is converted from an enemy into an ally. Captain Bastling, the young man whom Muriel fancies she loves, falls into the trap of flirtation with Sophie which failed to catch his rival, and Lord Quex marries Muriel.

GENDRE DE M. POIRIER, LE ('Mr. Poirier's Son-in-Law'), by Émile Augier and Jules Sandeau. This charming little French comedy, sparkling with wit, has already become what Francisque Sarcey says it will always continue to be — a classic, but

not a dry classic. It describes the old struggle between the "bourgeoisie" and the aristocracy, pointing out the weaknesses of each. Monsieur Poirier, a rich tradesman, with the ambition of ultimately entering the peerage, has bought a ruined Marquis for his daughter. The Marquis, Gaston de Presles, finds himself at first in a most comfortable position. He lives in great luxury at the expense of his father-in-law, whom he continually holds up to ridicule. At the same time he resumes his old way of life; pays scant attention to his wife, supposing that she must be uninteresting; and devotes himself to Madame de Montjoy, about whom he cares nothing. Things do not continue to go so pleasantly however. Monsieur Poirier tries to force him into a political career, which he flatly refuses. Antoinette, his wife, begins to appear in a new light. She twice saves his honor, once by signing herself for a debt of which her father refuses to pay the usurious interest, a second time by destroying a letter from Madame de Montjoy, of which her father had got possession. Gaston de Presles is astonished to find himself desperately in love with his own wife. She however, having discovered his intrigues with Madame de Montjoy, declares herself a widow, but relents when for her sake he promises to give up fighting a duel. The reconciliation is complete. Verdelet, an old friend of Poirier, and Hector de Montmeyran, are the other important characters.

GENERAL HISTORY OF THE INDIES, see **INDIES.**

GENIUS, THE, by Theodore Dreiser (1915). The story of the amorous adventures of an artist, Eugene Witla, beginning with Stella and ending with Suzanne at the end of the book. He is the son of a sewing machine agent in a small town in Illinois. He studies art in Chicago, and makes a name for himself in New York as an illustrator. His love affairs and unfaithfulness to one woman after another are described with the minuteness of detail of a dictograph. He marries Angela because after waiting years for him to fulfil his promise to her, she threatens to kill herself in order to escape from becoming a mother before she is a wife, and his artistic temperament shrinks from the catastrophe. Studio life and intrigues bring about a nervous collapse, but he recovers his health in hard manual labor. He takes up advertising art, and quickly becomes a director of the United Magazines Corporation at a salary of twenty-five thousand a year. His wife dies giving birth to a daughter. Ultimately Eugene returns to painting. The end of the story leaves him in search of a guiding plan of life in Christian Science, mysticism, cosmic philosophy and Herbert Spencer, and dallying with his paternal duties.

GENIUS OF CHRISTIANITY, THE ('La Génie du Christianisme'), by François Auguste de Châteaubriand (1802). This favorite book was begun by Châteaubriand during his period of exile in England; though it was first published in France at the moment when Bonaparte, then First Consul, was endeavoring to restore Catholicism as the official religion of the country. The object of the 'Genius' was to illustrate and prove the triumph of religious sentiment, or more exactly, of the Roman Catholic cult. The framework upon which all is constructed is a sentence found near the beginning of the work, to the effect that of all religions that have ever existed, the Christian religion is the most poetic, the most humane, the most favorable to liberty, to literature, and to the arts. The book is divided into four parts, the first of which treats of the mysteries, the moralities, the truth of the Scriptures, the existence of God, and the immortality of the soul. The second and third parts bear upon the poetics of Christianity, and upon the fine arts and letters. The fourth is devoted to

a minute study of the "Christian cult." However pious the feeling which prompted the composition of the 'Genius,' it by no means entitles its author to a position among religious writers. Critics have shown us that, at most, he was devoted only to the rude Christianity of the Dark Ages, vague and almost inexplicable. It was but the external, the picturesque, the sensuous side of religion that impressed him. He loved the vast and gloomy cathedral, dimly lighted and sweet with incense, the low chanting of the priests, the silent movements of the acolytes, all the pomp, magnificence, and mystery of the holy rites. It was this only that gave him pleasure, and through his artistic sensibilities alone. In short, he regarded religion much as he did some old Gothic ruin by moonlight, — a something majestic, grand, romantic, a fit subject to be treated by a man of letters.

GENTLEMAN FROM INDIANA, THE, by Booth Tarkington, was published in 1899. It is the story of John Harkless, a young college graduate, the most promising man in his class, who, instead of doing at once the great things expected of him, settles down in a dull little Indiana town and becomes proprietor and editor of a country newspaper. He attacks with both bravery and vigor the hosts of evil which prevail about him, and thereby wins for himself both friends and enemies. His personal efforts toward bringing to justice a number of White Caps, whose outrages have previously gone unpunished, single him out for their vengeance. With absurd indifference to danger, young Harkless goes about unarmed and pays slight attention to the stray bullets which cross his path. The climax of the story is reached when, in the midst of a scene with the girl he loves, he dashes off into the darkness and is set upon by a band of cut-throats. The only trace of him to be found the following day is a bloody stain near the railroad track and he is given up as dead. The people of the community, aroused from their lethargy by this last outrage, start out to devastate the neighboring settlement from which the White Caps come. News is received that Harkless is alive, the hamlet is spared, and the men who have taken part in the attempted murder receive the penalty of the law. The hero finally returns in triumph and marries the girl of his choice, who has run his paper with great success during his absence, and has been able by this means to get her lover nominated as a member to Congress. There are many stirring incidents in the story and they are narrated with much strength and vigor.

GENTLEMAN OF FRANCE, A (1893), by Stanley J. Weyman. This story is a romance of the troublous times in France immediately preceding the accession of Henry IV. to the throne. Gaston de Bonne, Sieur de Marsac, reduced almost to poverty by the death of his patron, is unexpectedly offered a dangerous and thankless commission by Henry of Navarre. Accepting it, he finds himself engaged to abduct Mademoiselle de la Vire, a beautiful young lady, the niece and ward of the Duke de Turenne. Marsac is warned that he cannot look to Henry for aid in case of the miscarriage of the enterprise, as the king must not appear to be implicated. The abduction is necessary for political reasons, as the lady possesses information vitally important to Navarre in his efforts to unite the Huguenots with the Catholic forces of King Henry III., and which she alone can impart to the king. Marsac accomplishes his task after many hairbreadth escapes and delivers his charge to the Duke de Rosny, Navarre's chief counselor, who notifies the king that he can now produce the testimony needed to bring about the desired reconciliation. Marsac conducts Mademoiselle de la Vire to the king at Blois; but after the interview she is recaptured and spirited away by emissaries of Turenne. Marsac follows, overtakes and rescues

the lady. The plague is raging in the neighborhood, and Marsac is stricken with the disease, but is nursed back to health by Mademoiselle de la Vire, for whom he forms an ardent attachment, which she reciprocates. Upon the death of Henry III., Henry of Navarre, now Henry IV., rewards Marsac for his fidelity and courage, with an appointment to a governorship and the hand of Mademoiselle de la Vire.

GEOGRAPHY, A, by Strabo (c. 64 B. C.–19 A. D.). The author visited most of the countries he describes, having traveled extensively in Asia Minor, Europe, and Africa. He was forty-three or forty-four years old when he returned to his birthplace, Amasea in Cappadocia, where he spent several years in arranging his materials. The work appeared some time about the beginning of the Christian era. It is divided into seventeen books, of which we possess almost the whole; and is a real encyclopædia, full of interesting details and brief but luminous sketches of the history, religion, manners, and political institutions of ancient nations. The first two books form a sort of introduction, in which he treats of the character of the science and refutes the errors of Eratosthenes. Then he devotes eight books to Europe, six to Asia, and the last to Africa. Strabo is very modern in the standpoint from which he views geography. In his way of looking at it, it is not a mere dry nomenclature, but an integral picture, not only of the physical phenomena but of all the social and political peculiarities that diversify the surface of our globe. His work even contains discussions of literary criticism of considerable importance; and he has very clear notions of the value of ancient fables and folk-lore as evidence of the ideas and wisdom of primitive times. The 'Geography' is the production of a judicious and consummate scholar and clear and correct writer; and besides being an inexhaustible mine for historians, philologists, and literary men, is very pleasant reading. Yet it appears to have been forgotten soon after its publication. Neither Pliny nor Pausanias refers to it, and Plutarch mentions only the historical part. Strabo suspected the existence of a continent between western Europe and Asia. "It is very possible," says he, "that by following the parallel of Athens across the Atlantic, we may find in the temperate zone one or several worlds inhabited by races different from ours."

GEOGRAPHY, THE, of Ptolemy, see **ALMAGEST.**

GEORGICS, THE (Georgica), by Virgil. This great work, admittedly the masterpiece of didactic poetry, and considered by many superior to the Æneid in style, was begun, probably at the request of Mæcenas, in 717, and completed in 724 A. U. C. It is divided into four books. The first treats of agriculture; the second of trees; the third of the raising of cattle; and the fourth of bees. Virgil has utilized the writings of all the authorities on agriculture and kindred subjects in the Greek and Roman world. Thus, besides the 'Œconomica' of Xenophon, the works of the Carthaginian Mago, translated by order of the Senate, and those of Cato and Varro, he consulted the 'Phenomena' of Aratos for the signs of the weather, those of Erastothenes for the celestial zones, the writings of Democritus for the revolution of the moon; and so admirably are all his materials used with his own poetic inspiration, that precept and sentiment, imagination and reality, are merged in one complete and harmonious unity. No matter how exact or technical the nature of the teaching, it is never dry. An image introduced with apparent carelessness vivifies the coldest formula: he tells the plowman he must break up the clods of his field and harrow it again and again, and then at once shows him golden-haired Ceres, who looks down on him from the

Olympian heights with propitious eyes. Besides mythology, which the poet uses with great reserve, he finds in geography resources that quicken the reader's interest. Tmolus, India, the countries of the Sabæans and Chalybes, enable him to point out that every land, by a secret eternal law, has its own particular products; and to predict to the husbandman that if he follow good counsels, a harvest as bounteous as that which arouses the pride of Mysia or Gargarus shall reward his toil. The episodes and descriptions scattered through the poem are of surpassing beauty. Among them may be mentioned: the death of Cæsar, with the prodigies that accompanied it, at the end of the first book; in the second, the praise of Italy, its climate and its flocks and herds; the pride and greatness of Clitumnus, with her numerous cities, her fine lakes, as broad and as terrible in their fury as seas, with her robust population and great men who gave to Rome the empire of the world; and, as a pendant to this sublime picture, the fresh, idyllic delineation of country life and the happiness of rustic swains, if they only knew, *sua sic bona norint!* then, at the end of the third book, the splendid games and the magnificent temple of white marble he proposes to raise to Augustus; the description of the pest that devastated the pasture-lands of Noricum, unrivaled for elegance and pathos; and the touching story of the love of Orpheus and Eurydice with which the poem concludes.

GERMAN EMPIRE, see **FOUNDING OF THE.**

GERMANY ('De l'Allemagne') by the Baroness de Staël-Holstein (Anne Louise Germaine Necker) (1813). One of the most remarkable examples in literature of the genius of woman opening new paths and executing efforts of advance with full masculine strength and energy. Napoleon had in 1803 driven Madame de Staël from Paris, and in December of that year she had visited Schiller and Goethe at Weimar, and Schlegel at Berlin. The death of her father, a visit to Italy, and the composition of 'Corinne' which greatly added to her fame in Europe, were followed by a second visit to Germany in the latter part of 1807. The book 'De l'Allemagne' was finished in 1810, and printed in an edition of 10,000 copies after submission to the regular censorship, when Napoleon caused the whole to be seized and destroyed, and herself ordered to leave France at once. By good luck her son had preserved the manuscript; and the author was able, after a long wandering through Europe, to reach England, and secure the publication of her book in 1813. In dealing, as she did, with manners, society, literature, art, philosophy, and religion, from the point of view of her observations in Germany, Madame de Staël gave to France a more complete and sympathetic knowledge of German thought and literature than it had ever had. It was a presentation of the German mind and German developments at once singularly penetrating and powerful. The defects of the work were French, and promoted rather than hindered its influence in France. In England an immense enthusiasm was aroused by the author and by her brilliant book, which easily took the highest rank among books of the time.

GERMANY ('Germania'), by Tacitus. The full title of the work is 'De Origine, Situ, Moribus, ac Populis Germaniæ.' It was written probably in 99, and is a geographical and political description of ancient Germany, or at least of the part of it known to the Romans, which did not extend far beyond the Elbe. It may be divided into three parts: Chapters i.–v. describe the situation of the country, the origin of its population and the nature of the soil; Chapters vi.–xxvii., the manners of the Germans in general and their method of waging war; and the remaining chapters deal with the several

tribes, and give a careful and precise account of the manners and customs that distinguish one from another. This fine work is at once a treatise on geography, a political study of the peoples most dreaded by Rome, a study of barbarous manners, and, by the simple effect of contrast, a satire on Roman manners. It is not only the chief source of the ancient history of the tribes that were to form the northern and western nations of Europe, but it contains an account of the germs of almost every modern institution, — military, judicial, and feudal. Notwithstanding occasional errors in geography and some misconceptions as to the religion of the Germans, the striking accuracy of his details, as well as the correctness and precision of his general views, have led some scholars to believe that Tacitus spent the four years of his life which are unaccounted for, from 89 to 93, in Germany. But this is only conjecture; and the means of information within his reach were as valuable as a personal visit to the country he describes might have been. Many of his friends, like Rufus, had made campaigns beyond the Rhine, and their knowledge was at his disposal. He must have consulted the numerous hostages and captives that were always in the city. Deserters, such as Marbod and Catuald, not to mention the merchants who trafficked with the Teutons, may also have helped him to give his work the character of truthfulness and the local color that distinguish it. He is supposed, in addition, to have derived great assistance from the 'History of the Wars in Germany,' in twenty books, by Pliny the Elder, a work now lost. Tacitus has been accused of a tendency to idealize the ancient Germans, in order to contrast their virtues with the vices of the Romans. But while he no doubt intends now and then to point a moral for the benefit of his countrymen, he is not blind to the faults of the people he describes, and has no love for them. He speaks of their bestial drunkenness, their gluttony, their indolence, and rejoices with a ferocious joy at the destruction of sixty thousand of the Brusteri, slain in sight of the Roman soldiers by their own countrymen.

GERMANY AND THE NEXT WAR ('Deutschland und der nächste Krieg') by General Friedrich von Bernhardi, published in 1911, translated into English in 1916, is an argument in favor of war in general and an aggressive German national policy of industrial and territorial acquisition backed up by military preparedness. The first two chapters defend war as an essential to healthy national life, as the fountain of social virtues and as the privilege and duty of the vigorous and expanding state, which can tolerate the control of no international sentiment or external control on earth. War is not inconsistent with Christian morality, which applies to the individual and not to the state. In the next two chapters the author traces rapidly the political and economic development of the German empire and the mission of the German people to promote scientific research and efficient government. The chapter headed by the famous title 'World Power or Downfall' demonstrates the isolation of Germany and Austria among the European powers, shows the motives for a coalition against them, and maintains that national disaster is the alternative to a vigorous and aggressive policy. The following chapter pleads for ample provision for war, which the socialist parties and pacifists are hindering by their constant opposition and propaganda. Then follow three chapters forecasting the probable course of such a world-war, both by land and sea, and discussing the means of victory. They contain some successful predictions and some that have been falsified by the event. Germany's strength as the head of a coalition of central powers fighting on interior lines, and the limitations of France and Russia are accurately predicted, and the general nature of England's naval campaign is outlined; but there is no anticipation of the possibility that England and her colonies might raise a great army or of the German

submarine campaign. The remainder of the book deals with army and navy organization, the need of a more practical and scientific education with additional military training, and the necessity of financial, economic, and political preparedness. The book is a valuable presentation of the popular German worship of the state as the highest authority in existence, with a morality transcending individual morality, and of the ruthless German application to international policy of the biological doctrine of the struggle for existence and the survival of the fittest.

GERMINAL, see **ROUGON-MACQUART.**

GERTRUDE OF WYOMING, by Thomas Campbell, was written at Sydenham, in 1809, when the author was thirty-two, eleven years after the publication of 'The Pleasures of Hope.' It had every advertisement which rank, fashion, reputation, and the poet's own standing, could lend it. He chose the Spenserian stanza for his form of verse, and for his theme the devastation by the Indians, in 1778, of the quiet valley of Wyoming, in Pennsylvania, on the Susquehanna. The poem, which is in three parts, opens with a description of "Delightful Wyoming," which Campbell, who had never seen it, paints as a terrestrial paradise. One day, to the house of Gertrude's father comes the Oneida warrior Outalissi, bringing a boy whom he has saved from the slaughter of a British force. The orphan, Albert Waldegrave, the son of a dear family friend, lives with them three years, until his relatives send for him. Gertrude grows up into a lovely woman, roaming among the forest aisles and leafy bowers, and reposing with her volume of Shakespeare in sequestered nooks. Albert returns, splendid to behold. They enjoy three months of wedded bliss, and both are killed in the incursion of Brant and his warriors. The style and manner seem old-fashioned to-day, and the treatment is vague, unreal, and indefinite; but a certain sweetness and pathos, combined with the subject, has kept the poem alive.

GERUSALEMME LIBERATA, see **JERUSALEM DELIVERED.**

GESCHICHTE JESU VON NAZARA, by Theodor Keim, see **JESUS, LIFE OF.**

GHOSTS, a powerful play by Henrik Ibsen (1881), gives dramatic embodiment to the modern realization of heredity. Ibsen, treating this subject on its tragic side, considers the case of the darker passions as they are handed down from father to son. The fatalistic atmosphere of 'Ghosts' resembles that of a Greek drama. It is a Greek tragedy translated into the littleness and barrenness of modern life.

Oswald Alving, the son of a dissipated, worthless father, has been brought up by his mother in ignorance of his dead parent's shame. Yet he has within him the seeds of a transmitted disease, — the evil sown by a previous generation. He has gone into the world to make a name for himself, but he is forced to return to his mother's home. He drinks to excess, and he exhibits tendencies to other more dangerous vices. His wretched mother sees in him the ghost of his father; she sees the old hateful life clothed in the form of the boy she has reared so carefully. He himself feels the poison working in his veins. The play closes upon the first sign of his incipient madness. In this drama, the mother, Mrs. Alving, is the type of the new woman in revolt against the hideous lies of society, because she has suffered through them. She is learning to think for herself; to weigh social morality in the balances. Her adviser, Pastor Manders, has been called "the consummate flower of conventional morality." He is a type of the world's cautiousness and policy in matters ethical;

of that world's disposition to cover up or refuse to see the sins of society. He is of those who make of marriage a talisman to juggle away vice.

'Ghosts' is perhaps the most remarkable of Ibsen's dramas in its searching judgment, its recognition of terrible fact, its logical following of the merciless logic of nature.

GIBBON, EDWARD, THE AUTOBIOGRAPHY OF. What goes at present under this title is a compilation made by Lord Sheffield, Gibbon's literary executor, from six different sketches left by the author in an unfinished state. The first edition appeared in 1796, with the complete edition of his works. "In the fifty-second year of my age," he begins, "after the completion of an arduous work, I now propose to employ some moments of my leisure in reviewing the simple transactions of a private and literary life." This modest, unaffected tone characterizes the book. The sincerity of the revelations is full of real soberness and dignity. The author of the 'Decline and Fall of the Roman Empire' recounts the years of preparation that preceded his masterpiece, and the difficulties conquered. Macaulay's "schoolboy" doubtless knows the lines concerning the origin at Rome of his first conception of the history — when he was "musing amidst the ruins of the capitol, while the barefooted friars were singing vespers in the temple of Jupiter." And many other passages are hardly less familiar. Had he lived, Gibbon would doubtless have completed these memoirs; but as they are, the simple, straightforward records of a famous student's labors and aims, who by his manly character made many lasting friendships, they form one of the most interesting, brilliant, and suggestive autobiographies in the English language.

GIL BLAS OF SANTILLANE, THE ADVENTURES OF, the work by which Alain René Le Sage is best and most widely known, is a series of pictures of life among all classes and conditions of people in Spain two centuries ago. Gil Blas, an orphan of seventeen years, is dispatched by his uncle, with the gift of a mule and a few ducats, to seek the University of Salamanca, there to finish his education and find a lucrative post. He does not reach the university, but falls in with robbers, actors, courtiers, politicians, in a long chain of adventures. By turns he enters the service of a physician, a lady of fashion, and a prime minister, with equal confidence; accepting luxury or destitution, palace or prison, with equal philosophy. The narrative runs on, with excursions and interpolated histories, and the thread of the story is as inconsequential as that of a tale of the 'Arabian Nights.' The charm of the work is its absolute truth to human nature, and its boundless humor and satire. These qualities have made it a classic. Dr. Sangrado, the quack physician to whom Gil Blas apprenticed himself, the Archbishop of Granada, with other of the personages of these adventures, have been accepted as universal types. Le Sage was a Frenchman, who never saw Spain; but through his familiarity with its literature he produced a work so essentially Spanish in its tone and spirit as to provoke long controversy as to its originality. Padre Isla, who translated 'Gil Blas,' declares on his title-page that the tale was "stolen from the Spanish, and now restored to its country and native language." 'Gil Blas' is Le Sage's greatest and most brilliant work. Its writing occupied twenty years of his literary prime; the first two volumes appearing in 1715, and the last in 1735. It has been translated into many languages, the earliest in English; the one which has remained the standard being by Tobias Smollett.

GINX'S BABY, by John Edward Jenkins, is a satire on the English poor-laws and the administration of sectarian charitable associations. Ginx, a navvy, earning

twenty shillings a week, with a wife and twelve children living in two rooms of a crowded tenement in a squalid district of London, despairs of finding enough to feed another mouth, and declares he will drown the thirteenth when it arrives. He is swerved from his purpose by the offer of the "Sisters of Misery" to take charge of the infant, and Ginx's baby becomes an inmate of a Catholic Home. The child is "rescued" from this Home through the efforts of a Protestant society; this society, through dissensions and lack of funds, turns him over to the parish; parochial law requires his return to the parents: and Ginx finally leaves his baby, then grown to boyhood, on the steps of the Reform Club, and flies the country. Ginx's baby grows up a thief, and ends his life by jumping off Vauxhall bridge, at the spot where his father set out to drown him on the day of his birth. 'Ginx's Baby' was published anonymously in London in 1871, speedily ran through many editions, was republished in the United States, and excited warm controversy in the press and even in Parliament. It was followed by satires on other phases of social economy, Mr. Jenkins preserving his anonymity for some time under the signature of "The Author of Ginx's Baby"; but none of the other works of this author attained such a vogue or exerted such an undoubted influence upon the direction of social reforms.

GIOCONDA, LA, a drama, by Gabriele d'Annunzio (1898). The gifted young sculptor, Lucio Settala, is hopelessly divided in his allegiance between his wife Silvia and his model Gioconda, the inspiration of his art. In despair he has tried to commit suicide. The tender devotion of his wife has saved his life, and he pledges his love to her anew. With convalescence thoughts of his art return, and he confesses to his friend Cosimo that he knows Gioconda is waiting for him every day in the studio. His wife is a "soul of inestimable price" before whom he kneels and worships, but he is not a "sculptor of souls" and the future of his art is inseparable from the fascinating Gioconda. Gioconda has refused to give up the key of the studio to any one except Lucio. Silvia decides to confront the model herself and defends her newly won happiness. Gioconda tells her that she is the intruder in the studio where household affections and domestic virtue have no sanctuary. Silvia, dismayed by the assurance of her rival, tells the falsehood that Lucio has sent her to say that he loves Gioconda no longer. Gioconda believing that she is turned out, rushes in anger to destroy the statue. The wife saves his masterpiece at the cost of her beautiful hands. Her sacrifice is in vain, as the vacillating Lucio enters the studio to meet Gioconda, and ultimately goes away with her. In the last act the maimed Silvia is alone at the shore with her child. The little Beata offers her mother flowers, and is bewildered and frightened because she cannot take them without hands.

GIRL IN THE CARPATHIANS, A, by Menie Muriel Dowie (Mrs. Henry Norman, now Mrs. E. A. Fitzgerald) (1891). Mrs. Norman's volume has been called "the very carpet-baggery of art." She herself says that her book "is a series of impressions, drawing any interest or value it may possess from two sources: First, the accuracy of reporting those impressions, which springs from rough-shod honesty of intention; second, the color of the individual medium through which these have been seen — this second interesting only to those who happen to like that color." It is distinctly not a book of travel, as the author covered at the outside only eighty miles. Arrayed in a tweed suit, skirt, coat, and knickerbockers, and possessing three shirts, she sets out for the Carpathians, spending a few weeks in one primitive town and then going to another; and in a free, careless, independent manner coming into close contact with Ruthenian peasant and native Jew, and learning to know the real

people as tourists never do. Dirt and unpalatable food do not disturb her to the extent of spoiling her enjoyment or her humorous appreciation of what goes on around her. She chats intelligently about the salient characteristics of the people, — how they live, eat, drink, work, play, and dispense with washing themselves; about their dwellings, their inquisitiveness, their picturesque dress, the delights of Polish cookery, the skinny little donkeys and her rides upon them, and the glorious scenery. Miss Dowie was a young English girl who disregarded such conventions as she saw no reason to respect; and this book tells the story — quite in her own way — of her roamings and her thoughts during the summer. It is a story which has captivated many readers by its thoroughly charming manner.

GLADSTONE, WILLIAM EWART, by Viscount John Morley (1903) is the standard biography of the most conspicuous figure in English politics during the Victorian era. Based on a vast accumulation of original papers collected at Gladstone's residence at Hawarden, and upon thousands of others lent by their owners, the work is not the product of party feeling, but a great critic's estimate of a marvelously many-sided mind. Lord Morley traces the formative influences of Gladstone's boyhood at Liverpool and the school and university days at Eton and Oxford the first adventures in politics, when, to use Macaulay's phrase, he was the rising hope of the stern, unbending Tories, and defended the slave trade, protection and other ways of political thinking which he was afterwards to reject. As the story unfolds, Gladstone is seen to have become the great protagonist of liberty. As orator he was a mighty influence, whether in the House of Commons in his Titanic conflicts with Disraeli, on the platform when he swayed great meetings, or as the spokesman when ceremonial addresses had to be delivered. The secret of his power over his hearers was that before whatever audience he appeared, he always gave of his best whether his listeners were University men, members of Parliament, business leaders, or villagers and artisans. His opponent wrote him down as a timeserver and an opportunist, but as Lord Morley well points out, in every one of his greatest achievements he expressly formed or tried to create and mould the public opinion which in the long run was to give him his mandate. This was true of his Balkan policy, his Irish Land and Home Rule Acts, of his wish to submit the Alabama claims to arbitration, above all of his financial policy and his passion for public economy, precisely the sphere in which he was most strenuous, and, owing to the spendthrift habits of democracy, least likely to win popularity. Politics, however, was only one of many interests which were needed to absorb Gladstone's prodigious energy. Religion was the master passion, and the unfailing inspiration of his life. With all his might he resisted the cynical doctrine that morality has no place in international relations, or in the public affairs of nations. In his private life none will deny that he strove to live up to the spirit of his own dictum. "Be inspired with the belief that life is a great and noble calling; not a mean and grovelling thing that we are to shuffle through as we can, but an elevated and lofty destiny."

GLASSE OF TIME IN THE FIRST AGE, THE, 'Divinely Handled by Thomas Peyton, of Lincolnes Inne, Gent. Seene and Allowed, London: Printed by Bernard Alsop, for Lawrence Chapman, and are to be Sold at his Shop over against Staple Inne, 1620,' runs the title-page of this account, in sonorous heroic couplets, of the fall of man and the progress of humanity down to the time of Noah. Peyton died soon after its completion, at the age of thirty-one; and there is no record of him outside of this work, which was not itself known till eighty years ago. A copy, bound in

vellum, ornamented with gold, illustrated with curious cuts and quaintly printed, was found in a chest; and there is a copy in the British Museum. In 1860 an article on it appeared in the North American Review, pointing out that it appeared forty years before 'Paradise Lost,' but that the similarity of its plan was not disparaging to Milton, as it merely gave him certain suggestions, and had individual but inferior merit. It was reprinted in 1886.

GLEANINGS IN BUDDHA FIELDS, by Lafcadio Hearn (1897), the sub-title being 'Studies of Hand and Soul in the Far East.' Of its eleven chapters, two are travel sketches, describing trips to Kyoto and Osaka, with additions of much versatile information. Japanese art and folk-song are treated with affectionate care, while a discussion of certain phases of Shintoism and Buddhism unfolds them from within, the chapter on Nirvana showing deep reflection, and marvelous beauty of phrase. The story of 'The Rebirth of Katsugoro' is of unusual value and interest as belonging to the native literature of Japan. A translation of a series of documents dating back to the early part of the nineteenth century, it reflects the feudal Japan which is now passed away, and illustrates the "common ideas of the people concerning pre-existence and rebirth" Hearn's knowledge of, and sympathy with, his subject seem inexhaustible.

GLITTERING GATE, THE, by Lord Dunsany (1909). A one-act play staged in "The Lonely Place" before the "Gate of Heaven." Jim and Bill, ex-burglars, meet outside the golden door. Bill has just come from earth and is still hopeful. Jim has been hanged, and seems doomed forever to open bottles in search of something to quench his thirst, only to find the bottles are empty. A chorus of distant laughter mocks his efforts. Bill has brought his burglar's jimmy with him, and starts to work on the gate, talking to his companion of the joys of the heaven beyond, the old saints with their halos flickering, angels "thick as swallows along a cottage roof," orchards full of apples and cities of gold, and best of all a man's old mother who will be sure to have a dish of tripe and onions for her son. There is a noise of falling bolts, and the gates swing open revealing nothing but a vast night of stars. There is no heaven for Jim and Bill. The mocking laughter in the distance grows louder.

GODS ARE ATHIRST, THE ('Les Dieux ont Soif') by Anatole France (1912). A story of the French Revolution which pictures the extraordinary Paris of the Terror. The hero, a young artist, Evariste Gamelin, is a stern young idealist, a fanatical disciple of Robespierre, who is the dominating figure of the book. Evariste attends the nightly meetings of the Jacobin Club and absorbs the lofty abstractions and inquisitorial casuistry of his idol. He is made a member of the Revolutionary Tribune and becomes a veritable priest of the guillotine, ministering to the blood-thirsty gods. Marie Antoinette is tried and condemned before him and a procession of defeated generals, emigrés, and suspects are brought to the Tribunal from the overflowing prisons. His office gradually makes a monster of him, and he votes constantly for death. It is his sacred mission to destroy the enemies of France, and to be accused is to be condemned. Evariste loves Elodie, daughter of a wealthy dealer in prints and engravings, who also undertakes fraudulent contracts for the army. She is not a typical daughter of the Revolution, which she secretly abhors, but she is fascinated by her gloomy lover, though his ideas terrify her. He sends an innocent aristocrat to the guillotine because he believes him to be Elodie's former lover and betrayer. With the downfall of Robespierre, Evariste is condemned to the guillotine

to which he has sent countless others. He rides in the fatal cart, insulted by the same hostile crowd who so recently had jeered at the aristocrats. He dies without remorse, regretting only that he has betrayed the Republic by being "oversparing of blood." Elodie takes his best friend for her new lover in the last chapter. She throws the ring engraved with Marat's head which Evariste had given her into the fire, and makes her tryst with the new lover with the same password she had used for Evariste. Brotteau, a noble reduced to making jumping-jacks in an attic, but always a philosopher, is a contrast to the fanatical Evariste. He shares his room with an ex-monk, with whom he argues the existence of God. They are arrested, with a little girl from the street whom he has befriended, and he goes calmly to the guillotine reading his Lucretius to the last.

GOD'S FOOL, by Maarten Maartens (1892), a story of Dutch middle-class life, has for its central figure Elias Lossell, "God's Fool," a man accidentally deprived in childhood of his eyesight, and in part, of his reason. Of great physical beauty, gentle in disposition, religious in spirit, he lives a kind of sacred, shut-apart life, while surrounded by the stormy passions, the greedy hates and loves, the envyings and jealousies of those in full possession of their faculties. His father, a rich merchant, has made two marriages. Elias, the child of the first, inherited vast wealth from his mother. Hendryk and Hubert Lossell, sons of the second marriage, find on their father's death that Elias is the richest of the family, and the head of the firm in which his money is vested. Taking advantage of Elias's helplessness, his half-brothers get his property into their hands, although apparently with his consent; but their greed brings upon them their own destruction. The most pleasing character of the book is the fool himself. His pure, noble, childlike nature perfumes the heavy worldly atmosphere that surrounds him; and he comes in as a kind of gracious interlude between the dramatic but sordid incidents of the plot. The story is well conceived, if slightly improbable; and like Maartens's other books, is told with vigor and grace.

GOETHE, AUTOBIOGRAPHY OF, with a sub-title, 'Truth and Poetry (Dichtung und Wahrheit) from My Own Life,' has appeared in various forms since its first publication (3 pts. 1811–14). To the translation of John Oxenford is subjoined Goethe's 'Annals,' or 'Day and Year Papers' (1749–1822), which supplement the 'Autobiography.' The 'Autobiography' begins with the author's birth, ends some time after his important Italian journey in 1786, and belongs in construction to the didactic period of his career, not having been completed as late as 1816. Indeed, it ends quite abruptly, as though the purpose to add the later chapters of his life had been formed but never realized. To characterize this human document would be to characterize Goethe, for into it he has poured his whole mind at its earliest and at its ripest. From his wealth of material he selects with boldness and insight. Not only does he record his estimates of men and places, but he lets the reader into the inner places of his being, disclosing his friendships, his methods of creation, and the operations of his regal mind. Poet, thinker, critic, and original observer — all appear.

Many important personages are introduced, and such matters are discussed as usually occupy the autobiographer. It is, however, because it reveals Goethe the man as do none of his other works, that the book is so profoundly interesting.

GOETHE, THE LIFE OF, by George Henry Lewes (1864). The first important biography in English of the greatest of German writers, this book still holds its place in the front rank of biographical literature. The volume is a large one, and the

detail is infinitely minute, beginning with the ancestry of the poet, and ending with his death in 1832. His precocity, the school-life and college-life of the beautiful youth, his welcome in society, his flirtations, the bohemian years that seemed prodigally wasted, yet that were to bear rich intellectual fruit when the wild nature should have sobered to its tasks, his friendships, his travels, his love-affairs, his theories of life, his scientific investigations, his dramatic studies, criticisms, and productions, his momentary absorption in educational problems, his official distinctions, his intellectual dictatorship, his ever-recurring sentimental experiences, — all the changing phases of that many-sided life are made to pass before the reader with extraordinary vividness. Like almost all biographers of imagination and strong feeling, Mr. Lewes, who means to maintain a strict impartiality, becomes an advocate. He presents Goethe's wonderful mentality without exaggeration. He does no more than justice to the personal charm which seems to have been altogether irresistible. But it is in spite of his biographer's admissions, rather than because of them, that Goethe appears in his pages a man from whose vital machinery the heart was omitted. Perfect taste he had, exquisite sentiment, great appreciation, a certain power of approbation that assumed the form of affection, but no love, — such the Goethe whom his admiring disciple paints. The book presents the sentimental German society of the late eighteenth century with entire understanding, and is very rich in memorabilia of many sorts.

GOLD-BUG, THE, a short story by Edgar Allan Poe, first published in The Dollar Newspaper, Philadelphia, June 21–28, 1843, and then in a volume of Poe's Tales in 1845. The theme is the discovery of buried treasure through the solution of a cryptogram. William Legrand, an impoverished Southern gentleman, is living with a negro servant, Jupiter, on Sullivan's Island, a low, sandy strip of land near Charleston, South Carolina. During a walk on the beach of the mainland he captures a curious beetle of the scarab family, distinguished by its brilliant golden color, its weight, and its markings, which somewhat resemble a death's-head. When the insect bites its captor and forces him to let it drop, the negro recovers it, protecting his hand by a piece of parchment which he happens to notice sticking out of the sand near the remnants of an old wrecked ship's long-boat. This parchment, having been used by Legrand to sketch for a friend the outline of the gold-bug, is accidentally held by the friend close to a fire. The heat brings out on the side opposite to the sketch, a drawing of a death's-head made in chemicals which become visible when warmed. Suspecting that the parchment may be a pirate's directions for the recovery of buried treasure Legrand re-examines it in private and succeeds in revealing the figure of a kid (indicating Captain Kidd) and a series of numbers and signs forming a message in cypher. This cypher he ingeniously solves and by the aid of the landmarks obscurely hinted at in the message discovers the location indicated on a high plateau some miles from the coast. His friend and the servant Jupiter are now enlisted in the enterprise of finding and removing the treasure. Legrand's eccentricity of manner, his present high excitement, and his deliberate mystification of his assistants fill them with concern for his sanity, especially when he pretends that the gold-bug is possessed of magical powers. However, they obey his directions, which though apparently irrational, are really in accordance with the pirate's message. Jupiter climbs an immense tulip-tree, finds a skull on one of the branches, and drops the gold-bug, suspended on a string, through the eye to the ground. A line drawn from the tree to this point and produced fifty feet, gives the locality of the treasure. This is at length dug up, not before the negro's dropping the bug through the wrong eye has led to an error in his master's calculations and to the necessity of digging another pit. Gold coins and

jewels to the value of a million and a half dollars are found in a chest, beside the skeletons of the pirate's helpers in the concealment. With the money, Legrand restores his fortunes. The story is artfully related, the reader being at first as mystified as Legrand's friend as to the meaning of his operations and being gradually enlightened as the story proceeds. Poe's gift of exhibiting the solution of a mystery by the power of ratiocination is nowhere more effectively illustrated. The gold-bug, though not an essential element in the narrative, adds a touch of picturesqueness to several of the scenes and creates a suggestion of an occult and fatalistic connection between the events leading to the recovery of the treasure.

GOLDEN ASS, by Apuleius. A collection of stories divided into eleven books, and written in Carthage, not later than 197 A. D. It is usually described as an imitation of 'The Ass' of Lucian; the author himself tells us that it is a "tissue woven out of the tales of Miletus"; but probably both works are based on the same earlier originals. The plot is of the thinnest. A young man sees an old sorceress transform herself into a bird after drinking a philter. He wishes to undergo a similar metamorphosis, but mistakes the vial and is turned into an ass. To become a man again, he must eat a certain species of roses, and the pilgrimage of the donkey in search of them is the author's excuse for stringing together a number of romantic episodes and stories: stories of robbers, such as 'The Brigand for Love,' where a youth becomes a bandit to deliver his betrothed; 'The Three Brothers,' where the three sons of a wealthy peasant are massacred by a ferocious squire and his servants; and 'The Bear of Platæa,' where a heroic robber lets dogs devour him in the bearskin in which he has hidden himself. Then come ghost stories: 'The Spectre,' where the phantom of a girl penetrates in full noonday into a miller's yard, and carries off the miller to a room where he hangs himself; 'Telephron,' where a poor man falls asleep, and supposes himself to awaken dead; 'The Three Goat-Skins,' where the witch Pamphile inadvertently throws some goats' hair into her crucible, instead of the red hair of her fat Bœotian lover, thus bringing back to life in place of him the goats to whom the hairs belonged. But the prettiest and most finely chiseled of these tales are those that paint domestic life: 'The Sandals,' where a gallant devises a very ingenious stratagem to get out of an unpleasant predicament and regain possession of his sandals, forgotten one night at the house of a decurion; and several of the same kind. Many others are real dramas of village life. The most famous of all is 'The Loves of Psyche.' It occupies two entire books, and has inspired poets, painters, and sculptors, in all ages and countries; though perhaps the author would have been rather astonished to learn that the moderns had discovered in the sufferings of his heroine a profound metaphysical allegory, symbolizing the tortures of the soul in its pursuit of the ideal. Apuleius excels every other ancient writer in catching the changing aspects of nature and of human comedy; and with all his fantastic imaginative power, he is as realistic as Zola, and sometimes as offensive. He describes, for instance, the agony of a broken-down horse tortured by swarms of ants, with the same precision that he uses to relate the gayety of a rustic breakfast, or a battle between wolves and dogs. On the other hand, he puts in no claim to be a moralist, and is much more concerned about the exteriors of his characters than about their souls.

GOLDEN BOUGH, THE, a Study in Magic and Religion, by J. G. Frazer (2 vols. 1890. 3d ed. 12 vols. 1911–15). The original edition was an epoch-making work in folk-lore. In its enlarged and completed form, the book is a treasury of primitive customs and beliefs, epitomizing the available information in eminently readable

form. The priest of Nemi is the central figure of the mystery of the mythology of vegetation, the death and resurrection of the corn and wine. In the sacred grove of Diana on the woodland lake of Nemi, the priest or king of the wood guarded the oak of the divinity. Servius, four hundred years after Virgil, commenting on the "golden bough" which admitted Æneas to the underworld, writes that the priest of Nemi must be a fugitive slave, that he must gain his office by slaying his predecessor, his divinity, by plucking a bough from the sacred tree in which the god is animate. The successor must in his turn be slain in full vigor of life to enact the mystery play by which the return of spring is not only illustrated but enforced. The rite cannot be explained by the ideas and beliefs of classical antiquity, and Dr. Frazer traces its origin to the customs of the primitive life it has survived. Religion always involves an appeal to a god, Dr. Frazer contends. Magic, opposed to religion, tries to control nature by would-be science based on the association of ideas by similarity or contact. "Homeopathic magic commits the mistake of assuming that things which resemble each other are the same. Contagious magic commits the mistake of assuming that things which have once been in contact with each other are always in contact." The tales of primitive superstition with which he illustrates his theories of the origin of kings and priests are the entire ancient mythology, the worship of trees, sacred bonfires, taboo, initiation, ritual of the scapegoat, totems, etc. In concluding volumes the Norse god, Baldur the Beautiful, represents the pantheon of dying and reviving gods symbolic of the return of spring. The mistletoe growing on the oak is the "golden bough" over which Baldur like Diana's priest kept watch and ward. Volume 12 is a detailed subject index and bibliography.

GOLDEN BOWL, THE, by Henry James (1905). An impoverished Italian prince marries Maggie Verver, the daughter of an American millionaire. The prince and princess, her father and her little son, the "principino," have an ideally happy life together in their English home, until the advent of Charlotte Stant, an American girl of brilliant social qualities, friend of Maggie's schooldays. Charlotte and the prince were once lovers and would have married but for their poverty. The prince has never told his wife of their intimacy. He considers Charlotte's visit a suitable time to retire with Maggie to Italy. Charlotte marries the millionaire, Mr. Verver, and is thus brought into permanent relations with the prince. An exquisite affection exists between Maggie and her father. With the American innocence and artlessness, which Mr. James has depicted often since the days of Daisy Miller, father and daughter give so many hours to each other that the other two meet constantly. Maggie gradually discovers the relations between her husband and her father's wife; instead of making a fuss she quietly gives herself to the task of shielding her father from the knowledge of it, and winning her husband's love, "which she vows must be as complete and perfect as the original crystal of the broken bowl" that property of the story which takes a unique part in the development of the plot. Her father had married Charlotte in devotion to his daughter, to free her from the thought that she had left him lonely. His love discovers what she tries to conceal, and he solves the situation by taking Charlotte back to America never to return. In the first half of the book we see the problem as reflected in the consciousness of the prince; in the second half, Maggie is the refracting medium for the author and reader. But for two minor characters, friends of the family, a Mrs. Assingham and her husband, and their knowledge and understanding, it would be difficult for the reader to follow the turn of affairs, since everyone is trying to conceal from everyone else knowledge of what is known. At the end of the story the princess

has already won her prince for her own in truly royal conquest of fineness of conduct and greatness of love.

GOLDEN BUTTERFLY, THE, by Walter Besant and James Rice. The main events of this lively and amusing story occur at London in 1875. The Butterfly is Gilead P. Beck's talisman. With a burdensome revenue from oil-wells he arrives in London, where he meets Dunquerque, who has saved his life in California, and Colquhoun, the hero of a love entanglement with Victoria, now wife of Cassilis. Colquhoun succeeds to the guardianship of Phillis Fleming, brought up by Abraham Dyson after high eccentric methods. Dyson leaves money for educating other girls in a similar way; but defeats his own end by not teaching Phillis how to read, so that she innocently destroys an important paper and renders the will inoperative. While living with Agatha, Colquhoun's cousin, Phillis becomes intimate with Dunquerque in an unconventional, idyllic fashion. Victoria is led to think Colquhoun wants to marry Phillis, and in a jealous fit divulges the secret of a Scotch marriage between him and herself. The disclosure throws Cassilis into partial paralysis; he fails to sell certain stocks at the right moment, and loses all, as do Phillis, Colquhoun, and Beck whose fortunes he had invested. The Butterfly mysteriously falls apart; but is repaired and presented to Phillis, who is married to Dunquerque; having now discovered, in Dyson's words, that "the coping-stone of every woman's education is love."

GOLDEN CHERSONESE, THE, by Isabella Bird Bishop (1883), is a record of travel and adventure in the Malay peninsula: The author, a veteran traveler, has journeyed so widely as to have gained that sweep of view which lends charm and accuracy to comparison. An excellent observer, she groups her effects, giving great variety to her descriptions of tropical scenery, — which so often appears monotonous, — and adding a touch of humor which makes her frank notes interesting. If the style is sometimes redundant, the narrative is brimful of incident and adventure bravely encountered by an indefatigable spirit and proceeds with a natural and cheery grace.

GOLDEN DOG, THE ('Le Chien d'Or') by William Kirby, was published in 1877, and is a story of life in Quebec about 1748, at the time that war was raging between Old England and New France, as Canada was then called. The Chien d'Or is the name of the large trading-house of the Bourgeois Philibert, a man much beloved by the people, and one of the leaders of the "Honnêtes Gens," the party opposed to the corrupt government. This house was a formidable rival of the Grand Company, owned by the wealthy and dishonest government officers under the Intendant, François Bigot; who, clever but unscrupulous and unprincipled, spends his time carousing with his boon companions. Into this dissolute company he draws Le Gardeur de Repentigny, handsome and generous but easily entrapped. The author gives a vivid description of the corrupt and dissolute viceregal court of Louis XV. in New France.

GOLDEN FLEECE, see **ARGONAUTICA.**

GOLDEN TREASURY, THE, OF SONGS AND LYRICS, by Francis Turner Palgrave. A volume attempting to bring together all the best lyrics in the language, by singers not living. In his selection Mr. Palgrave was aided by the taste and judg-

ment of Tennyson as to the period between 1520 and 1850. The book has four divisions, informally designated as the books of Shakespeare, Milton, Gray, and Wordsworth, though hardly less space is given to Herrick or Shelley. The preface and notes are of great value.

The Second Series of 'The Golden Treasury' appeared in 1897, soon after Mr. Palgrave's death. Perfection of form, one of the main tests of the first volume, holds a subordinate place in the second; and here the commonplace has encroached upon the simple. The chief value of this collection lies in its serving as a kind of shrine for masterpieces like Arnold's 'Scholar Gipsy,' Patmore's 'The Toys,' the 'Christmas Hymn' of Alfred Domett, and 'The Crimson Thread' of F. H. Doyle.

GOLDMAKERS' VILLAGE, THE or, A History of the Manner in which Two and Thirty Men Sold themselves to the Devil ('Das Goldmacher-Dorf') by Johann Heinrich Zschokke (1817). Like the other works of Zschokke, this is renowned for its graphic description of natural scenery, its precise delineation of society and exact portraiture of the class of which it treats, as well as for its moral, philanthropic, and beneficial tendency. Its English equivalent may be found in the charming tales of Mary Howitt. Oswald, the Swiss soldier, "returning from the wars," finds his native village of Goldenthal sunk into the depths of misery and degradation; its inhabitants lazy, shiftless, hampered with debt, frequenters of public houses, lost to all sense of moral responsibility. He devotes himself to the amelioration of their condition; in which, by the help of the lovely Elizabeth, the miller's daughter and then his wife, he is successful: so developing the various sources of comfort and improvement; so exemplifying by practical illustration the multiplied methods by which a patriot of philanthropy may serve the best interests of his fellow-citizens and country, that in the end he is rewarded by seeing the home of his youth on a par with the best organized, best conducted, and best credited villages of the community, and the "Goldenthalers," from being a synonym to their neighbors for all that is worthless, at length known and honored as the "Goldmakers," for the thrift which changes everything it touches into precious metal. Although the precise locality of the "Goldmakers' Village" cannot be found, yet it is to be feared that many an obscure locality can be discovered where, in many points, the picture can be matched, and where the benevolent enterprise of another Oswald is equally necessary.

GOOD-BYE, SWEETHEART, by Miss Rhoda Broughton (1872) is a bright, amusing love story in three parts, — 'Morning,' 'Noon,' and 'Night,' — told in the third person by the author, and in the first by Jemima Herrick, the heroine's plain elder sister. In Part i. the scene is laid in Brittany, where Jemima and Lenore are leading a bohemian life. Lenore, who is young and beautiful, finds an admirer in Frederick West; but she prefers his friend Paul Le Mesurier. A spoilt child, she is accustomed to have her own way; and now that she is in love for the first time, she determines to win Paul. He is an ugly man with a bad temper, eighteen years her senior, but the only person who can conquer her willfulness. Against his better judgment he finally yields to her attractions, and the day before he returns to England they become engaged.

In Part ii. the scene is laid in England, where, after an absence of six months, Paul and Lenore come together again in a country-house. He is jealous of Charles Scrope, a handsome youth, who has followed Lenore to England; and at a ball where Paul exacts too much, the lovers quarrel, and Paul, mad with jealousy, leaves Lenore

forever. In her desperation she promises to marry Scrope, but on the day of the wedding she finds that she cannot bring herself to become his wife.

In Part iii. Lenore goes to Switzerland with her sister, to recover her health, meets Paul accidentally, is more in love with him than ever, but learns that he is engaged to his cousin. From this time she grows rapidly worse; Scrope devotes himself to her comfort, but nothing can save her. Her last desire is to see Paul once more; Scrope travels night and day to bring him, but arrives on Paul's wedding day, and returns alone to find Lenore dead.

The change that love brings in Lenore, the effect Paul has on her intense, passionate nature, and the clashing of his will against hers, make interesting character studies.

GOOD THOUGHTS IN BAD TIMES, by Thomas Fuller (1645) is the first of a trio of volumes whose titles were inspired by the troublous days of Charles and Cromwell, when Fuller was an ardent loyalist. 'Good Thoughts in Worse Times' (1649), and — after the restoration of Charles II. — 'Mixed Contemplations in Better Times,' followed, completing the trilogy. The present volume, like its two successors, is packed with wise and pithy aphorisms, often humorous, but never trivial; and is pervaded by that "sound, shrewd good sense, and freedom of intellect," which Coleridge found there. A moralist, rather than an exponent of spiritual religion, the cavalier chaplain devotes more attention to a well-fed philosophy than to the claims of the soul. Though read to-day mainly by students of the author's style and times, this sententious volume has attractions for all lovers of quaint and pleasing English.

GORDON KEITH, by Thomas Nelson Page (1903). This is a story of American life, the first scenes of which are laid in the South soon after the Civil War. Gordon Keith is the son of General Keith, an old-time gentleman, whose large fortune has been swept away during the war. The family estate, "Elphinestone," which has been owned by the Keiths for generations, has to be sold and passes into the hands of a rich New Yorker named Aaron Wickersham, whose son, a wicked and unprincipled young fellow, plays a prominent part in the story. Gordon, with the help of a friend, Norman Wentworth, the son of a rich New York banker, and some assistance from his neighbor, Squire Rawson, is enabled to go to college and acquires the education he has so much desired. He teaches a country school and while so doing meets a rich and beautiful city girl named Alice Yorke, who captures his heart. Her ambitious mother discourages his suit, but he vows that some day he will be rich and influential and with this goal in view works with tireless energy. Rich mining interests become located at "Elphinestone" and upon Squire Rawson's land, and Wickersham endeavors to secure the latter property, but is balked in his desire. Rawson puts Keith in control of his interests and in course of time he becomes a very rich man. His business takes him to the city and he again sees Alice Yorke, but before he has attained his success, she marries a rich and elderly man named Lancaster. He subsequently dies, leaving Alice a rich and fascinating widow and Keith is divided between the admiration he feels for her and the warm interest he feels in Lois Huntington, a charming young girl whom he has known from childhood. In the end he marries Lois after having repaired some of the wrongs that Wickersham has caused.

GORKY, MAXIM, AUTOBIOGRAPHY, see **MY CHILDHOOD: IN THE WORLD.**

GOTHIC ARCHITECTURE, AN INTRODUCTION TO THE STUDY OF, by J. H. Parker (1849). The gradual evolution of architecture from the Roman period to the Renaissance and Jacobean Gothic is carefully traced in this handy little volume. To the interval between the Roman period and the end of the tenth century belong basilicas, apses, and crypts. The new building era introduced by the eleventh century brought many churches and some of the early towers. In the early Norman period many monasteries were founded and some churches begun under William I. and II. of England were completed under Henry I. Between 1120 and 1170 a large number of richly but crudely decorated Norman Churches were built. From 1175–1200 a more chaste and delicate style succeeded. The early English style of the years between 1189 and 1272 may be studied in the great cathedrals of Canterbury, Lincoln, Winchester, Ely, Salisbury, Westminster, York. The decorated style of the reigns of the first three Edwards (1272–1377) gradually gave place to the perpendicular style which flourished between 1377–1547. Examples of the Renaissance and Jacobean Gothic are the Elizabethan Houses, the Colleges and Chapels in Oxford, Lambeth Palace and the Middle Temple Hall. A concluding chapter discusses briefly the styles of France, Italy, Lombardy, Spain, Flanders, and Germany, and a glossarial index explains the chief technical terms for the benefit of beginners in the study of architecture.

GOVERNMENT IN SWITZERLAND, by J. M. Vincent (1900). The aim of the writer is to describe in outline the methods of government, federal, cantonal, municipal, in a country which might well be called the political laboratory of Europe. He discusses the remote origins of the commonwealth, the cantonal executive and judiciary, education, finance, and public service in the cantons, and the accepted ideas of community and citizenship. The second part of the book is devoted to the federal executive and judiciary, the army, finance, international relations, the respective spheres of the canton and federation, direct legislation, the nationalization of railways and industries. The whole evolution of the Swiss Republic has been a struggle to secure and maintain popular rights. "As a crown to the whole edifice of popular rights," says Mr. Vincent, "the confederation guarantees to all citizens, not only the liberties and privileges contained in the federal constitution, but also those included in the laws of the cantons." Useful appendices include the text of the first constitution of 1291 and of the latest of 1874.

GOVERNMENTS AND PARTIES IN CONTINENTAL EUROPE, by A. L. Lowell (1896). This work, which has already become a classic, aims to supply the need of a thorough examination into the actual working of modern political institutions and the relation between the development of parties and the mechanism of government "The treatment of each country begins with a description of its chief institutions, or political organization; this is followed by a sketch of its recent history, in order to show how the parties actually work; and, finally, an attempt is made to find the causes of the condition of party life. The investigation is limited to the principal countries where a division into two great parties does not prevail, and where there usually exists in its place a division into a number of more or less sharply defined political groups. This department of the subject seemed to separate itself naturally from the rest, and was selected mainly because it had been far less studied than the growth and influence of the by-party system that prevails generally in Anglo-Saxon countries." The countries discussed are France, Italy, Germany (with separate treatment of its component states), Austria-Hungary, and Switzerland; and the

constitutions of all those which have a written constitution are appended in the tongue of the original text.

GRACE ABOUNDING TO THE CHIEF OF SINNERS, an autobiographical narrative by John Bunyan, written in Bedford Jail and first published in 1666. For the benefit of fellow-Christians similarly tempted Bunyan here sets forth with great plainness, vividness, and sincerity the spiritual experiences which preceded and accompanied his conversion. He relates his humble birth and poor education, his early dread of Hell, his subsequent carelessness about religion, and the wickedness (no doubt exaggerated by Bunyan) of his youthful life. Marriage with a serious-minded woman led him to attend church and respect the external forms of religion; a sermon on Sabbath-breaking and a woman's rebuke of his swearing induced him to give up these and other practices such as dancing and bell-ringing, to study the Bible, and to lead a moral life. He was now inclined to be self-satisfied; but through the instruction of some poor women of Bedford he came for the first time to a conviction of sin, the impossibility of salvation through his own righteousness, and the necessity of a new birth. These convictions were strengthened by the influence of John Gifford, a converted royalist officer, now a Baptist minister at Bedford. A long period followed in which Bunyan sought for assurance of salvation. Believing firmly that suggestions, both divine and diabolical might enter his mind in the form of recollected texts or wandering thoughts, he records minutely the alternations of hope and despair which exalted and dejected him by turns. Intellectual doubts assailed him. For about a year he was in morbid terror of committing the unpardonable sin. Later he was assailed by an irrational suggestion to blaspheme Christ by selling him. Convinced that he had committed this sin he was at length rescued from black despair by an intuition of pardon. Thus oscillating between fear and hope he at length found peace. The book is an absolutely sincere record of a genuine spiritual crisis in a nature of singular strength, emotional force, and religious insight.

GRAMMAR OF GREEK ART, A, by Percy Gardner (1905). Greek art has not been so widely studied in Northern Europe, as Greek literature, and yet, as Professor Gardner points out, the principles of each are exactly similar. "The Greek drama and the Greek temple are constructed on parallel lines, and equally embody the æsthetic ideas of the race." The priceless monuments of Greek art are the results of mental processes which express the outward working of the Greek spirit on the world around it. The chief characteristics of this artistic spirit are extreme simplicity, and an unswerving devotion to the ideal. The idealism of Greece was not individual but social, and belonged to the nation, the city, or the school rather than to this or that artist. All ages must owe a debt to Greece for the simple beauty, the sanity, the healthfulness of the ideal element which she introduced into art making it for the first time in history a true exponent of the human spirit. This general exposition of the aim of Greek art is followed by a detailed discussion of the characteristics of Greek architecture: the material, space, and coloring of sculpture; the space, balance and perspective of pottery; and the historic value of coins which of all Greek remains supply the most precise, reliable and varied material for a study of the facts of history.

GRAMMONT, MEMOIRS OF COUNT, by Anthony Hamilton. These memoirs were first given to the public in 1713, though the collection was begun as early as 1704. Hamilton was possessed of rare literary ability; and being brother-in-law to Count Grammont, was chosen by him to introduce him historically to the public. The

author asserts that he acts merely as Grammont's secretary, and holds the pen at his dictation; but although this may be partially true, the ease and grace of the text prove it to be Hamilton's own work. The memoirs relate chiefly to the court life at the time of Charles II., and describe the intrigues and love affairs of the King and many of the courtiers. Grammont's adventures and experiences in love and war are minutely and graphically set forth, and he is depicted as a brilliant and fascinating gentleman. Hamilton says of him, that he was "the admiration of his age, and the delight of every country wherein he displayed his engaging wit, dispensed his generosity and munificence, or practiced his inconstancy." Among the many who figure prominently at this period in the profligate court of Charles II., are the Duke of York, the Duke of Buckingham, the Earl of St. Albans, George Hamilton, Lady Shrewsbury, the Countess of Castlemaine, the Duchess of Richmond, and the various ladies in waiting on the Queen. A French critic has observed that if any book were to be selected as affording the truest specimen of perfect French gayety, the 'Memoirs of Grammont' would be chosen in preference to all others. Macaulay speaks of their author as "the artist to whom we owe the most highly finished and vividly colored picture of the English court in the days when the English court was gayest."

GRANDEE, THE ('El Maestrante'), by Armando Palacio Valdés. This story of a Spanish town and its society, very picturesque in setting, but holding within it the tumult of passion and sin, was published in 1895. The scene is laid in quaint old Lancia (which is supposed to mean Oviedo), and reflects the life of thirty or forty years ago. The story opens with a bitter northeast wind and drenching rain; the clack of wooden shoes; the well-wrapped ladies (there were no carriages) struggling on toward the light and warmth of the palace of Quinones de Leon, the Grandee. The party has passed in; a man cowering beneath the storm creeps along the wall, reaches the palace, takes a bundle from under his cloak, places it near the door, and enters upon the gay scene. This is Luis Conde de Onis, who, engaged to Fernanda, has been enticed into an intrigue with Amalia, the young wife of the Grandee. It is their child that he has left at the door. The child is found when the guests are departing, and cared for by the old Grandee and his wife, the child's mother. Around these personages gathers a group of quaint characters: Don Christobal and his four marriageable daughters; the Señoritas de Mêre, kindly old spinsters who always help forward the marriage projects of the young people; and Paco Gomez, the rough jester. Fernanda, at a rural fête, discovers the infidelity of her fiancé, and madly throws herself away upon a boorish colonial planter, on whose death she returns to Lancia, and sets herself to win Luis from Amalia. The time of their wedding is at last announced; and Amalia, always reckless and desperate, revenges herself upon the helpless child of Luis, who has grown up a beautiful little girl, the pet of the household. With fiendish craft she tortures the child, under the plea of discipline. The gossips of the town have heard of what has been going on; and Luis, to save the child from her mother, promises Amalia to give up Fernanda. Luis appears at the house of Don Pedro, the Grandee, who although infirm, rises to attack him, and falls back dead. The father escapes with the little Josefina, and attempts to take her to his own home. The book closes in a pathetic scene, where the hapless child dies on the journey, in her father's arms.

GRANDISSIMES, THE, a story of Creole life, by George W. Cable. The Grandissimes, whose fortunes are here told, are one of the leading families in Louisiana. The head of the family is Honoré, a banker. He has an older half-brother, a quad-

roon, of the same name, to whom the father leaves the bulk of his property. For a long time there has been a feud between the Grandissimes and the De Grapions, heightened, eighteen years before, by the killing in a duel by Honoré's uncle, Agricola, of Nancanou, the husband of Aurora, the last of the De Grapions. The cause of the duel is a quarrel over a gambling debt, which involves the loss of Nancanou's whole estate. At the opening of the story, Aurora, and her only daughter, Clotilde, are living in carefully concealed poverty in New Orleans, in an apartment belonging to the elder Honoré. Joseph Frowenfeld is a young German-American, who, without his knowledge, has been nursed during a fever by the Nancanous. The story develops the friendship of Honoré the younger with Frowenfeld, their falling in love with mother and daughter, and the course of their wooing. Other characters prominently connected with the story are the former domestic slave, Palmyre; Philosophe; Dr. Keene, a friend of Frowenfeld's; and Raoul Innerarity, the clerk of Frowenfeld and a typical young Creole. The final reconciliation of the hostile families and the marriage of the young people are brought about by the intervention of the fiery old Agricola. The book is of special interest in showing the attitude of the Creole population toward this country at the time of the cession of the Louisiana Purchase to the United States. Its character-study is close, and the sub-tropical atmosphere of place and people well indicated. It was Cable's first novel, being published in 1880.

GRANIA: THE STORY OF AN ISLAND, by the Hon. Emily Lawless (1892). 'Grania' has awakened much interest as the story of a little-understood section of Ireland, the Arran Isles. The aim of its author was to produce a picture true in atmosphere and in detail to all the characteristics of Irish life; an aim fully achieved. Grania is first introduced as a child of twelve, sailing in Galway Bay with her father, Con O'Malley, in his "hooker" or fishing smack. Grania, with her dark skin and hair, shows the strain of Spanish blood coming to her from her mother, a Joice, from the "Continent," as the people of Arran call Ireland itself. Six years later when Con is dead, Grania, a handsome, high-spirited girl, takes sole care of her invalid sister Honor. Humble though their two-roomed, square cabin is, it is the most comfortable in the neighborhood; and owning it and the bit of land around it, Grania is the richest girl of the place. She is industrious and independent, gets in her own crops of potatoes and oats, and fattens her calves and pigs for the market. Murdough Blake, handsome, vain, and a great braggart, accepts Grania's affection as a matter of course, almost feeling that he is doing her a favor when he condescends to borrow money from her. There is no plot, and the incidents serve to show the noble character of the girl. 'Grania' contains many glimpses of the folk-lore and customs of the Irish peasants, and the gloom and sordidness of their life as it was thirty years ago is vividly presented. Besides the chief figures of the story, there are several other interesting types: Shan Daly, the vagabond, and his neglected family; Peggy O'Dowd and other gossips; red-haired Teige O'Shaughnessey, who adores Grania; and Pete Durane and his father, with their old-school manners.

GRANT, U. S., PERSONAL MEMOIRS OF, (1885), has had an enormous sale. It is one of the most simple and effective of the many memoirs by soldiers. Tracing his own career from childhood, throughout his student days, his business life, the Mexican War, and his civilian period in the West, and outlining his conduct of the Federal forces during the Civil War, he closes the account with the end of the strife. Among the most valuable features of a work which takes first rank as a military autobiog-

raphy, are the author's estimates of the leaders who had to do with the affairs of the armies and nation during the period of his own service. The descriptions of battles are technical, not sensational; the effort being to give the facts, not to paint pictures, while the outlines of campaigns and policies afford valuable historical material. Maps and indices add to the usefulness of the work.

GRAUSTARK, by George Barr McCutcheon, was published in 1901. It is entitled "the story of a love behind the throne" and is a thrilling tale of romance and adventure. The hero Grenfall Lorry, a rich and attractive young American, while traveling becomes acquainted with a charming foreigner who afterwards proves to be the Princess of Graustark visiting America incognito. The acquaintance is begun in a unique manner as Lorry and Miss Guggenslocker are accidentally left behind at a small way-station and only succeed in overtaking their train after a rough and perilous drive during which she clings to him for protection. This is the beginning of friendship which ripens into passionate love, and after the departure of the lovely foreigner from the country, Lorry finds life unendurable and starts in search of her. In his quest for Graustark he is joined by his friend Harry Anguish, whom he meets in Paris and who becomes the companion of his adventures. On the night of their arrival in Graustark they frustrate the plan of the wicked Prince Gabriel to kidnap the Princess, and while rescuing her, Lorry discovers to his astonishment that she is the object of his search. The Princess cannot accept Lorry's advances owing to her high position and also to the fact that she is about to consent to marry a neighboring Prince named Lorenze, in order to save her country from financial ruin. On the day of the betrothal, however, Lorenze is found murdered, and Lorry who has had an altercation with him is accused of the crime. Lorry is saved from the vengeance of the murdered man's father through the intervention of the Princess, who declares her love for him, and the real assassin, Gabriel, the rival Prince, is convicted by the cleverness of Anguish. Lorry, who has become a popular hero, is allowed to marry the Princess in spite of his lack of royal blood, and Harry Anguish marries the Countess Dagmar, the Princess's lady-in-waiting, which brings the story to a happy conclusion.

GRAY, THOMAS, see **LETTERS OF.**

GREAT DIVIDE, THE, by William Vaughn Moody (1906). In a lonely ranch in Arizona, Ruth Jordan, a New England girl of nineteen, is left to guard the premises. She is unconcerned at her loneliness, as she is full of the joy of life and of dreams of the ideal lover. Suddenly three men appear at the window. They are partly intoxicated and threaten her with violence. She offers to be the wife of one of them, Ghent, if he will save her. Ghent proposes to one of his companions "a square stand-up shoot, the best man taking her." Ghent wins and he and Ruth make their way to a mining claim beyond the Cordilleras. Here she wiles away many hours weaving Navajo blankets and secretly selling them so that she may not need to take money from Ghent. The mine prospers and Ghent plans to build a magnificent house, but when Ruth hears of it, she tells him scornfully that her price has risen. Her brother, and a former lover, Winthrop Newbury, whom she had rejected succeed in tracing her. After an interview with Ghent, in which she asks to be allowed to go free, she asks her brother Philip to take her home. Ghent reappears sometime after the birth of their child at her home, and the period of reflection has shown them both that they had each been faithful to the other, and that they had loved each other. "You

have taken the good of our life and grown strong, I have taken the evil and grown weak, weak unto death. Teach me to live as you do," she says to him, and they are once more united to make a home for their child and for each other.

GREAT EXPECTATIONS, Dickens's tenth novel, was published in 1861, nine years before his death. As in 'David Copperfield,' the hero tells his own story from boyhood. Yet in several essential points 'Great Expectations' is markedly different from 'David Copperfield,' and from Dickens's other novels. Owing to the simplicity of the plot, and to the small number of characters, it possesses greater unity of design. These characters, each drawn with marvelous distinctness of outline, are subordinated throughout to the central personage "Pip," whose great expectations form the pivot of the narrative.

But the element that most clearly distinguishes this novel from the others is the subtle study of the development of character through the influence of environment and circumstance. In the career of Pip, a more careful and natural presentation of personality is made than is usual with Dickens.

He is a village boy who longs to be a "gentleman." His dreams of wealth and opportunity suddenly come true. He is supplied with money, and sent to London to be educated and to prepare for his new station in life. Later he discovers that his unknown benefactor is a convict to whom he had once rendered a service. The convict, returning against the law to England, is recaptured and dies in prison, his fortune being forfeited to the Crown. Pip's great expectations vanish into thin air.

The changes in Pip's character under these varying fortunes are most skillfully depicted. He presents himself first as a small boy in the house of his dearly loved brother-in-law, Joe Gargery, the village blacksmith; having no greater ambition than to be Joe's apprentice. After a visit to the house of a Miss Havisham, the nature of his aspirations is completely changed. Miss Havisham is one of the strangest of Dickens's creations. Jilted by her lover on her wedding night, she resolves to wear her bridal gown as long as she lives, and to keep her house, as it was when the blow fell upon her. The candles are always burning, the moldering banquet is always spread. In the midst of this desolation she is bringing up a beautiful little girl, Estella, as an instrument of revenge, teaching the child to use beauty and her grace to torture men. Estella's first victim is Pip. She laughs at his rustic appearance, makes him dissatisfied with Joe and the life at the forge. When he finds himself heir to a fortune, it is the thought of Estella's scorn that keeps him from returning Joe's honest and faithful love. As a "gentleman" he plays tricks with his conscience, seeking always to excuse his false pride and flimsy ideals of position. The convict's return, and the consequent revelation of the identity of his benefactor, humbles Pip. He realizes at last the dignity of labor, and the worth of noble character. He gains a new and manly serenity after years of hard work. Estella's pride has also been humbled and her character purified by her experiences. The book closes upon their mutual love.

"I took her hand in mine, and we went out of the ruined place; and as the morning mists had risen long ago, when I first left the forge, so the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw the shadow of no parting from her."

'Great Expectations' is a delightful novel, rich in humor and free from false pathos. The character of Joe Gargery, simple, tender, quaintly humorous, would alone give imperishable value to the book. Scarcely less well-drawn are Pip's termagant sister, "Mrs. Joe"; the sweet and wholesome village girl, Biddy, who

becomes Joe's second wife; Uncle Pumblechook, obsequious or insolent as the person he addresses is rich or poor; Pip's friend and chum in London, the dear boy Herbert Pocket; the convict with his wistful love of Pip; bright, imperious Estella: these are of the immortals in fiction.

GREAT GALEOTO, THE ('El gran Galeoto') by José Echegaray. This was the most successful of the author's plays, running through more than twenty editions. It was first acted in March, 1881, and so greatly admired that a popular subscription was at once started to buy some work of art to remind the writer of his triumph. In its printed form it is dedicated to "everybody," — another name for the subject of the play. Dante tells us in his story of Paolo and Francesca that "'Galeoto' was the book they read; that day they read no more!" Galeoto was the messenger between Launcelot and Queen Guinevere; and in all loves the *third* may be truthfully nicknamed "Galeoto." Ernest, a talented youth, is the secretary and adopted son of Julian and his wife Teodora, many years younger than himself. Ernest looks up to her as a mother; but gossip arises, he overhears Nebreda calumniate Teodora, challenges him to fight, and leaves Julian's house. Julian, a noble character, refuses to heed the charges against his wife and adopted son, but is at last made suspicious. Teodora visits Ernest, and implores him not to fight, as it will give color to the rumors. Julian meantime is wounded by Nebreda, and taken to Ernest's room, where he finds his wife. Ernest rushes out, kills Nebreda, and returns to find Julian dying, in the belief that his wife is guilty. The plays ends with Ernest's cry: "This woman is mine. The world has so desired it, and its decision I accept. It has driven her to my arms. You cast her forth. We obey you. But should any ask you who was the famous intermediary in this business, say: 'Ourselves, all unawares, and with us the stupid chatter of busybodies.'"

GREAT SHADOW, THE, by Sir A. Conan Doyle (1892). When Jack Calder, of West Inch near Edinburgh, is eighteen years old, his orphan cousin, Edie, comes to make her home with his family. As a child she has been a strange, wild girl with captivating ways. Now, more beautiful, her conquest of the boy is a matter of days only, and they are engaged to be married. At this moment Jack's friend, Jim Horscroft, appears upon the scene, and young Calder finds himself jilted. But now, — shortly after the battle of Leipsic, — while Horscroft is at Edinburgh working for his doctor's degree, a Frenchman who calls himself De Lapp appears. A man of stern and moody manners, he has a fascinating personality, thanks to his mysterious past. Edie spends long hours listening to his tales of war and adventure in foreign lands. In short, Jim comes back to find his fiancée fled with the French officer, who is hastening to join the Emperor, now returned from Elba.

In the thick of the fight at Waterloo, Horscroft and his successful rival go down in a mutual death-lock; and Jack, hurrying on with the Allies to Paris, again sees Edie. She talks to him a moment in her old familiar way, and then leaves him. A month after, he learns that she has married a certain Count de Breton. The admirable strength and restraint of this story, its faithful study of character, and its constant suggestion of the terror and apprehension that for a score of years enveloped Europe like a black atmosphere, give 'The Great Shadow' a first place among Conan Doyle's stories.

GREAT TRADITION, THE, by Katharine Fullerton Gerould (1915). Clever analysis of situations in married life involving conflict with tradition or habit. The

story which gives the book its title deals with the sacrifice of a woman's dream of happiness with another man than her unspeakable husband, when she learns that her daughter has eloped with a married man, and realizes that the right kind of mother, socially, will be needed to give her the chance to return sometime to society. In another story "Pearls" a poverty stricken artist receives a reward of fifteen thousand dollars for finding a valuable string of pearls. In sudden irresponsibility he deserts his wife and daughter to voyage in tropical seas. 'The Dominant Strain' tells a story which leads up to the moment when a financier who has been unable to forgive his son for a foolish marriage, recognizes his grandson in one of his own endowed orphan asylums. 'Wesendonck' depicts the sordid poverty of a young college professor, whose opportunity to entertain a distinguished colleague is not met by his wife; she finds out too late to help her husband that it is sometimes necessary to endure the intolerable. In 'The Weaker Vessel' a husband gives up his hope of a free happy life because his wife, who cares nothing for him, refuses to be deserted.

GREATEST THING IN THE WORLD, THE, by Henry Drummond (1890) takes both theme and title from 1 Cor. xiii., wherein (R. V.) Love is declared to be the greatest of the three Christian graces.

The author treats Love as the supreme good; and following St. Paul, contrasts it favorably with eloquence, prophecy, sacrifice, and martyrdom. Then follows the analysis: "It is like light. Paul passes this thing, Love, through the magnificent prism of his inspired intellect, and it comes out on the other side broken up into its elements."

"The Spectrum of Love has nine ingredients:

Patience — 'Love suffereth long.'

Kindness — 'And is kind.'

Generosity — 'Love envieth not.'

Humility — 'Love vaunteth not itself, is not puffed up.'

Courtesy — 'Doth not behave itself unseemly.'

Unselfishness — 'Seeketh not her own.'

Good Temper — 'Is not easily provoked.'

Guilelessness — 'Thinketh no evil.'

Sincerity — 'Rejoiceth not in iniquity, but rejoiceth in the truth.'"

The author then declares that Love comes by induction — by contact with God; that it is an effect, — "we love because He first loved us."

The closing chapter dwells upon the lasting character of Love (1 Cor. xiii: 8), and asserts its absolute supremacy — "'What religion is, what God is, who Christ is, and where Christ is, is Love."

GREATNESS AND DECAY OF THE ROMANS, CONSIDERATIONS ON THE, by Montesquieu. This work, which is superior to the other writings of the author in unity of plan and of execution, was published at Amsterdam in 1734 without the author's name. It resembles the 'Universal History' of Bossuet, but with this important difference: while the latter refers the regulation of the course of history to the direct agency of Providence, Montesquieu sees a sufficient explanation of it in the power of ideas, the characters of men, and the action and reaction of causes and effects. Of the twenty-seven chapters, seven are devoted to the greatness of the Romans, and the others treat of their downfall. How has it come to pass, Montesquieu asks, that Rome, at first a sort of Tartar camp, an asylum of robbers, has

grown, physically and intellectually, to be the capital of the world? The causes of Rome's aggrandizement were, according to him, the love of the Romans for liberty and country; their military discipline, exercised despotically in the camp, but ceasing once the soldier entered the city; the public discussions of the laws in the forum, which enlightened their minds, and made them love a country that gave them such freedom; their constancy under reverses, and firm resolve not to make peace except they were victorious; the triumphs and rewards granted their generals; their policy of supporting foreign peoples who rebelled against their rulers; their respect for the religion of conquered nations; and their avoidance of a conflict with two or more countries at the same time. The causes of Rome's decay are studied with equal care. They were the excessive enlargements of the empire; distant wars, necessitating the maintenance of standing armies; the intrusion into Rome of Asiatic luxury; the proscriptions, which resulted in the disappearance of the real Romans and their replacement by slaves and degraded Asiatics; the Oriental character assumed by the emperors, and the military character assumed by the empire; and finally, the transfer of the seat of empire to Constantinople. The work closes with a remarkable dialogue between Sylla and Eucrates, in which the ex-dictator explains his motives for abandoning power. The 'Considerations' did not become immediately popular in France. The seriousness of the style, so different from that of the 'Persian Letters,' disappointed the salons, which spoke of the latter as "the grandeur" and of the 'Considerations' as "the decadence" of M. de Montesquieu. But they at once attracted the attention of the thoughtful, and were eagerly read abroad. A copy, minutely and carefully annotated by Frederick the Great, still exists. The work has continued to hold its rank as a European classic, though deficient in the historical criticism of facts, — which however was hardly a characteristic of the author's age, — and its merits do not lie in its facts but in its views. The 'Considerations' will always be remarkable for their depth, originality, and the completeness with which their plan is carried out.

GREATNESS AND DECLINE OF ROME ('Grandezza e Decadenza di Roma'), a history in five volumes by Guglielmo Ferrero, published between 1902 and 1908 inclusive, comprises the following sections: 'The Empire-Builders,' an account of the events from the death of Sulla to the establishment of the first triumvirate; 'Julius Cæsar,' which brings the story down to Cæsar's assassination, 'The Fall of an Aristocracy,' extending to the Battle of Philippi; 'Rome and Egypt,' which includes the defeat of Antony and the establishment of the authority of Octavius; and 'The Republic of Augustus,' which describes the beginnings of the Roman empire. An English translation appeared in 1909. Ferrero is distinguished by the freshness of his point of view, which results from his illustration of Roman history by tendencies of modern social and political life and from the independence with which he revises traditional historical judgments.

GREECE, see **RAMBLES AND STUDIES IN.**

GREECE, see **SOCIAL LIFE IN.**

GREECE UNDER FOREIGN DOMINATION, 'from its Conquest by the Romans to the present Time: 146 B. C.–1864 A. D.,' By George Finlay. (Final revised ed. 7 vols., 1877). A thoroughly learned, accurate, and interesting history of Greece for two thousand and ten years, by a writer who qualified himself for his task

by life-long residence in Greece: a soldier there in Byron's time, a statesman and economist of exceptional intelligence, and a great historian of the more judicious and practical type. The work was executed in parts in the years 1844–1861. It consists of (1) Greece under the Romans 146 B. C.–717 A. D.; (2) The Byzantine Empire, 717–1204; (3) Mediæval Greece and Trebizond, 1204–1566; (4) Greece under Ottoman and Venetian Dominion, 1453–1821; and (5) The Greek Revolution and Greek Affairs, 1843–1864. The whole was thoroughly revised by the author before his death at Athens in 1875, and was very carefully edited for the Clarendon Press by Rev. H. F. Tozer. In comparison with Gibbon, it deals far more with interesting social particulars, and comes much nearer than Gibbon did to adequate treatment of the ages which both have covered. The author's prolonged residence in Greece, with very great sympathetic attention to Greek affairs, peculiarly qualified him to deal intelligently with the problems of Greek character through the long course of ages, from the Roman conquest to the latest developments. Taken in connection with Grote's admirable volumes for the ages of Greek story before Alexander the Great, the two works, even with a gap of two centuries between them, form one of the most interesting courses in history for thirty centuries to which the attention of intelligent readers can be given.

GREEK ART, see **GRAMMAR OF.**

GREEK EDUCATION, OLD, see **OLD GREEK EDUCATION.**

GREEK PHILOSOPHY, OUTLINES OF THE HISTORY OF, by Dr. Eduard Zeller. (English Translation, 1885). An extremely useful sketch of the whole history of Greek philosophy, from Thales, a contemporary of Solon and Crœsus in the first half of the sixth century B. C., to the death of Boëthius in the first half of the sixth century of Christ (525 A. D.). The story told by Plato of 'Seven Wise Men' of early Greece is wholly unhistorical. Not less than twenty-two names appear in different versions of the story, and only four are found in all of them, — Thales, Bias, Pittacus, and Solon. To Thales the first place is given. In the succession of early Greek philosophers there follow Anaximander, Anaximenes, and Diogenes; Pythagoras and his disciples; Xenophanes, Parmenides, and Zeno; Heracleitus, Empedocles, Leucippus, Democritus, and Anazagoras; and then the greatest names of all, Socrates, Plato, and Aristotle. From these onward there is a further long development, which Dr. Zeller admirably sketches. This volume of 'Outlines' is an Introduction to Dr. Zeller's large special works, such as 'Socrates and the Socratic Schools,' 'Plato and the Older Academy,' 'The Stoics, Epicureans, and Sceptics,' and 'Aristotle and the Earlier Peripatetics.' These works together constitute a complete history of Greek philosophy for more than a thousand years.

GREEK POETS, STUDIES OF THE, by J. A. Symonds (2 vols., 1873–76). One of the most admirable expositions ever made for English readers of the finer elements of Greek culture, the thoughts and beauties of utterance of the Greek poets, from Homer and Hesiod, through the lyrics of various types, to the drama, Æschylus, Sophocles, Euripides, and Aristophanes. Not only has Mr. Symonds a quick sense of poetic beauties in verse and expression, but he gleans with rare insight the notes of thought, of faith, of sentiment and worship, which are the indications of culture in the grand story of Greek song. In Homer, Hesiod, Pindar, and the four great dramatists, especially, the field of study is very rich.

GREEK STUDIES, a series of essays by Walter Pater (1892), are concerned with some of the most beautiful and uncommon aspects of Greek thought and art. The first two essays on 'Dionysus the Spiritual Form of Fire and Dew,' and on 'The Bacchanals of Euripides,' treat of the mystical significance of the vine, of the religion of the grape as a cult, — subtle, far-reaching, and mysterious as Nature herself. The essay on the 'Myth of Demeter and Persephone' goes back likewise to the great natural source of the magnificent worship of earth and its revolving seasons. 'Hippolytus Veiled' is a study from Euripides. The remaining essays are devoted to Greek art, the heroic age, the age of graven images, to the marbles of Ægina, and to the age of athletic prizemen.

Pater's treatment of these subjects is remarkably subtle and sympathetic. His peculiar gift of insight into the spirit of a great dead age here finds full manifestation. In no other of his writings is the style more perfectly adapted to the subject-matter; polished, chastened, chiseled, it resembles in its symmetry and beauty a monument of Greek sculpture.

GREEN BOOK, THE, by Maurice Jókai (1879). The author of this novel of Russian life is a Hungarian, who has achieved prominence as a politician, success as a journalist, and wide repute as a novelist. Nearly all the action of 'The Green Book' passes in St. Petersburg. Pushkin, the poet, is deeply in love with Zeneida Ilmarinen, the favorite opera singer, and indeed the favorite subject, of both the Tsar Nicholas and the Tsaritsa. She is a splendid creature, the really great character of the book. The Princess Ghedimin, a former favorite of the Tsar, is depicted as a fiend. "The Green Book" is the name of a large volume in which are recorded the names and the doings of the chief band of conspirators against the life of the Tsar. This is kept in a secret room in Zeneida's palace, where the conspirators meet. By an ingenious mechanism, when anyone opens the outer door the table containing the book disappears, and a roulette-board in active operation takes its place. Thus the authorities are deceived into thinking that she is trying merely to conceal from the police the evidences of gambling. Zeneida's noble and self-sacrificing behavior during the flood of the Neva results in bringing together Pushkin, Sophie Narishkin, — the illegitimate daughter of the Tsar by the Princess Ghedimin, — and Bethsaba, a beautiful young girl. Sophie falls deeply in love with Pushkin, as her mother has already done, and the Tsar favors the marriage. But the child falls ill, and on her death-bed makes Bethsaba and Pushkin promise to be married before her funeral. The Tsar dies at the hands of The Man with the Green Eyes; Zeneida's affection keeps Pushkin out of a conspiracy which promises to free Russia, but ends in failure; the conspirators are put to death; and Zeneida and Prince Ghedimin flee to Tobolsk, where they spend the rest of their lives. There are many romantic episodes.

GREEN CARNATION, THE, by Robert S. Hichens (1894), is a satire on the extreme æsthetic movement in England, as illustrated in the lives of pale, exquisite youths of rank, with gilt hair, Burne-Jones features, and eyes of blue. Of this type is the hero, Lord Reginald Hastings, "impure and subtle," "too modern to be reticent," a boy blasé at twenty-five, living a life of exquisite sensuousness, fearing nothing so much as the philistinism of virtue, loving nothing so much as original vice. His dearest friend is Esmé Amarinth, who is most brilliantly epigrammatic when intoxicated, and who dreads nothing so much as being found dead sober at improper times.

A mutual friend, Mrs. Windsor, belonging to the "green carnation" set, strives to bring about a marriage between her wealthy and beautiful cousin, Lady Locke, and Lord Reggie. For this purpose she asks them with Esmé Amarinth to spend a week at her country-house. Lady Locke is, however, of too wholesome a nature to marry a man whose badge "is the arsenic flower of an exquisite life." She refuses him, and at the same time gives her opinion of him and of his artificial cult.

"Lord Reggie's face was scarlet. 'You talk very much like ordinary people,' he said, a little rude in his hurt self-love. 'I am ordinary,' she said. 'I am so glad of it. I think that after this week I shall try to be even more ordinary than I am.'" So does the silly artificiality of a certain clique receive its castigation.

GREEN MANSIONS, by W. H. Hudson (1916). This is a romance of the South American tropical forest, and is prefaced by John Galsworthy, who praises its author most highly as a great writer, "the most valuable our age possesses." The heroine of this fantastic tale is the beautiful "bird-girl," Rima, who understands and speaks the language of nature and whose home is the leafy "Green Mansions." The story is told in the first person by its hero, Mr. Abel, who in his last years confides it to a friend. It is a description of Abel's early life in Venezuela, where, having taken part in a political uprising, he is forced to fly for his life. He penetrates to the interior of Guayana and ascends the Orinoco, encounters dangerous savages, endures many hardships, and almost perishes from fever. Finally, in a forest which the natives declare "haunted," he hears the bird-notes of the lovely Rima, with whom he becomes acquainted. He falls desperately in love with her and after an illusive courtship she returns his affection. Abel is made welcome by her supposed grandfather, with whom she dwells in the heart of the woods; he learns that she is really of some different race and the child of a beautiful woman on whom the old man took pity when he found her deserted among the hills of Riolama, which name shortened to Rima the daughter bears. Abel's story of the outside world arouses the girl's desire to go back to her mother's country, where she feels her strange language will be understood; she starts, accompanied by her grandfather and lover, but a glimpse of the desolate region where no trace of her kinsfolk remains overwhelms her sensitive nature and she faints in her lover's arms.

Recovering, she promises to become the bride of Abel, and relinquish her dreams of being understood by her kind. Yet she tears herself from his embrace, and darts back alone through the forest to prepare for her bridal in her own way. Abel and the old man hasten back to join her, but find that she has fallen into the hands of the superstitious savages who have looked upon her as an evil spirit. She is trapped up among the branches of the trees, which are set on fire by her enemies, and is consumed to ashes, her bird-notes calling to her lover to the end. Overwhelmed with sorrow Abel returns to the world of men and affairs, but the remainder of his life is shadowed by the loss of his "bird" love.

GREEN PASTURES AND PICCADILLY, by William Black (1877). The story begins in England, and ends in America, the time being about the year 1875. Hugh Balfour, M. P., a young reformer, busies himself with politics to the neglect of his London business and his newly wedded wife (whom he really loves); until the latter, thinking their marriage has been a mistake, asks for a separation. "Your life is in your work," Sylvia says: "I am only an incumbrance to you." He is stunned at first by her unexpected demand, but finally proposes that the separation be only experimental and temporary. Accordingly she goes away to America for a tour with

a party among which are the Van Rosens, friends of the Balfours, who have inherited a large property in Colorado. While traveling in the United States, Sylvia hears through the newspapers that her husband's business has gone to smash, and infers that his political prospects are blasted. All her love reasserts itself, and she cables asking if she may return to him. He replies with the announcement that he is coming to her, a happy reunion ensues, and the pair take up a new career in Colorado, where Balfour is offered the stewardship of the Van Rosen ranch. The action of the last half of the story is delayed by a description of the American tour, as is the first half from being largely given over to accounts of political wire-pulling. But the descriptions of nature are delightful, and few readers object to the leisurely pace of the story.

GREIFENSTEIN, by Francis Marion Crawford (1889). The duplicity of a woman who brings disgrace on a proud old family forms the mainspring of an exciting narrative, certain episodes of which are even startling. Baron von Greifenstein supposes himself to be legally married to Clara Kurtz. After twenty-five years, his half-brother Von Rieseneck, a disgraced and fugitive ex-officer, confesses that the woman is his wife, though he had long believed her dead. The realization that his dearly loved son Greif is nameless fills the baron with rage against Clara, who is hated not less by her lawful husband for her desertion of him. The two men, feeling themselves disgraced and degraded, write explanatory letters to their respective sons, kill the woman and then themselves. The news reaches Greif at his university, but his father's letter does not appear. His friend (in reality his half-brother) Rex, son of Rieseneck, learns all; but keeps the secret to himself, and goes with Greif to his home. Greif wishes to release his cousin, Hilda von Sigmundskron, from her betrothal vows to him; but she refuses to give him up, and finally he assumes the name of Sigmundskron and marries her. After a happy year the baron's letter turns up in an old coat, and Greif discovers the whole truth. He is plunged into the depths of despair but Hilda tears up the letter, thus destroying all evidence of the ugly secret, and by her love and devotion she finally brings him to a more cheerful state of mind. Meantime Rex discovers that he has fallen in love unwittingly with Hilda. In consequence he tries to shoot himself, but is prevented from doing so by Greif and Hilda, who have a deep affection for him, and who finally persuade him that life is still full of opportunity, and, in time, of happiness. The events of the story occur in Swabia; and the time is from 1888 onward. The incidental pictures of German university life, student duels, etc., will be found interesting.

GREY DAYS AND GOLD, by William Winter (1889) is a record of the author's wanderings in England and Scotland and of his impressions of beauty in those countries. In the preface he writes: "The supreme need of this age in America is a practical conviction that progress does not consist in material prosperity, but in spiritual advancement. Utility has long been exclusively worshiped. The welfare of the future lies in the worship of beauty. To that worship these pages are devoted." The book is written with the enthusiasm of one to whom a new world has opened. Because the author sees his England with undimmed eyes, what he says of it is fresh and vital and original. The classic shrines of England, the haunts of Moore, old York, Bath, and Worcester, Stratford, London, and Edinburgh, become new places and new cities seen for the first time. In this summer light of appreciation the entire volume is steeped. It is written in an intimate conversational style, with the warmth of one who must share his pleasant memories with others.

GRIFFITH GAUNT, or, JEALOUSY, by Charles Reade (1866). Griffith Gaunt, a gentleman without fortune, marries Catharine Peyton, a Cumberland heiress, who is a devout Roman Catholic. After living happily together for eight years, the couple — each of whom has a violent temper, in the husband combined with insane jealousy — are gradually estranged by Catharine's spiritual adviser, Father Leonard, an eloquent young priest. Griffith discovers his wife and Leonard under apparently suspicious circumstances; and after a violent scene he rides away, with the intention of never returning. He reaches an inn in an adjoining county, where he is nursed through a fever by the innkeeper's daughter, Mercy Vint. Assuming the name of his illegitimate brother, Thomas Leicester, to whom he bears a superficial resemblance, he marries Mercy. Returning to his old home to obtain a sum of money belonging to him, he is reconciled to Catharine by her earlier adviser, Father Francis. Under a false pretext he goes back to the inn to break with Mercy; but finding it more difficult than he had anticipated, he defers final action, and returns to Cumberland. Here he is received by Catharine with furious reproaches and threats against his life; his crime having been disclosed to her through the real Leicester, and her maid Caroline Ryder. Griffith disappears; a few days after, a body that is discovered in the mere near the house is identified as his. Mrs. Gaunt is indicted for his murder, and pleads her own cause. The trial is going against her, when Mercy appears and proves that Griffith is alive, and that the body is that of Leicester. Griffith and Catharine are again reconciled, and Mercy marries Catharine's former lover, Sir George Neville. The scene is laid in the middle of the eighteenth century. The book was harshly criticized, both in England and America, on account of its so-called immoral teachings; but a more sober judgment has given it a high place among Reade's novels. It was dramatized by Daly in 1866, and later under the title of 'Jealousy,' by the author himself.

GRIHYA-SÛTRAS, THE, see **SACRED BOOKS OF THE EAST.**

GROATS-WORTH OF WIT BOUGHT WITH A MILLION OF REPENTANCE, A, by Robert Greene. This piece was published after Greene's death in 1592; and is his last work. In it the author tells the story of his own life. Govinius, an old usurer, has two sons, Lucanio and Roberto. Dying, he leaves to Lucanio all his wealth, and to Roberto "an olde Groate (being the stock I first began with), wherewith I wish him to buy a groatsworth of wit: for he, in my life, hath reproved my manner of gaine." Lucanio follows in his father's footsteps, until Roberto introduces him to a beautiful harpy who first despoils him of his wealth, and then refuses to share with Roberto as had been planned. Roberto, meeting some actors, begins to write plays. His successes obtain for him the friendship of an old gentleman, whose daughter he marries, but whom he abuses shamefully. Not until he is dying does he cry out, looking at his father's present, "Oh, now it is too late" — "Here (gentlemen), breake I off Roberto's speech; whose life, in most parts agreeing with my own, found one selfe punishment as I have doone." Greene says that his object in writing is to persuade all young men to profit by his errors, and change their mode of life. This work is remembered only because it contains the earliest notice of Shakespeare in London. Greene, calling upon Marlowe, Nash, and Peele to leave off writing for the stage, speaks of "an upstart crow, beautified with our feathers," who "supposes he is as well able to bumbast out a blank verse as the best of you; and being an absolute Johannes factotum, is, in his own conceit, the only Shake-scene in the countrie."

GROUND ARMS ('Die Waffen Nieder'), by the Baroness Bertha Félicie Sofie von Suttner (2 vols., 1889). This novel has been often republished since its appearance and rendered into nearly all the European languages. The English translation was made in 1892 by F. Holmes, at the request of the committee of the "International Arbitration and Peace Association" — under the title 'Lay Down Your Arms.'

The story is told in the form of a journal kept by a German noblewoman, whose life covered the period of Germany's recent wars. This lady relates the emotional and spiritual life of a woman during that terrible experience, in such a way as to make her story an appeal for the cessation of war. Having lost her young husband in the war with Italy, she has lived only for her son and her grief. In her maturity she meets and marries Friedrich von Tilling, an Austrian officer, who, after years of close companionship, is forced to leave her and her unborn child, at the new call to arms. The Schleswig-Holstein difficulty, the Austro-Prussian war, and finally the war with France, tear the family apart. The wife endures the fear of her husband's death, the actual suffering of sympathy with his wound, the horrors of plague, famine, and the sickening sights of a besieged city; and at last, when Von Tilling has retired from active service, and is with her in Paris for the winter, the blind hatred of the French towards their conquerors overtakes their new dream of happiness. The Austrian is seized and shot as a Prussian spy. Not only has the author presented a convincing picture of the untold suffering, the far-reaching loss and retrogression involved in war, but she shows the pitiful inadequacy of the causes of war. Many a German woman recognizes in Martha Tilling's tragical journal the unwritten record of her own pain and despair.

GROWTH OF BRITISH INDUSTRY AND COMMERCE, THE, by William Cunningham (1882. 5th ed. 1912). The aim of the author of this work is twofold, to show how intimately the political and economic history of the English nation have been interconnected and to describe the actual course of the material progress of England. The first volume deals with early and mediæval times — the primitive English in Frisia, the Norman Conquest, the Danish invasion, the rise of feudalism, the beginnings of commercial policy, the craft gilds, the growth of a mercantile class, and of industry and internal trade, the age of discovery and the extension of English commerce under the Tudors. The second volume discusses the mercantile system; the patriotic spirit of the Elizabethans and the ambition for maritime power as a mainstay of national defense, as an instrument of attack on commercial rivals, and as a means of expansion; the landed and moneyed interests under Elizabeth; the trading companies under the Stuarts; the parliamentary regulation of commercial development after the Revolution. Volume iii. covers the laissez faire period, — the industrial revolution, the introduction of machinery in the textile trades, the movement for factory legislation. The author's view of laissez faire in commerce is that it might be wise to abandon the policy for the sake of securing the food supply and of obtaining an open door for manufactures. These volumes are indispensable to every serious student of the subject. They are fully indexed. The table of contents is practically a synopsis. The text of a number of the original sources is given in an appendix, and there is an ample bibliography.

GRYLL GRANGE, by Thomas Love Peacock. The plot of this, as of all of Peacock's novels, is very simple. The heroine is Morgana Gryll, niece and heiress of Squire Gryll, who has persistently refused all offers of marriage, of which she has had many. The hero, Algernon Falconer, is a youth of fortune, who lives in a lonely tower in

New Forest, attended by seven foster sisters, and with every intention of continuing his singular mode of life. Morgana and Algernon are brought together by the familiar device of an accident to the lady which compels her to spend several days at the tower. A sub-plot of equal simplicity is given in the love-affairs of Lord Curryfin and Alice Niphet. The most interesting character in the book is the Rev. Doctor Opimian, a lover of Greek and madeira, who serves as a mouthpiece for the author's reactionary views on modern inventions, reforms, education, and competitive examinations. The material side of his character is summed up in his own words, "Whatever happens in this world, never let it spoil your dinner." 'Gryll Grange' was Peacock's last novel, having been published in serial form in 1860.

GUARDIAN ANGEL, THE, by Oliver Wendell Holmes (1867). The author says in his preface: "I have attempted to show the successive evolution of some inherited qualities in the character of Myrtle Hazard." The story opens in 1859 in the New England village of Oxbow. Myrtle, a beautiful orphan of fifteen, born in tropical climes, descended from a line of ancestors of widely varying natures, lives with an austere and uncongenial aunt, who fails utterly to control her turbulent, glowing impulses. Disguised as a boy she runs away, is rescued from drowning by Clement Lindsay, a handsome young sculptor, and brought home by Professor Gridley. An illness follows which leaves her for a time hysterical, highly impressionable, prone to seeing visions, and taking strong fancies. Thanks to the watchful care of Professor Gridley (whom she afterward calls her "Guardian Angel") she emerges safe from this state, and is sent to a city school to complete her education. Among her suitors is Murray Bradshaw, a lawyer possessed of the secret that under an old will she is likely to come into a large fortune. He plots to win her, but is balked by Professor Gridley; and she gives her love to Clement Lindsay, who joins the army and rises to the rank of Colonel. During the war she goes with him to the front, and "In the offices of mercy which she performed . . . (in the hospital) . . . the dross of her nature seemed to be burned away. The conflict of mingled lives in her blood had ceased." Dr. Holmes's characteristic wit is shown in many of the shrewd sayings of the kindly old Professor and other characters, and his delightful enthusiasm makes the book more interesting than most more formally constructed novels.

GULISTAN; or, Rose Garden, by Sa'di. (The Sheikh Muslih-ud-din was his real name.) He was born about 1193 at Shiraz; and after many years of travel (once captured by the Christian Crusaders he was fighting), and visiting all the chief countries and cities of Asia, he settled down in a hermitage at Shiraz, and wrote many works, including the 'Gulistan.' He has been called "The Nightingale of Shiraz," and his works "the salt-cellar of poets." Emerson so admired him that he frequently used his name as an alias in his poems. Sa'di's daughter married the poet Hafiz. The 'Gulistan' is a poetical work, and consists of fascinating stories or anecdotes, with a moral, like the parables of the Bible. They are replete with homely wisdom and life experience; the prose portions are interspersed with verses out of Sa'di's wide experience of the manners and customs of many men. Their great charm can only be known by reading them. Delicacy, simplicity, and bonhomie are the chief features of Sa'di's style.

GULLIVER'S TRAVELS, Jonathan Swift's most famous book, was published in 1727. It is one of the most brilliant and profound of satires, one of the most imaginative of stories, and one of the best models of style. 'Gulliver's Travels' was given

to the world anonymously; though a few of Swift's friends, including Pope, Gay, Bolingbroke, and Arbuthnot, were in the secret. It became immediately popular, and has never lost its interest for both young and old. "'Gulliver's Travels,'" says Leslie Stephen, "belongs to a literary genus full of grotesque and anomalous forms. Its form is derived from some of the imaginary travels of which Lucian's 'True History' — itself a burlesque of some early travelers' tales — is the first example. But it has an affinity to such books as Bacon's 'Atlantis' and More's 'Utopia,' and again to later philosophical romances like 'Candide' and 'Rasselas.'" It begins with Gulliver's account of himself and his setting forth upon the travels. A violent storm off Van Diemen's Land drives him, the one survivor, to Lilliput, where he is examined with curiosity by the tiny folk. They call him the "man-mountain," and make rules for his conduct. With equal curiosity he learns their arts of civilization and warfare. His next voyage is to Brobdingnag, where he is a Lilliputian in comparison to the size of the gigantic inhabitants of this strange land, in which he becomes a court toy. In Brobdingnag, Scott says Swift looked through the other end of the telescope, wishing to show the grossness of mankind as he had shown their pettiness.

The next adventure is a voyage to Laputa, where the inhabitants are absorbed in intellectual and scientific pursuits, and "taken up with intense speculations," and their conduct is most eccentric; this is probably a satire upon pedantry. Gulliver next visits Balnibarbi, Luggnagg, and Japan, and gives an account of the Struldbrugs, a famous tribe of men who have gained physical immortality without immortal youth, and find it an awful curse. The last voyage takes the traveler into the country of the Houyhnhnms, where the horses under this name have an ideal government, — Swift's Utopia, — and are immensely superior to the Yahoos, the embodiment of bestial mankind. The irony and satire may be understood when one remembers that Swift said: "Upon the great foundation of misanthropy the whole building of my travels is erected"; and the remark that the King of Brobdingnag made to Gulliver — "The bulk of your natives appear to me to be the most pernicious race of little odious vermin that Nature ever suffered to crawl upon the face of the earth" — may be accepted as the opinion of the cynic himself regarding mankind. Hazlitt said that in 'Gulliver's Travels' Swift took a view of human nature such as might be taken by a being of another sphere. His description of Brobdingnagian literature has been applied to the masterly prose of his great book: "Their style is clear, masculine, and smooth, but not florid; for they avoid nothing more than multiplying unnecessary words, or using various expressions."

GUN-MAKER OF MOSCOW, THE, by Sylvanus Cobb, Jr. (1888), tells the story of Ruric Nevel, a Russian armorer, who lived in Moscow toward the close of the seventeenth century. It is a fair example of the stories of this prolific writer, very popular with a certain class.

The youth loves and is loved by a young duchess, Rosalind Valdai. Her guardian, the Duke of Tula, opposes Ruric because he wishes to repair his own shattered fortunes by marrying Rosalind and securing her riches; and he plots the death of another of Rosalind's suitors, Count Damonoff, in order to secure his estates.

Hoping to provoke a quarrel, he sends the Count to Ruric demanding that he renounce Rosalind. A quarrel ensues, and Damonoff challenges the young gunmaker, who in the meanwhile has secretly received Rosalind's pledges of constancy. In the duel Ruric repeatedly spares Damonoff's life, but the Count's frenzy compels him to inflict a wound in self-defense. The whole affair has been witnessed by the

Emperor, Peter the Great, in the guise of Valdimir, a Black Monk of St. Michael, who thereafter takes a secret interest in Ruric. The Duke of Tula hales the young gunmaker before the Emperor upon the double charge of murder and assault. To prove that skill had defeated the Count, Ruric engages in a friendly sword contest with Demetrius, the Emperor's sword-master, and vanquishes him. The Emperor exclaims with pleasure: "Now, Ruric Nevel, if you leave Moscow without my consent, you do so at your peril. I would not lose sight of you. You are at liberty."

The baffled Duke now seeks to wed his ward Rosalind; but, repulsed, threatens to seize her by violence. He employs Savotano, a villainous priest, to poison Damonoff while pretending to nurse him; and pays him to make way with Ruric also. Ruric and the dying Count become reconciled, however, and Ruric saves the Count's life; but is himself lured by the Duke's men to an ambush, whence he is rescued from death by the Emperor (still disguised as Valdimir). The monk and Ruric now hasten to the castle, and arrive in time to prevent the Duke from forcing Rosalind to marry him. Valdimir discloses his identity, much to the terror of the plotters. The Duke is banished, Savotano executed, and Ruric, endowed with the Duke's lands and titles, marries Rosalind in the royal palace.

GUNNAR: 'A Tale of Norse Life,' by Hjalmar Hjorth Boyesen (1874). 'Gunnar,' the one romance of Boyesen, is also the earliest of his works of fiction. The scene of the story is a small parish in Bergen Stift, where Gunnar Thorson lives in the little hamlet Henjumhei with his father, Thor Gunnarson, and his grandmother, old Gunhild. Gunnar's mother, Birgit, having died when he was a baby, his father and grandmother bring him up carefully; and the latter fills his mind with stories of Huldre and Necken, and other strange creations of Norse mythology. As his father Thor is only a houseman or rent-payer, a sharp distinction is drawn between him and the families of the neighboring gāardmen or landowners. One of the chief of these is Atle Larsson, Thor's landlord and the leading man in the parish. As Gunnar grows up, he falls in love with the beautiful Ragnhild, "a birch in the pine forest," niece of Atle, and daughter of his haughty sister, Ingeborg Rimul. It is the love affair of Gunnar and Ragnhild which forms the texture of the story, — its troubled course, the dangers encountered, the loyalty and patience of the lovers. 'Gunnar' carries the reader into an unfamiliar world of romance and poetry, where he comes in contact with the minds of the simple Norwegian peasants, with their beliefs in fairies and other mystical beings. Many of their customs are described: the games of St. John's Eve, the ski race, the wedding festivities at Peer Berg's, and some of the religious ceremonies, such as those attending confirmation.

GUY LIVINGSTONE, by George Alfred Lawrence. This novel, published in England in 1857, was the first of a class of stories which extol and glorify a hero endowed with great muscular strength and physical prowess; and while not representing any particular school of thought or feeling, it expressed an increasing demand for a literary model possessed of strength and sternness both of mind and body. Guy Livingstone is a young Englishman of wealth, who combines enormous physical strength with grimness and ferocity of disposition. His pugilistic prowess enables him to thrash prize-fighters and perform various remarkable exploits, which are admiringly chronicled by Livingstone's intimate friend Hammond, the raconteur of the story, who is entertained among other guests at the hero's ancestral hall, Kerton Manor in Northamptonshire. Here had dwelt Guy's ancestors, whose portraits were characterized by "the same expression of sternness and decision" as distinguished their powerful

descendant. In this circle of friends are Mr. Forrester, a dandified life-guardsman; Miss Raymond, with whom Forrester is in love; and Flora Bellasys, a voluptuous beauty. Mr. John Bruce, a Scotchman, is introduced, who is engaged to Miss Raymond, and who is made uncomfortable by the other guests on account of his lack of suitable enthusiasm for field sports. Forrester and Miss Raymond afterwards elope, aided by Livingstone, whose engagement to Miss Constance Brandon, a beautiful young woman of refined tastes, soon takes place. In a thoughtless moment the hero flirts with Flora, and is discovered by Constance kissing her rival in a conservatory. Constance at once casts Livingstone off, and then pines away and dies, after summoning her lover to her bedside, which he reaches in time for a last interview, in which she foretells his early death. He is stricken with brain fever, and during his convalescence is visited by Flora, whom he refuses either to see or to forgive. He emerges from his sick-room changed and softened in nature. He goes to Italy; where he tracks down Bruce, who has barbarously murdered his rival Forrester, and wrings from him a confession of guilt. Returning to Kerton, Livingstone gets a fatal fall from his enormous horse Axeine, who rolls on him and crushes his spine. He dies after some weeks of torture. The book enjoyed a wide popularity, and is the best known of the author's works.

GUY MANNERING, by Sir Walter Scott. 'Guy Mannering,' the second of Scott's novels, appeared anonymously in 1815, seven months after 'Waverley.' It is said to have been the result of six weeks' work, and by some critics is thought to show the marks of haste. Its time is the middle of the eighteenth century, its scene chiefly Scotland. Guy Mannering himself is a young Englishman, at the opening of the story traveling through Scotland. Belated one night, he is hospitably received at New Place, the home of the Laird of Ellangowan. When the laird learns that the young man has studied astrology, he begs him to cast the horoscope of his son, born that very night.

The young man, carrying out his promise, is dismayed to find two possible catastrophes overhanging the boy: one at his fifth, the other at his twenty-first year. He tells the father, however, what he has discovered, in order that he may have due warning; and later proceeds on his way.

The fortunes of the Laird of Ellangowan, Godfrey Bertram, are now on the ebb, and he has hardly money to keep up the estate. His troubles are increased when his son Harry, at the age of five, is spirited away. No one can learn whether the child is dead or alive, and the shock at once kills Mrs. Bertram. After some years the father himself dies, leaving his penniless daughter Lucy to the care of Dominie Sampson, an old teacher and a devoted friend of the family. When things are at their worst for Lucy Bertram, Guy Mannering, returning to England after many years' military service in India, hears accidentally of the straits to which she is reduced. He at once invites her and Dominie Sampson to make their home with him and his daughter Julia. He has leased a fine estate, and Dominie Sampson rejoices in the great collection of books to which Colonel Mannering gives him free access. In India Julia had formed an attachment for Vanbeest Brown, a young officer, against whom her father feels a strong prejudice. Captain Brown has followed the Manner-ings to England; and to make a long story short, is proved in the end to be the long-lost Harry Bertram, and Lucy's brother. The abduction had been accomplished with the connivance of Meg Merrilies, a gipsy of striking aspect and six feet tall; of Frank Kennedy, a smuggler; Dirk Hatteraick, a Dutch sea-captain, also concerned in smuggling; and of Gilbert Glossin, once agent for the Laird of Ellangowan. Glossin

had aimed to get possession of the laird's property, and finally succeeded; but after the discovery of his crime, he dies a violent death in prison.

All told, there are fewer than twoscore characters in 'Guy Mannering,' and the plot is not very complicated. Meg Merrilies, and Dominie Sampson the uncouth, honest pedant, are the only great creations.

GUY OF WARWICK. This old metrical romance belongs to that Anglo-Danish cycle from which the Norman trouvères drew so much material. 'King Horn' is perhaps the most famous poem of this cycle, but 'Guy of Warwick' was one of the most popular of those which appeared in the thirteenth century. The earliest existing manuscripts of this romance are in French; though it is supposed to have been written by Walter of Exeter, a Cornish Franciscan. It consists of about 12,000 verses, iambic measure, arranged in rhymed couplets. Although the value of this poem is less as literature than as a picture of ancient English manners, the story has considerable interest as an example of the kind of fiction that pleased our ancestors. The hero, Guy, is represented as the son of a gentleman of Warwick, living in the reign of King Edgar. The youth becomes great, after the fashion of mediæval heroes, entirely through his own unaided efforts. He is spurred on by his love for Felicia, daughter of Earl Rohand, for at first she scorns his suit because he has not distinguished himself; but when he sets out in search of adventures, they come thick and fast. He wins in a fight with Philbertus, kills a monstrous dun cow, makes peace between the Duke of Lovain and the Emperor, slays a dragon and a boar, with the help of Herraud rescues Earl Terry's lady from sixteen villains, travels with Terry and saves his father's life, and finally returns home to claim his bride. Not long after, he leaves Felicia to go on a pilgrimage. On his return, finding England invaded by the Danes, he kills in single combat the Danish giant, Colbrond. After his victory, entirely weary of the world, he retires to a cave and lives a hermit's life; all this time he is supported by alms, and sees no more of Felicia except for one brief interview just before he dies. Though Guy is probably a fictitious character, definite dates are given for his life, and he is said to have died about 929. For those who can follow the quaintness of its middle English style, this poem is very attractive. The story has been told in an excellent modern prose rendering also.

GUZMAN D'ALFARACHE, LIFE AND ADVENTURES OF, THE, by Mateo Aleman. This romance, dealing with the lives and adventures of *picaros* or rogues, contains more varied and highly colored pictures of thieves, beggars, and outlaws than any other work in this peculiar department of Spanish literature. It is divided into two parts, of which the first was published in 1599, the second in 1605. Guzman relates his own life from his birth up to the moment when his crimes consign him to the galleys. When a mere boy, he runs away from his mother after his father's death; goes to Madrid, where he is by turns scullion, cook, and errand boy; escapes to Toledo with some money intrusted to him, and sets up as a fine gentleman. After wasting all his money in profligacy he enlists, is sent to Italy, and quickly becomes the associate of cutpurses and vagabonds of every description. He is a versatile rascal, and feels equally at home among beggars and in the palace of a Roman cardinal, who takes an interest in him and makes him his page. But his natural depravity does not allow him to hold this position long; and he returns to Spain, where he eventually becomes a lackey in the French ambassador's household. The adventures he meets with there form the closing chapters of the story. The work was immensely popular, ran through several editions, and was translated into French and English imme-

diately after its appearance. The episodes and long philosophical digressions, which now seem tedious and foreign to the action, were then greatly admired. Ben Jonson, in his poem prefixed to Mabbe's translation, describes the hero as "The Spanish Proteus . . . formed with the world's wit." Though inferior to Mendoza's 'Lazarillo' in grace and vivacity, this romance enables us to get a clear idea of certain aspects of society in the Spain and Italy of the sixteenth century, notwithstanding the exaggeration and excess of color in its descriptions. The French translation by Le Sage omits the digressions and philosophical reflections of the original, to which it is far superior.

HAIL AND FAREWELL, by George Moore (1911–14, 3 vols.). George Moore's reminiscences about Ireland and himself and his friends give the effect of a novel in which the characters are real people, W. B. Yeats, Lady Gregory, Edward Martyn, and others. He returns to Ireland after many years absence impressed with the belief that he has a mission to restore the ancient glory of Ireland by reviving the Irish language. One reason for leaving England is his hatred for the Boer war. Incidentally the Westminster Trust Company, determined to make improvements in his London home, is an amusing factor in his flight. He sits astride his window sill in the early morning to keep the workmen away, and is only ousted by fear of pneumonia, which loses him half his sill before he can dress sufficiently to save it.

'Ave,' the first volume of this trilogy of confidences, tells of the beginnings of the Irish Literary Theatre with plays by Yeats and Edward Martyn. His friend, Martyn, he considers "as typical of Ireland as Sancho Panza is of Spain. In the book he seems to me to set forth not only the Irish attitude of mind towards religious problems, he seems to reflect the Irish landscape,the Catholic landscape." For Yeats "lank as a rook, a-dream in black silhouette on the flowered wall-paper," he has profound admiration, though he caricatures him as a "literary fop" and accentuates his personal eccentricities. Mr. Douglas Hyde and other members of the group are more or less sympathetically sketched. The hero of the second volume 'Salve' is the poet, "A. E.," George Edward Russell. "A. E." finds a house for Moore and his Manets and Monets about which Moore talks delightfully. They make a pilgrimage together to the ancient cromlechs of the Druids in search of the gods, who for one cause and another do not reveal themselves as expected.

After much reflection and discussion, Moore comes to the conviction that the Roman Catholic church is hostile to art, and that "dogma and literature are incompatible." Protestanism only can free Ireland by removing the shackles of the mind. The book closes with his denunciation of the Catholic church, and his reception into the Anglican communion.

The first part of volume iii, 'Vale,' is a frank description of his gay past as an art student in Paris. As in all his reminiscences he confesses for his friends as well as himself, and lives up to his favorite motto "to be ashamed of nothing but of being ashamed."

The character sketches, anecdotes, and conversations on art, music, and literature make an interesting personal picture of the author and his friends in the Irish literary group.

HAJJI BABA OF ISPAHAN, THE ADVENTURES OF, a picaresque novel or narrative of roguery by James Morier, published in 1824, and followed in 1828 by 'Hajji Baba in England.' The writer had spent some years in Persia in the English diplomatic service, and under the guise of Hajji Baba, an adventurer like Gil Blas, he

gives in this book a first-hand picture of Persian society. The hero is in succession a barber, a robber, a servant, a doctor's assistant, an executioner's assistant, a religious fanatic, and a tobacco dealer. At length he marries a rich widow, becomes a government official, and accompanies the ambassador to England. The book is witty, entertaining, and shows a marvelous adaptation to Oriental ways of thought and a thorough acquaintance with Oriental institutions.

HALF-CENTURY OF CONFLICT, A, see **FRANCE AND ENGLAND IN NORTH AMERICA.**

HAMLET is Shakespeare's longest and most famous play. It draws when acted as full a house to-day as it ever did. It is the drama of the intellect, of the soul, of man, of domestic tragedy. Five quarto editions appeared during the poet's life, the first in 1603. The story, Shakespeare probably found in 'The Historie of Hamblet,' translated from the French of Belleforest, who in turn translated it from the Danish History of Saxo Grammaticus. It has been deduced that he drew some of the dramatic material from a lost 'Hamlet,' probably the work of Thomas Kyd, the author of the popular 'Spanish Tragedy.' Shakespeare's play, like many contemporary tragedies, deals with revenge. Some time in winter ("'tis bitter cold"), the scene opens on a terrace in front of the castle of Kronberg in Elsinore, Denmark. The ghost of his father appears to Hamlet, moody and depressed over his mother's marriage with Claudius, her brother-in-law. Hamlet learns from his father the fatal secret of his death at the hands of Claudius. He devises the court-play as a trap in which to catch his uncle's conscience; breaks his engagement with Ophelia; kills the wary old counselor Polonius; and is sent off to England under the escort of the treacherous courtiers Rosencrantz and Guildenstern, to be put to death. On the way he rises in the night, unseals their murderous commission, rewrites it, and seals it with his father's ring, having worded it so that they themselves shall be the victims when they reach England. In a fight with pirates Hamlet boards their ship, and is conveyed by them back to Denmark, where he tells his adventures to his faithful friend Horatio. At Ophelia's grave he encounters Laertes, her brother; and presently, in a fencing bout with him, is killed by Laertes's poisoned sword, but not before he has stabbed his treacherous uncle and forced the fatal cup of poison down his throat. His mother Gertrude has just died from accidentally drinking the same poison, prepared by the King for Hamlet. The old threadbare question, "Was Hamlet insane?" is hardly an open question nowadays. The verdict is that he was not. The strain upon his nerves of discovering his father's murderer, yet in such a manner that he could not prove it (*i.e.*, by the agency of a ghost), was so great that he verges on insanity, and this suggests to him the feigning of it. But if you deprive him wholly of reason, you destroy our interest in the play.

HAMMER AND ANVIL ('Hammer und Amboss'), by Friedrich Spielhagen (1869), is a novel grounded on a conception of the continual struggle between castes, arising largely from the character of the social institutions of Germany, — the nobility, the military organization, and the industrial conditions. The leading idea is expressed by one of the characters, the humane director of a house of correction, who says: "Everywhere is the sorry choice whether we will be the hammer or the anvil" in life. And the same character is made to express Spielhagen's solution of the difficulty when he says: "It shall not be 'hammer *or* anvil' but 'hammer *and* anvil'; for everything and every human being is both at once, and every moment."

It is not, however, easy to trace the development of this idea as the motive of the book; for the novelist's power lies rather in his charm as a narrator than in constructive strength or analytical ability. In this, as in most of his stories, he obtains sympathy for the personalities he creates, and enchains attention by his gift of story-telling. Georg Hartwig, the hero of the novel, is brought into contact with a fallen nobleman, a smuggler, "Von Zehren the wild," with his beautiful and heartless daughter Constance, and with a contrasted group of honorable and generous persons who teach him much. Chief of these is another Von Zehren, the prison director, an ideal character. His daughter Paula exercises the influence which opposes that of Constance in Hartwig's life, and leads him to new effort and success. Georg himself is one of those who by nature tend to become "anvil" rather than "hammer." The story, though less famous than 'Problematic Characters' or 'Through Night to Light,' is a great favorite with German readers.

HANDY ANDY, a novel by Samuel Lover (1842–43). "Andy Rooney was a fellow who had the most singularly ingenious knack of doing everything the wrong way." Thus begins a broadly humorous tale of life among the Irish gentry and peasantry in the first half of the nineteenth century, by an accomplished author who not only could illustrate his own narrative, but could write songs for it and furnish music for them as well. The ironically nicknamed hero, by his inveterate blundering, furnishes cause for ire and mirth alternately to all with whom he comes in contact. He goes out to service, first with Squire Egan, then with his enemy, Squire O'Grady. He brings on a duel by exchanging a writ for a blister; incenses a young lady by substituting a case of razors for the fan sent as a gift by her admirer; complicates an election by meddling with the mail and driving one of O'Grady's political allies to the house of his rival Egan; cools champagne by emptying it into a tub of ice; gets himself matrimonially mixed up with two women at once, meantime loving a third; and — always with the best intentions — encounters mishaps and tribulations without end. Furthermore the author relates how Egan lost and regained his seat in the House; how Tom Durfy wed the widow Flanagan; how ran the course of true love with Edward O'Connor and Fanny Dawson; how old Mrs. O'Grady challenged and thrashed the fop Furlong; how everybody feasted and drank, told stories and sang songs, played practical jokes that were sometimes dangerous, and fought duels that usually were not; and finally how Andy, the "omadhaun," turned out to be Lord Scatterbrain, and after nearly drowning himself and a party of friends in Lake Killarney, got loose from his matrimonial entanglements and wedded his pretty cousin Oonah.

HANNAH, by Dinah Mulock (Craik) (1871). This story, the scene of which is laid in England, with a short episode in France, finds its motive in the vexed question of marriage with a deceased wife's sister. The Rev. Bernard Rivers, at the death of his young wife Rosa, invites her sister, Hannah Thelluson, to take charge of his home and baby daughter. Hannah, a sweet and gentle woman of thirty, with a passionate love for children, resigns her position as governess, and accepts the offer, that she may bring up her little niece. The Rivers family, as well as all the parish, strongly disapprove the new arrangement; but Hannah, recognizing the fact that, in the eyes of the law, she is Bernard's sister, sees no harm in it. Soon, however, she finds herself in love with Bernard, who returns her affection. After passing through much misery and unhappiness, as well as scandalous notoriety, the lovers separate and Hannah takes little Rosie to France, whither they are soon followed by Mr. Rivers. Here they decide to marry, even though they must henceforth live in exile. The story flows

on with the limpid clearness of Miss Muloch's habitual method. If not exciting, it is refined, vivid, and always interesting. As a powerful purpose-novel, it aroused much propagandist spirit in England.

HANNAH THURSTON, by Bayard Taylor. The scene is said to be central New York. The preface especially informs us that an author does not necessarily represent himself: "I am neither Mr. Woodberry, Mr. Waldo, nor Seth Wattles." Yet many of the hero's dreams and experiences are those of Bayard Taylor; and those who know, say that no one familiar with Pennsylvania could fail to recognize the life of Chester County where Taylor was born.

Maxwell Woodberry returns from years of travel to make a home in the village where he lived as a child. There he meets Hannah Thurston, a lovely Quaker girl, and admires her, but is repelled by her advocacy of woman's rights. Love finally triumphs, and they are happily married, each yielding some part of his or her prejudice. All the fads and crotchets of a country village find a place in the chronicle: total abstinence, vegetarianism, spiritualism, and abolition. In Mr. Dyce we have the villain who advocates free love, acts the part of medium, and belongs to a colony of Perfectionists. There are the Whitlows, who wish their children to follow their own inclinations, regardless of others; Silas Wattles, the tailor; good Mr. Waldo, the minister, and his wife who loved all the world; honest Bute, the farmer; and the coquettish little seamstress, Carry Dilworthy, who makes him such a sweet wife. Woodberry's "poverty party" has had many imitations in later days; and we have also sewing societies, temperance conventions, and other of the usual phases of American country life. Begun in America, the book was finished in 1863, in St. Petersburg, where Taylor had been sent as secretary of legation. It was his first novel; and is a strangely peaceful book to be written during the early days of the Civil War, and in Russia. It had a large sale, was translated into Russian and German, and published simultaneously in London and New York.

HARBOR, THE, by Ernest Poole (1915). A small boy at church in Brooklyn hears Henry Ward Beecher speak of the harbor as a place to come home to rest. He thinks the preacher is mistaken, because the back windows and the garden of his home on the Heights look down on the harbor, and he knows it is a noisy, strange place of wharves inhabited by brutal dockers, and tall ships going to heathen lands. When he grows older the harbor still seems to him repellant and ugly. He goes to Paris to escape from the harbor and the drudgery of his father's warehouse, but returns to write "glory stories" about the life, energy, and wealth of the harbor. He marries the daughter of an engineer, Dillon, who shows him his vision of a harbor organized for efficiency, the terminal for the railroads, and he writes a series of articles on "The First Port of the World." Another influence is his friend, Joe Kramer, ultra-modern socialist, who even in college days scorned the history of the past as "news from the graveyard." Joe sees the harbor only as a vast capitalist engine for the crushing of human lives. Out of sympathy for the downtrodden, the hero takes part in a strike with the dockers, and sees the harbor from their point of view. This experience leaves him a syndicalist, declaring his allegiance to the crowd intelligence, which he believes greater than the sum of the individual intelligences which makes it, and capable of evolving a solution of the social problem. One god after another proves inadequate in the turmoil of life, the "kind god" of his mother's church, the "smiling goddess in Paris," the divinity of art, the "clear-eyed god of efficiency." He elects to follow the "awakening god of the crowd," the god of service. The environment

throughout is the harbor, in different aspects, seen from docks, tugs, barges, ferry boats, decks of ocean liners, and in barrooms and tenements. He says, "I have seen three harbors; my father's harbor, which is now dead, Dillon's harbor of big companies, which is very much alive, and Joe Kramer's harbor which is struggling to be born."

HARD CASH, by Charles Reade. This book, originally published in 1863, as 'Very Hard Cash' is an alleged "exposure" of the abuses of private insane asylums in England and of the statutes under which they were sheltered. The "Hard Cash" is the sum of £14,000, the earnings of years, of which Richard Hardie, a bankrupt banker, defrauds David Dodd, a sea-captain. Dodd has a cataleptic shock and goes insane on realizing his loss. Hardie's son Alfred loves Julia, Dodd's daughter. He detects his father's villainy, accuses him of it, and to insure his silence is consigned by his father to a private insane asylum. There he meets Dodd; a fire breaks out, and both escape. Dodd enlists and serves as a common seaman, appearing to be capable but half-witted, until a second cataleptic shock restores his reason, when he returns home. Alfred reaches his friends, and vindicates his sanity in a court of law. The receipt for the £14,000 is found, and the money recovered from the elder Hardie. The book properly divides itself into two parts. One embraces the maritime adventures of Dodd with pirates, storms, shipwreck, and highwaymen, while bringing his money home; and his subsequent service as a half-witted foremast-hand until his restoration to reason. The other covers Alfred's thrilling experiences as a sane man among the insane. The author's analysis of all kinds of insanity is very thorough: with Alfred are contrasted Captain Dodd and many asylum patients, introduced incidentally; also Maxley, a worthy man driven insane by the bank failure, and who kills Alfred's sister in a maniacal rage; Dr. Wycherley, the asylum manager, who has epileptic fits himself; Thomas Hardie, Alfred's uncle, who is weak-minded; and others. Dr. Sampson, the sturdy Scotch physician, who despises all regular practitioners, and comes to Alfred's rescue at the crisis of the book, is one of Reade's strongest and most original characters. The love scenes are tender and touching. 'Hard Cash' is in some sense a sequel to 'Love me Little, Love me Long,' which relates the early history and marriage of Captain and Mrs. Dodd. This book caused much lively public correspondence between the author and various asylum managers, who felt themselves aggrieved, but failed, according to Reade, to shake the facts and arguments put forward in this book.

HARD TIMES, by Charles Dickens. When 'Hard Times' appeared as a serial in Household Words in 1854, Dickens was about midway in his literary career. In the same year this novel appeared in an octavo volume with a dedication to Thomas Carlyle. Its purpose, according to Dickens himself, was to satirize "those who see figures and averages and nothing else — the representatives of the wickedest and most enormous vice of this time — the men who through long years to come will do more to damage the really useful facts of Political Economy than I could do (if I tried) in my whole life." The satire, however, like much that Dickens attempted in the same vein, was not very bitter.

The characters in 'Hard Times' are not numerous; and the plot itself is less intricate than others by the same author. The chief figures are Mr. Thomas Gradgrind, "a man of realities," with his unbounded faith in statistics; Louisa, his eldest daughter; and Josiah Bounderby, as practical as Mr. Gradgrind, but less kind-hearted. Louisa, though many years younger than Mr. Bounderby, is persuaded

by her father to marry him. She is also influenced in making this marriage by her desire to smooth the path of her brother Tom, a clerk in Mr. Bounderby's office. Though not happy, she resists the blandishments of James Harthouse, a professed friend of her husband's. To escape him she has to go home to her father; and this leads to a permanent estrangement between husband and wife. In the meantime Tom Gradgrind has stolen money from Bounderby, and to avoid punishment runs away from England. Thus Louisa's sacrifice of herself has been useless. Mr. Gradgrind's wife, and his other children, play an unimportant part in the story. Of more consequence is Sissy (Cecilia) Jupe, whom the elder Gradgrind has befriended in spite of her being the daughter of a circus clown; and Mrs. Sparsit, Bounderby's housekeeper, who has seen better days, and is overpowering with her relationship to Lady Scadgers. Then there are Mr. McChoakumchild, the statistical school-teacher; Bitzer, the satisfactory pupil; and Mr. Sleary and his daughter Josephine, as the most conspicuous of the minor characters. Mrs. Pegler, the mother of Josiah Bounderby, is a curious and amusing figure; while a touch of pathos is given by the love of Stephen Blackpool the weaver, for Rachel, whom he cannot marry because his erring wife still lives.

Mr. Gradgrind came to see the fallacy of mere statistics; but Josiah Bounderby, the self-made man, who loved to belittle his own origin, never admitted that he could be wrong. When he died, Louisa was still young enough to repair her early mistake by a second and happier marriage.

HAROLD, by Sir Edward Bulwer-Lytton (1848) is the dramatic recital of the last years of Edward the Confessor's reign, — light being thrown upon those events which shaped the fortunes of Earl Godwin's son Harold. As in all Lord Lytton's works, vivid pictures are presented, sharp contrasts are employed to heighten dramatic situations, and inexorable fate plays an important rôle.

Earl Harold loved Edith the Fair, grandchild of Hilda the Saxon prophetess, and goddaughter to Harold's sister, the English queen. Hilda prophesied the union of Harold and Edith, though it was forbidden by the Church, they being members of the same family through Githa, Harold's mother.

To remove all doubts Queen Edith desired her goddaughter to enter a nunnery, — but Harold had his betrothed's promise to the contrary.

Duke William of Normandy had spent some time in England visiting King Edward; and he coveted the English realm. He had demanded and received as hostages Earl Godwin's youngest son, and his grandson Haco also; and when, after the old Earl's death, Harold crossed the sea to Normandy to demand back his father's hostages, William surrounded him with snares, and finally extorted from him a pledge to help forward William's claims in England at Edward's death. Then Harold returned home.

The English theyns, in council assembled, having chosen Harold as Edward's successor, the dying king confirmed their choice, and Harold became king. Now for State reasons, Harold *had* to marry Aldyth, the widowed sister of two powerful allies, and Edith demanded that he do so for his country's good; and so they parted, — he to do his country's behest, she to enter a convent to pray for him.

Tostig, Harold's traitor brother, having stirred up strife against him, Harold defeated and slew both Tostig and his ally, Hadrad the sea-king. Then came William and his Norman array, whom Harold met at Hastings in the autumn of 1066. History tells us, as the novelist does, how Harold and all his army were slain; but

the romancer does not stop here. Edith the Fair, he tells us, came in the night and sought among the slain until she found the king. Laying her head upon his breast, she died, united to him as Hilda had prophesied.

HARRY LORREQUER, THE CONFESSIONS OF, a novel by Charles Lever (1839–40). The story is made up of a series of ludicrous adventures, very loosely connected. Of some of these Lever was himself the hero; others he gathered from his personal friends. Harry Lorrequer has scarcely landed in Cork, after campaigning with Wellington on the Continent, before he is entangled in the most tragic-comic perplexities. His first adventure consists in telling an inoffensive stranger an elaborate falsehood, and then shooting him in a duel, without disclosing any reason why he should fight at all. The scandalous immorality of the affair is forgotten in the grotesque drollery of it. In fact, the most characteristic note of the tale is the irresponsibility of every one. Drinking, duelling, getting into love and debt, are represented as an Irish gentleman's conception of the whole duty of man. Harry is presently sent in disgrace to the dull town of Kilrush. But his banishment is enlivened by every kind of adventure. The scene shifts to Dublin, and we have more hoaxes, practical jokes, and blunders. The hero starts "in a yellow postchaise" after the Kilkenny Royal Mail, traveling a hundred and fifty miles or so, the coach being all the time quietly in the court-yard of the Dublin post-office. We find him next in Germany, where he unconsciously hoaxes the Bavarian king and all his court. Lever knew the little German towns well, and his descriptions of their ludicrous aspects are true. Harry then proceeds to Paris, finds himself in a gambling saloon, and of course, breaks the bank. Most of the great men of France are among the gamblers; and Talleyrand, Marshal Soult, Balzac, and others, must have been surprised to learn of the part they took in the Donnybrook scrimmage with which the affair winds up. Finally, Harry weds the girl he has always adored, although his adoration has not hindered him from falling in love with scores of other ladies, and proposing marriage to some of them.

HARUSPICES, ON THE REPLY OF THE ('De Haruspicium responsis') an oration by Cicero (106–43 B. C.). After Cicero's recall from exile, different prodigies alarmed the people of Rome. The haruspices (priests who inspected the entrails of birds, etc., to draw omens of the gods' will or temper from their appearance), being consulted, answered that the public ceremonies had been neglected, the holy places profaned, and frightful calamities decreed in consequence. Thereupon Clodius assembled the citizens and denounced Cicero as the cause of the misfortunes that menaced the city. On the following day the orator replied in the Senate to the attack. In the first part of the oration he exposes the mendacity of Clodius, and says that as to his accusation that he, Cicero, had profaned the ground upon which his house stood, that was impossible, for it had already been officially decided that this ground had never been consecrated, in the legal sense. In the second part of the speech, which is full of fire and vehemence, he discusses each point in the reply of the haruspices, and shows that every one of them applies directly to Clodius, who has incurred the anger of the gods by his profanations, his impieties, and his unspeakable outrages. Therefore, Cicero concludes, Clodius himself is far more the foe of the gods than any other Roman, and is the most dangerous enemy of the State as well. This speech takes rank among the greatest of Cicero's orations, though the orator had little time for preparation, and suffered under the disadvantage of addressing an audience at first openly unfriendly.

HARVESTER, THE, by Gene Stratton-Porter (1911). The central figure in this story is David Langston, called the Harvester of the Woods, whose wholesome and honest nature commands the admiration of all who come in contact with him. When David is twenty his mother dies and for the next six years he carries on alone the work they had done together, of raising medicinal plants and herbs, and selling them. By great industry and constant study David develops his business until he becomes very prosperous and he is beginning to consider the subject of matrimony, when the vision of a beautiful girl comes to him, and he is convinced that she is his future wife. He at once builds a new house, furnishes it with every comfort and keeps on the lookout for the lovely face he saw in his vision. At last David sees his "dream-girl" alighting from a train but loses her immediately. He searches for her unceasingly and finally discovers her living with a cruel uncle who treats her shamefully. After a few meetings David begs his "dream-girl," whose name is Ruth Jameson, to marry him at once for protection if for nothing more, and she agrees to do so. David takes his wife to her new home, provides her with everything she can desire, and tells her she shall remain his honored guest until he succeeds in winning her love. The devotion and goodness of her husband win Ruth's affection but do not kindle the love which David craves. Ruth has a severe illness and David sends for Dr. Harmon for whom she had previously cared and offers to relinquish her to him if it is for her happiness. Ruth, however, soon tires of Dr. Harmon and David saves her life with one of his herb remedies when the doctors have given her up. Finally David sends Ruth on a long visit to her grandparents whom she has never seen on account of their estrangement from her parents, and the separation from David causes the awakening of the deep love for her husband for which he has longed and labored so patiently.

HARZREISE, DIE, by Heinrich Heine, the first of a series of descriptive essays of travel, entitled 'Reisebilder,' 'Die Harzreise,' ('The Harz-Journey') is an account of a walking tour made by the poet, during his student days in Göttingen, to the Harz Mountains, a wooded and hilly district of Hanover crowned by the celebrated Brocken which commands an extensive view over North Germany. The narrative is written in a spirit of mingled cynicism, satire, sentiment, and liberal zeal, and its delightful word-pictures and snatches of poetry alternate with wild phantasmagoric dreams, uproarious accounts of practical joking, daring jests on subjects commonly held sacred, exquisite idyllic passages and keen attacks on stupidity and reactionary thinking. The poet leaves Göttingen on a May morning, bidding farewell to effete civilization and welcoming the free mountain-life in a charming lyric. He traverses several small villages, encountering many odd wayfarers and stopping at various picturesque inns. In Klausthal he visits the silver mines and at Goslar inspects the relics of ancient imperial days; sheltered for the night in a miner's cottage among the pines, he records in delightful verse his conversations with a fair-haired child, who tells him fairy-tales, questions him as to his religious belief, and is told that he is a "knight of the Holy Ghost" in the war of liberation of the spirit. With thoughts of Goethe's Faust he ascends the wooded slopes and massive rocks of the Brocken; witnesses the sunset at the top; joins in hilarious supper in the inn at the summit; composes a lyric of greeting to the maiden in the valley as he looks over the wide landscape at sunrise; describes the downward course of the Ilse through its wooded and rocky valley; and personifies the river in a final lyric. The narrative is concluded with a passionate dedication to his cousin, Amalie, with whom he was in love.

HAUNTED POOL, THE, by George Sand. The 'Haunted Pool' (La Mare au Diable) was the first in a series of rustic novels begun by George Sand at Nohant in 1846, of which 'Les Maîtres Sonneurs' was the last. These simple stories, which have been called the 'Georgics' of France, are quite unlike the earliest works of their author, 'Indiana,' 'Valentine,' and 'Lelia,' both in style and in matter; and mark a distinct epoch in French literature. In explaining her purpose in writing them, George Sand disclaimed any pretense of accomplishing a revolution in letters: "I have wished neither to make a new tongue, nor to try a new manner." She had grown tired of the city, and her glimpses of rural life had led her to an exalted view of the peasant character. The poetry which she believed to exist in their lives, she succeeded in infusing into the romances which she wove around them.

'The Haunted Pool' has for its central figure Germain, a widower of twenty-eight, handsome, honorable, and living and working on the farm of his father-in-law, Maurice by name. The latter urges his son-in-law to marry again, both for his own good and for that of his three children. Germain demurs, largely because he cherishes so fondly the memory of his wife. But at last he consents to go to the neighboring village of Fourche, to see the widow Catherine Guérin, daughter of Farmer Leonard, who is well off, and according to Maurice, of suitable age to marry Germain. Before he starts on his journey, a neighbor of Germain, the poor widow Guillette, asks him to take in his care her sixteen-year-old daughter Mary, who has engaged to go as a shepherdess to a farmer at Fourche. On the way, Pierre, the young son of Germain, insists that his father shall take him as well as little Mary to Fourche on his horse, La Grise. The trio lose their way, the horse runs off, and they are obliged to spend the night on the borders of the "haunted pool." The tact of little Mary, and her kindness to his child, so work on Germain that he falls in love with her. He goes on, however, to see the widow; but her coquetry, and the insincerity of her father, disgust him, and he does not make his offer of marriage. On the way home he overtakes little Mary, who has been insulted by her employer at The Elms. At first she refuses to marry Germain, calling him too old. But in the course of a year she changes her mind, and makes him perfectly happy.

HAVELOK THE DANE. This legend is connected with the founding of Grimsby in Lincolnshire; and was written in English and French verse about 1280 A. D. The English version was lost for many years, but at last found in a manuscript of 'Lives of the Saints.' The author is unknown; the time of the story probably about the sixth century. Havelok, prince of Denmark, is left to the care of Earl Godard, who hires a fisherman, Grim, to drown him; but he, perceiving a miraculous light about the child, dares not put him to death, and carries him to England. The boy grows up, and finds work with the cook of Godrich, an earl who has in his charge the late king's daughter, Goldborough, whom he has promised to marry to the strongest and fairest man he can find. In a trial of strength, Havelok "puts the stone" farther than any other; and Godrich, who wants the kingdom for his son, marries Goldborough to this kitchen scullion. The princess is dissatisfied with the union; but in the night sees the same miraculous light, and a cross on Havelok's shoulder. He awakes immediately afterwards, and tells her he has dreamed that all England and Denmark were his own. He goes therefore to Denmark; and after performing deeds of great valor, is proclaimed king. Returning with an army to England, he makes Godrich a prisoner; and with Goldborough is crowned at London, where they reign for sixty years.

HAY, JOHN, LIFE AND LETTERS OF, a biography by William Roscoe Thayer, was published in 1915. Illustrating his narrative by abundant quotations from John Hay's letters and journals the author narrates in an extremely graphic and interesting manner Hay's boyhood in the Middle West, his happy student days at Brown University, his unique experiences as private secretary to Lincoln, his literary successes as poet, essayist, and biographer, and his career as ambassador and cabinet minister. His diplomatic achievements in connection with the Boxer Rebellion, at the close of which he successfully defended the principle of the "Open Door" in China, and in the Alaskan Boundary Dispute are here fully discussed. The book is a thoroughly adequate presentation of a great American statesman and is particularly successful in depicting the humor, gayety, and charm of his personality.

HAZARD OF NEW FORTUNES, A, by W. D. Howells (1890) is perhaps the most realistic and the most modern of all his novels, in its grasp upon the conditions of metropolitan life, especially as these are illustrated in the extremes of poverty and wealth. The scope of the story is unusually large, embracing as it does representatives from almost every prominent class of society: the artist, the bohemian, the business man, the capitalist, the society woman, the socialist, the labor agitator, the man of letters. The plot is, however, centred in one family, as typical of a certain kind of Americanism as the Lapham family is of another. The head of this family is Dryfoos, a Pennsylvania German who has come to New York to spend his newly acquired fortune. He is the capitalist of a journal, Every Other Week, edited by Basil March, the hero of 'Their Wedding Journey,' and conducted by Fulkerson, a pushing Westerner. Dryfoos has two daughters, vulgar by nature and breeding, who are struggling to get "into society." His son, Conrad, is of a different stamp. He has no sympathy with the gross pride of his father in the wealth gained by speculation. His sympathies are with the laboring classes, — with the down-trodden and unfortunate of the city. This sympathy is put to the last proof during the strike of the street-car drivers and conductors. In endeavoring to stand by Lindau, an old German socialist who is openly siding with the strikers, Conrad is killed by a chance shot. His death seems a kind of vicarious atonement for the greed and pride of his race. There are many side issues in the story, which as a whole forms a most striking and picturesque series of metropolitan scenes. New York has seldom been used with more skill as a dramatic background. But the novel is something more than a clever drawing of places and people. Deep ethical and social questions are involved in it. It is a drama of human life in the fullest sense.

HEADLONG HALL, by Thomas Love Peacock. Written in 1815, 'Headlong Hall' is a study of typical English life put into the form of numerous detached conversations, discussions, and descriptions. At first it tells how invitations have been sent to a perfectibilian, a deteriorationist, a statu-quo-ite, and a reverend doctor who had won the squire's fancy by a learned dissertation on the art of stuffing a turkey. There is a graphic picture of the squire at breakfast. After the arrival of the guests they are taken over the grounds, dined, fêted, taken to walk, introduced to the tower, and given a ball. In the interim one of them discovers the skull of Cadwallader and begs possession of it from the old sexton, and being somewhat of a physiologist, follows his discovery with a learned dissertation on the animal man. The whole story is bright, witty, humorous, devoid of plot, and elaborate in its phrasing. It is engaging as a relic of old English life. Mr. Peacock was born in 1785, and died in 1866. The present is perhaps a little better known than any of his other seven books, though

'Gryll Grange,' 'Crotchet Castle,' and 'Nightmare Abbey' are also to be reckoned among standard, if not classical, English literature. The story is distinguished by a display of varied erudition, and is to some extent, like his other books, a satire on well-known characters and fads of the day.

HEAPS OF MONEY, by W. E. Norris (1877), was the earliest of that clever author's stories, and won instant favor from competent critics. The heroine, Linda Howard, an earl's granddaughter, spends her young life wandering about the Continent with her somewhat disreputable father, who ekes out a slender income by great skill at *écarte*. At nineteen she inherits a large fortune from an uncle, and the scene changes. The Howards return to their native land, where Linda is quickly launched into society, and sought after by the match-making mammas of penniless sons. In the social experiences that follow, she discovers that life when one has heaps of money is quite as difficult an affair as when one has to count every shilling. This early story reveals the qualities which have made Mr. Norris so successful a novelist. He sees life from the point of view of the man of the world, but without cynicism or superciliousness. His personages are lifelike, his dialogue is always good and often brilliant, his story comes from the natural evolution of his characters, his insight into human nature is keen, he is often witty and always humorous. In no sense an imitator, Mr. Norris's style and manner remind one of Thackeray, chiefly perhaps in the ease with which each artist handles his material.

HEART OF MIDLOTHIAN, THE, by Sir Walter Scott. 'The Heart of Midlothian,' by many called the finest of the Waverley novels, was published anonymously in 1818. It takes its name from the Tolbooth or old jail of Edinburgh (pulled down in 1815), where Scott imagined Effie Deans, his heroine, to have been imprisoned. The charge against her is child murder, from which she is unable to clear herself. Her half-sister Jeanie, though loving her devotedly, on the witness stand cannot tell the lie which might save Effie. But when sentence of death is pronounced on the unhappy girl, Jeanie shows the depth of her affection by going on foot to London to get a pardon from the King, through the influence of John, Duke of Argyle. The latter obtains an interview for her with Queen Caroline and Lady Suffolk, and though at first the case seems hopeless enough, she procures the pardon. Before Jeanie has reached home, Effie (whose pardon carried with it banishment from Scotland) has eloped with George Staunton, her lover. The sisters who had last met when Effie was sitting on the bench of the condemned, do not meet again for many years, when Effie reappears as Lady Staunton, a woman of fashion. Her husband has succeeded to a title, and no one but her sister knows her as the former Effie Deans. By a strange combination of circumstances, Jeanie, now married to a Presbyterian minister, learns that Effie's son is alive. He had been given by Meg Murdockson, who attended Effie in her illness, to an unscrupulous woman. Sir George Staunton, on learning these facts, anxious to discover his son, traces him to a certain troop of vagabonds, of which Black Donald is chief. In an affray growing out of the effort to arrest Black Donald, Sir George is shot by a young lad called "the Whistler," who later proved to be the lost son. Lady Staunton, overcome by the tragedy, after vain efforts to drown her grief in society retires to a convent in France. Although she takes no vows, she remains there until her death. Her influence at court accomplishes much for the children of her sister Jeanie. The husband of the latter, Reuben Butler, has been given a good parish by the Duke of Argyle, whom Jeanie Deans's heroism had made a friend for life.

'The Heart of Midlothian' is notable for having fewer characters than any other of Scott's novels. It has also a smaller variety of incidents, and less description of scenery. One of the most remarkable scenes in all fiction is the meeting of the two sisters in prison under the eyes of the jailer Ratcliffe.

The plot was suggested to Scott by the story of Helen Walker, who unable to tell a lie to save a sister's life, really walked barefoot to London, and secured a pardon by the help of John, Duke of Argyle.

HEART OF THE ANTARCTIC, THE, 'being the story of the British Antarctic Expedition, 1907–1909' by Sir Ernest Henry Shackleton, is a highly readable and sumptuously illustrated account in two large volumes of the polar expedition which attained 88° 23′ south latitude, reached the South Magnetic Pole, and discovered and explored a great range of mountains in the interior of the Antarctic Continent. Shackleton's general account of the expedition and special narrative of the "Southern Party" which achieved a point at that time "farthest south" occupies the first volume and part of the second. It is rendered especially interesting by the spectacular character of the discoveries. The landing at the great ice-barrier, one hundred and fifty feet high and the ascent by the world's largest glacier through a corridor of lofty peaks then seen for the first time, to the plateau eleven thousand feet high which is the site of the South Pole, are adventures of thrilling novelty. The second volume is mainly occupied with an account of the party which discovered the South Magnetic Pole, written by Professor T. W. Edgeworth David, its commander, and there is a highly interesting and entertaining appendix on the scientific discoveries of the expedition. James Murray, the biologist of the company, describes the habits and peculiarities of penguins and seals. Professor David and Raymond Priestley, geologists, give full information as to the physical geography, glaciology, and geology of the region with especial reference to the mountains. Douglas Mawson and James Murray add notes on physics, chemistry, and mineralogy. Their remarks on snow-crystals and on the atmospherical and optical phenomena of the antarctic zone, particularly the *aurora australis*, are full of interest. All these scientific data, as well as the travel-narratives are made vivid by the splendid illustrations, both photographs and colored drawings, with which the book abounds. The reader can see the vast polar ocean and the towering ice-barrier, the snowy, smoke-capped summits of Erebus and Terror, and the yawning volcanic crater of the former. Seals suckling their young on the ice, solemn penguins ceremonially bowing to one another, ponies tethered beside the tents on the plateau, enliven the pictures. Most impressive are the naked rocky peaks that rise sheer above the Great Glacier, the glowing reds, greens, and blues of the antarctic sunrise and the ethereal green palpitations of the *aurora australis*. Few travel-books surpass this one in sustained interest and novelty.

HEART OF THE HILLS, THE, by John Fox, Jr. (1913). The scene of this story is laid in the hills of Kentucky and it deals for the most part with the lives of the mountaineers. The principal character is Jason Hawn, who, when first introduced to the reader, is a small boy living with his widowed mother in a cabin in the hills. His father having been mysteriously shot by an unknown assassin, had told Jason on his death-bed to hunt down his murderer and avenge his death. As a feud of long standing had existed between the Hawns and the Honeycutts, a member of the latter clan is supposed to have committed the deed. Jason grows up with a bitter hatred for the Honeycutts and looks forward to the time when he shall avenge his father's murder. He has a pretty cousin of about his own age named Mavis Hawn

who is devoted to him and has in him a warm champion. Steve Hawn, Mavis's father, a tricky and shiftless fellow, after a period of widowerhood marries Jason's mother much to the son's disappointment and grief. Steve persuades his wife to sell land, upon which Jason had discovered coal, and though the latter had not divulged his secret he had exacted from his mother a promise not to sell without his knowledge. The purchaser of the land is Colonel Pendleton, who represents a large company, and he has a son named Gray, who is about the age of Jason. Gray and his pretty little cousin Marjorie are brought by the Colonel to the hills where they meet Jason and Mavis and are strangely attracted to these children who are so different in manners and speech. Later Jason and Mavis go to school and then to college where they find themselves fellow-students with Gray and Marjorie. Here the old attraction re-asserts itself and Gray and Mavis, and Marjorie and Jason, find themselves drawn to each other. Eventually however, both couples realize the inappropriateness of their union, and the book closes with the readjustment of their love affairs and the marriage of Gray and Marjorie, followed by that of Jason and Mavis. Previous to this Jason had inadvertently avenged his father's death by shooting a prowler, who was robbing Colonel Pendleton's estate after having committed many other crimes and acts of lawlessness. The robber proved to be Steve Hawn, and after his death, Jason's mother tells him he was the man who shot his father. Jason becomes a civil engineer and the reader takes leave of him as superintendent of the coal mines which are being developed upon his old property.

HEAT CONSIDERED AS A MODE OF MOTION, LECTURES ON, a course of twelve lectures delivered at the Royal Institution of Great Britain in 1862 and published in 1863. Tyndall's aim was to expound to a popular audience the mechanical or dynamical theory of heat as distinguished from the old material theory that heat was a substance called "caloric," and to illustrate it first in connection with solid, liquid, and gaseous bodies, and secondly in an account of the transmission or radiation of heat by means of the waves of ether. By a series of experiments he shows that all mechanical force when expended produces heat; explains how the mechanical equivalent of heat has been determined; sets forth the conception of heat as molecular motion; and applies this conception to the various forms of matter, to expansion and combustion, to specific and latent heat, and to calorific conduction. He then explains the operation of radiant heat from the sun and other heavenly bodies, through the ether; shows that the sun is the source of all life on the earth; and rises from this fact to a contemplation of the universe as dominated by the principle of the conservation of energy. Tyndall had great clearness of exposition and an abundance of interesting experiments to prove and enforce his points. He can excite the attention by homely illustrations and rouse the imagination by striking glimpses into the deeper problems of science.

HEAVENLY TWINS, THE, by Madame Sarah Grand (1893), is the novel which brought the author into notice and aroused great discussion for and against the book. It is a study of the advanced modern woman. The heroine, Evadne, finds herself married to a man of social position whose past has been impure. She therefore leaves him, to the scandal of her friends. An episode called 'The Tenor and the Boy,' bearing little relation to the main story but pleasing in itself, is then interpolated: it narrates the love between a male churchsinger and a lad who turns out to be a girl, one of the twins in disguise. The character of these twins, a pair of precocious, forward youngsters, boy and girl, is sketched amusingly in the early

portion of the story. After the separation from her husband, Evadne leads a life of protest against society as it exists, and her sorrow and disillusionment prey upon her health to such an extent that her complex nervous system suffers from hysteria. Dr. Galbraith, the physician who narrates this phase of her career, becomes her husband; and in his professional care and honest love Evadne bids fair to find both physical and moral peace. The novel is too long, has grave faults of construction, and contains material for three separate stories and a tract on women's rights. But it was at once recognized as a sympathetic presentation of some of the social wrongs of women.

HEDDA GABLER, a play by Henrik Ibsen (1890). A remarkable study of the character of a selfish, hard-hearted woman endowed with beauty, good taste, education, and culture, but spiritually a monster. She is kept from expressing her evil genius only by cowardly fear of public opinion. In the discord of a dull cramping environment she has not courage to free herself and is shipwrecked. The play begins as Hedda and her husband return from their wedding trip, and Hedda reveals her character immediately by her unkind treatment of her husband's old aunt, who comes to welcome her. The aristocrat, Hedda, daughter of General Gabler, has married a kindly but stupid Ph.D., chiefly because he promised to buy her a certain luxurious villa she coveted for her home. His pedantry bores her. She has miscalculated his professional future as well as his income; and she dreads the prospect of a child. Before her marriage she had enjoyed an intimate friendship with a drunken dissipated young genius, Lövberg. He had misinterpretated her morbid curiosity about the details of his dissipation and they parted in a theatrical scene in which Hedda repelled his advances with her father's pistol. Lövberg becomes tutor to the stepchildren of Thea Elsted, who reclaims the degenerate genius with her sympathy and interest, and inspires him to write the book which brings him fame. Thea defies the conventions to follow him to the city, knowing that without her influence he will relapse into drunkenness and dissipation. The heartless Hedda, jealous of his good angel, contrives to make him fall into his old evil ways, simply to demonstrate her power over him. He loses the manuscript of his second book, which by perverse chance comes into Hedda's possession. She conceals it and malignantly burns it, giving as excuse to her husband, that Lövberg is his rival for a professorship. Lövberg accuses a disreputable woman of stealing the manuscript and gets into a brawl with the police in her house. He confesses the loss of the manuscript and the scandal to Hedda, and she presents him with one of her father's brace of pistols, advising him "to die beautifully." Later he returns to the woman, and in a violent quarrel is fatally shot in the stomach with the pistol. Hedda had indulged in a dangerous friendship with Judge Brack, an elderly rake, who recognizes the pistol and threatens to expose Hedda to the scandal she dreads, in order to get her in his power. While Thea and Tessman are planning the reconstruction of Lövberg's book, Hedda goes to the back of the room and kills herself with a pistol shot — in the head.

HEIMSKRINGLA, THE, by Snorri Sturlason. This chronicle of the kings of Norway (from the earliest times down to 1177), sometimes known as the 'Younger Edda' or the 'Mythic Ring of the World,' was originally written in Icelandic, in the early part of the thirteenth century. It has always been a household word in the home of every peasant in Iceland, and is entertaining reading to those who read for mere amusement, as well as to the student of history; being full of incident and anecdote, told with racy simplicity, and giving an accurate picture of island life at that early day. Short pieces of scaldic poetry originally recited by bards are interspersed, being

quoted by Snorri as his authorities for the facts he tells. The writer, born in Iceland in 1178, was educated by a grandson of Sæmund Sigfusson, author of the 'Elder Edda,' who doubtless turned his pupil's thoughts in the direction of this book. A descendant of the early kings, he would naturally like to study their history. He became chief magistrate of Iceland, took an active part in politics, and was murdered in 1241 by his two sons-in-law, at the instigation of King Hakon. His book was first printed in 1697, in a Latin translation, having been inculcated in manuscript, or by word of mouth, up to that time. It was afterwards translated into Danish and English, and may be regarded as a classic work.

HEIR OF REDCLYFFE, THE (1853), by Charlotte Mary Yonge, is a sad but interesting love story, and gives a picture of the home life of an English family in the country.

Sir Guy Morville, the attractive young hero, leaves Redclyffe after the death of his grandfather, and becomes a member of his guardian's large household. Many incidents are related of his life there with Laura, Amy, and Charlotte, their lame brother Charles, and his own sedate, antagonistic cousin, Philip Morville. At the end of three years he and Amy confess their love for each other; but as he is still a youth, no engagement is made, and at the advice of his guardian he leaves Hollywell. Philip wrongly suspects Guy of gambling, and tells his guardian his suspicions. Guy has paid his uncle's gaming debts, and when called upon for an explanation he is too generous to clear his character at his uncle's expense. He is banished from Hollywell, and returns to Redclyffe at the end of the Oxford term. At Redclyffe Guy bravely rescues some shipwrecked men after a storm at sea, and before long his reputation is restored by his uncle. He returns to Hollywell, finds that Amy has been true to him, and they are married. They go abroad for their wedding journey; and after a few weeks of mutual happiness, they learn that Philip is sick with a fever in Italy. Guy overlooks past injustice, they go to him, and Guy nurses him through a severe illness. He takes the fever himself and dies shortly afterwards, leaving Amy to mourn his loss for the rest of her life. The story ends with the marriage of Philip and Laura, who had long been secretly engaged; and as Guy's child is a girl, Philip inherits Redclyffe.

The two characters which stand out in the book are Guy Morville, generous, manly, bright, and of a lovable disposition; and Philip, stern, honorable, self-esteeming, and unrelentingly prejudiced against Guy — until Guy's unselfish nobility of conduct forces him to humble contrition.

HELDENBUCH, a name given successively to several versions of a collection of German legends from the thirteenth century. The first 'Heldenbuch' was printed in Strasburg, probably in the year 1470; the second in Dresden in 1472. The latter version was almost entirely divested of the quaint poetic charm of the original legends by the dry, pedantic style of one of the editors, by whose name the collection is known, — Kasper von der Roen. The older volume, however, preserved the spirit of the thirteenth century with admirable fidelity, both in its text and in the delightfully naïve illustrations which accompany it.

Among the heroic myths which appear in the original 'Heldenbuch' are the ancient Gothic legends of 'King Laurin' and 'The Rose Garden at Worms,' together with three from the Lombard cycle, 'Ornit,' 'Wolfdietrich,' and 'Hugdietrich.' These have been rendered into Modern High German in the present century by Karl Josef Simrock, whose scholarly and sympathetic translation makes his 'Kleines

Heldenbuch' as valuable a contribution to the history of German literature as was the original collection of the same name.

HELEN, by Maria Edgeworth. This old-fashioned novel describes the social life of England in the early part of the nineteenth century; and draws a moral by showing how one deception leads to another, and finally envelops the whole life in deceit and wretchedness. A mere statement of the plot is of no interest: the value of the story is in its humor and its knowledge of the human heart.

Among the characters are Cecilia; her mother, Lady Devenant, a spirited society woman, and a very kind friend to Helen (the heroine); Miss Clarendon, a blunt outspoken woman, and a modern type to find in an old novel; besides Lord Beltravers, a false friend of Granville Beauclerc, the hero. 'Helen' was published in 1834. It was the last novel Miss Edgeworth wrote before her death fifteen years afterwards.

HELMET OF NAVARRE, THE, by Bertha Runkle, was published in 1901, and was one of the successful novels of the year. The scene is laid in France at the time that Henry of Navarre is about to ascend the throne, and deals with the adventures of Felix Broux, a youth whose family had for centuries faithfully served the Dukes of St. Quentin. At a time when his master, as an open enemy of the League, is in great danger, Broux goes to Paris to join him and immediately finds himself involved in all sorts of intrigues and difficulties. The Duke of St. Quentin and his son, the Comte de Mar, have become estranged through the villainies of one Lucas, who is employed as the Duke's secretary, but, who in reality is a spy of the League. Young Broux is the means of bringing about a reconciliation between father and son, and of exposing the evil machinations of Lucas, and afterwards serves De Mar with unfailing loyalty and ingenuity. He proves to be an invaluable aid in the love affair of the Comte and Lorance de Montluc, the ward of Monsieur de Mayenne, and helps to bring the lovers together in spite of the many difficulties placed in their way. Lucas, the evil genius of the story, weaves plot after plot to bring the St. Quentins to ruin, and time after time when on the very brink of destruction they are saved by chance or strategy. The book is full of adventures and hairbreadth escapes, has snares and secret passages, mysterious inns and rascally landlords, and plenty of sword play. The action of the romance extends over only four days but it is most spirited, and includes many exciting incidents which the young author has woven into her charming whole with surprising ease and skill.

HELPMATE, THE, by May Sinclair (1907). The title of this novel is ironic. It is a sympathetic study of the married life of a sinner and a saint, in which one's sympathies are always with the sinner. The theme is that sin is more often weakness than wickedness, and that goodness can as often be pride as holiness. While Walter and Anne Majendie are on their honeymoon, rumors reach the wife that seven years before he knew her, her husband had had a liaison with an older married woman. He had reason to suppose that Anne had been exactly informed concerning this affair before her marriage. In her eyes he is a moral leper. Though a man of no great force he has unusual sweetness of temper, and waits patiently for his wife to respond to his devoted affection. He is constitutionally incapable of sinking to the depths of abasement and perpetual expiation to which she condemns him. The cold virtue of his wife finally drives him to seek consolation in clandestine relations with a little shop girl. Their child dies while Walter is away from home. His grief and strain and Anne's accusations and reproaches precipitate a paralytic stroke. She nurses

him back to health and in the end all is well, since Anne through suffering comes to realize her own shortcomings, after nine tragic years of misunderstanding.

HENRY IV. by Shakespeare. Part i., stands at the head of all Shakespeare's historical comedies, as Falstaff is by far his best humorous character. The two parts of the drama were first published in 1598 and 1600 respectively, the source-texts for both being Holinshed's 'Chronicles' and the old play, 'The famous Victories of Henry the Fifth.' The contrasted portraits of the impetuous Hotspur (Henry Percy) and the chivalric Prince Henry in Part i., are masterly done. King Henry, with the crime of Richard II.'s death on his conscience, was going on a crusade, to divert attention from himself; but Glendower and Hotspur give him his hands full at home. Hotspur has refused to deliver up certain prisoners taken on Holmedon field: "My liege, I did deny no prisoners," he says in the well-known speech painting to the life the perfumed dandy on the field of battle. However, the Percys revolt from the too haughty monarch; and at Shrewsbury the Hotspur faction, greatly outnumbered by the King's glittering host, is defeated, and Percy himself slain by Prince Harry. For the humorous portions we have first the broad talk of the carriers in the inn-yard at Rochester; then the night robbery at Gadshill, where old Jack frets like a gummed varlet, and lards the earth with perspiration as he seeks his horse hidden by Bardolph behind a hedge. Prince Hal and Poins rob the robbers. Falstaff and his men hack their swords, and tickle their noses with grass to make them bleed. Then after supper, at the Boar's Head, in slink the disappointed Falstaffians, and Jack regales the Prince and Poins with his amusing whoppers about the dozen or so of rogues in Kendal green that set upon them at Gadshill. Hal puts him down with a plain tale. Great hilarity all around. Hal and Jack are in the midst of a mutual mock-judicial examination when the sheriff knocks at the door. The fat knight falls asleep behind the arras, and has his pockets picked by the Prince. Next day the latter has the money paid back, and he and Falstaff set off for the seat of war, Jack marching by Coventry with his regiment of tattered prodigals. Attacked by Douglas in the battle, Falstaff falls, feigning death. He sees the Prince kill Hotspur, and afterwards rises, gives the corpse a fresh stab, lugs it off on his back, and swears he and Hotspur fought a good hour by Shrewsbury clock, and that he himself killed him. The prince magnanimously agrees to gild the lie with the happiest terms he has, if it will do his old friend any grace.

HENRY IV., Part ii., by Shakespeare (First known Edition, 1600), forms a dramatic whole with the preceding. The serious parts are more of the nature of dramatized chronicle; but the humorous scenes are fully as delightful and varied as in the first part. Hotspur is dead, and King Henry is afflicted with insomnia and nearing his end. "Uneasy lies the head that wears a crown," he says in the fine apostrophe to sleep. At Gaultree Forest his son Prince John tricks his enemies into surrender, and sends the leaders to execution. The death-bed speeches of the King and Prince Henry are deservedly famous. All the low-comedy characters reappear in this sequel. Dame Quickly appears, with officers Snare and Fang, to arrest Falstaff, who has put all her substance into that great belly of his. In Part i. we found him already in her debt: for one thing, she had bought him a dozen of shirts to his back. Further, sitting in the Dolphin chamber by a sea-coal fire, had he not sworn upon a parcel-gilt goblet to marry her? But the merry old villain deludes her still more, and she now pawns her plate and tapestry for him. Now enter Prince Hal and Poins from the wars, and ribald and coarse are the scenes unveiled. Dame

Quickly has deteriorated: in the last act of this play she is shown being dragged to prison with Doll Tearsheet, to answer the death of a man at her inn. The accounts of the trull Doll, and her billingsgate talk with Pistol, are too unsavory to be entirely pleasant reading; and one gladly turns from the atmosphere of the slums to the fresh country air of Gloucestershire, where, at Justice Shallow's manse, Falstaff is "pricking down" his new recruits, — Mouldy, Feeble, Wart, etc. Shallow is like a forked radish with a beard carved on it, or a man made out of a cheese-paring. He is given to telling big stories about what a wild rake he was at Clement's Inn in his youth. Sir John swindles the poor fellow out of a thousand pounds. But listen to Shallow: "Let me see, Davy; let me see, Davy; let me see." "Sow the headland with red wheat, Davy"; "Let the smith's note for shoeing and plough-irons be cast and paid." "Nay, Sir John, you shall see my orchard, where, in an arbor, we shall eat a last year's pippin of my own graffing, with a dish of caraways and so forth." Amid right merry chaffing and drinking enters Pistol with news of the crowning of Henry V. "Away, Bardolph! saddle my horse; we'll ride all night; boot, boot, Master Shallow, I know the King is sick for me," shouts old Jack. Alas for his hopes! he and his companions are banished the new King's presence, although provided with the means to live.

HENRY V. is the last of Shakespeare's ten great war dramas. It was written in 1599, printed in 1600, the materials being derived from the same sources as are given above. Henry IV. is dead, and bluff King Hal is showing himself to be every inch a king. His claim to the crown of France is solemnly sanctioned. The Dauphin has sent him his merry mock of tennis balls, and got his stern answer. The traitors — Cambridge, Scroop, and Grey — have been sent to their death. The choice youth of England (and some riff-raff, too, such as Bardolph, Nym, and Pistol) have embarked at Southampton, and the threaden sails have drawn the huge bottoms through the sea to France. The third act opens in the very heat of an attack upon the walls of the seaport of Harfleur, and King Harry is urging on his men in that impassioned speech — "Once more unto the breach, dear friends" — which thrills the heart like a slogan in battle. We also catch glimpses of the army in Picardy, and finally see it on the eve of Agincourt. The night is rainy and dark, the hostile camps are closely joined. King Henry, cheerful and strong, goes disguised through his camp, and finds that whatever the issue of the war may be, he is expected to bear all the responsibility. A private soldier — Williams — impeaches the King's good faith, and the disguised Henry accepts his glove as a gauge and challenge for the morrow. Day dawns, the fight is on, the dogged English win the day. Then, as a relief to his nerves, Henry has his bit of fun with Williams, who has sworn to box the ear of the man caught wearing the mate of his glove. The wooing by King Henry of Kate, the French King's daughter, ends the play. But all through the drama runs also a comic vein. The humorous characters are Pistol, — now married to Nell Quickly, — Bardolph, Nym, and Fluellen. Falstaff, his heart "fracted and corroborate" by the King's casting of him off, and babbling o' green fields, has "gone to Arthur's bosom." His followers are off for the wars. At Harfleur, Bardolph, of the purple and bubukled nose, cries, "On to the breach!" very valorously, but is soon hanged for robbing a church. Le grand Capitaine Pistol so awes a poor Johnny Crapaud of a prisoner that he offers him two hundred crowns in ransom. Pistol fires off some stinging bullets of wit at the Saint Tavy's day leek in the cap of Fluellen, who presently makes him eat a leek, giving him the cudgel over the head for sauce. The blackguard hies him home to London to swear he got his scalp wound in the wars.

HENRY VI., Parts i., ii., iii. (First printed in 1623). Of the eight closely linked Shakespeare historical plays, these three cover nearly all of the fifteenth century in this order: 'Richard II.'; 'Henry IV.,' Parts i. and ii.; 'Henry V.'; 'Henry VI.' (three parts); and 'Richard III.' — Henry IV. grasped the crown from Richard II., the rightful owner, and became the founder of the house of Lancaster. About 1455 began the Wars of the Roses. (The Lancastrians wore as a badge the white rose, the Yorkists the red; Shakespeare gives the origin of the custom in Henry VI., Part i.. Act ii., Scene 4, adherents of each party chancing in the Temple Garden, London, to pluck each a rose of this color or that as symbol of his adherency.) In 1485 the Lancastrian Henry VII., the conqueror of Richard III., ended these disastrous wars, and reconciled the rival houses by marriage with Elizabeth of York.

The three parts of 'Henry VI.,' like 'Richard II.,' present a picture of a king too weak-willed to properly defend the dignity of the throne. They are reeking with blood and echoing with the clash of arms. They are sensationally and bombastically written, and such parts of them as are by Shakespeare are known to be his earliest work. His work seems to have been that of a reviser; and the general plan of the plays and their successor 'Richard III.' is after Marlowe's manner.

In Part i. the scene lies chiefly in France, where the brave Talbot and Exeter and the savage York and Warwick are fighting the French. Joan of Arc is here represented by the poet (who only followed English chronicle and tradition) as a charlatan, a witch, and a strumpet. The picture is an absurd caricature of the truth. In Part ii., the leading character is Margaret, whom the Duke of Suffolk has brought over from France and married to the weak and nerveless poltroon King Henry VI., but is himself her guilty lover. He and Buckingham and Margaret conspire successfully against the life of the Protector, Duke Humphrey, and Suffolk is killed during the rebellion of Jack Cade, — an uprising of the people which the play merely burlesques. Part iii. is taken up with the horrible murders done by fiendish Gloster (afterward Richard III.) the defeat and imprisonment of Henry VI. and his assassination in prison by Gloster, and the seating of Gloster's brother Edward (IV.) on the throne. The brothers, including Clarence, stab Queen Margaret's son and imprison her. She appears again as a subordinate character in 'Richard III.' In 1476 she renounced her claim to the throne and returned to the Continent.

HENRY VIII., a historical drama by Shakespeare (first printed in 1623), based on Edward Hall's 'Union of the Families of Lancaster and York,' Holinshed's 'Chronicles,' and Fox's 'Acts and Monuments of the Church.' The key-idea is the mutability of earthly grandeur, and by one or another turn of Fortune's wheel, the overthrow of the mighty — *i.e.*, of the Duke of Buckingham, of Cardinal Wolsey, and of Queen Katharine. The action covers a period of sixteen years, from the Field of the Cloth of Gold, in 1520, described in the opening pages, to the death of Queen Katharine in 1536. It is the trial and divorce of this patient, queenly, and unfortunate woman, that forms the main subject of the drama. She was the daughter of Ferdinand and Isabella of Castile, and born in 1485. She had been married when seventeen to Arthur, eldest son of Henry VII. Arthur lived only five months after his marriage, and when at seventeen years Henry VIII. came to the throne (that "most hateful ruffian and tyrant"), he married Katharine, then twenty-four. She bore him children, and he never lost his respect for her and her unblemished life. But twenty years after his marriage he met Anne Bullen at a merry ball at Cardinal Wolsey's palace, and fell in love with her, and immediately conceived conscientious scruples against the legality of his marriage. Queen Katharine is brought to trial before a

solemn council of nobles and churchmen. With fine dignity she appeals to the Pope and leaves the council, refusing then and ever after to attend "any of their courts." The speeches are masterpieces of pathetic and noble defense. In all his facts the poet follows history very faithfully. The Pope goes against her, and she is divorced and sequestered at Kimbolton, where presently she dies heart-broken, sending a dying message of love to Henry. Intertwined with the sad fortunes of the queen are the equally crushing calamities that overtake Cardinal Wolsey. His high-blown pride, his oppressive exactions in amassing wealth greater than the king's, his *ego et rex meus*, his double dealing with Henry in securing the Pope's sanction to the divorce, — these and other things are the means whereby his many enemies work his ruin. He is stripped of all his dignities and offices, and wanders away, an old man broken with the storms of State, to lay his bones in Leicester Abbey. The episode of the trial of Archbishop Cranmer is so pathetically handled as to excite tears. He is brought to trial for heresy by his enemy Gardiner, bishop of Winchester, but has previously been moved to tears of gratitude by Henry's secretly bidding him be of good cheer, and giving him his signet ring as a talisman to conjure with if too hard pressed by his enemies. Henry is so placed as to oversee (himself unseen) Cranmer's trial and the arrogant persecution of Gardiner. Cranmer produces the ring just as they are commanding him to be led away to the Tower; and Henry steps forth to first rebuke his enemies and then command them to be at peace. He does Cranmer the high honor of asking him to become a godfather to the daughter (Elizabeth) of Anne Bullen; and after Cranmer's eloquent prophecy at the christening, the curtain falls. The setting of this play is full of rich and magnificent scenery and spectacular pomp.

HENRY ESMOND. This splendid romance, published in 1852, is one of the most important of Thackeray's novels. It is a romance of the time of Queen Anne, and purports to be told by the hero in the years of rest after the storm and stress of a checkered life. It is written after the manner of the time, which gives it a pleasant flavor of quaintness.

The hero, a boy of noble character, is the true heir to the Castlewood estate, but is supposed to be illegitimate, and grows up as a dependent in the home of his second cousin, the titular viscount, where he is treated with kindness and affection. The family consists of the young and lovely Lady Castlewood; a son, Francis, and a beautiful daughter, Beatrix. Lord Castlewood neglects his wife, and exposes her to the unwelcome attentions of Lord Mohun, with whom he subsequently fights a duel, in which he is killed. Without justification, Lady Castlewood holds Esmond responsible for the duel. Having learned that he is legally heir to Castlewood, he is constrained by gratitude to conceal the knowledge, and goes off to the wars. Returning to England on furlough, he is received with great affection, and immediately falls in love with Beatrix, whom he wooes unavailingly for ten years. The brilliant beauty becomes engaged to the Duke of Hamilton, but he is killed in a duel. Esmond, a devoted Jacobite, brings the Pretender to England in readiness to succeed Queen Anne, who is dying; but the Prince lays siege to the fair Beatrix instead of the throne. This wrecks the project; and Henry, now discovering his purposes, crosses swords with him. The Pretender then returns to Paris, where Beatrix joins him.

Henry now discovers that his very long attachment for Beatrix has given place to a tender affection for her mother, notwithstanding her eight years of superior age. This is the weakest point in the novel, but the author manages it skillfully. The attachment being mutual, no obstacle appears to their marriage. Frank is left in

possession of the estate, while Esmond and his bride emigrate to the family plantations in Virginia; where their subsequent fortunes form the theme of 'The Virginians.'

HENRY, PRINCE OF PORTUGAL, SURNAMED THE NAVIGATOR, The Life of, and its Results; Comprising the Discovery, within One Century, of Half the World. From Authentic Contemporary Documents. By Richard Henry Major (1868). The remarkable story of a half-English son of "the greatest king that ever sat on the throne of Portugal" by his mother, Queen Philippa; a grandson of "old John of Gaunt, time-honored Lancaster"; nephew of Henry IV. of England; and great-grandson of Edward III. His father, King João or John, who formed a close English connection by marrying Philippa of Lancaster, was the first king of the house of Aviz, under which Portugal, for two hundred years, rose to its highest prosperity and power. The career of Portugal in exploration and discovery, due to the genius and devotion of Prince Henry, Mr. Major characterizes as "a phenomenon without example in the world's history, resulting from the thought and perseverance of one man." We see, he says, "the small population of a narrow strip of the Spanish peninsula [Portugal], limited both in means and men, become, in an incredibly short space of time, a mighty maritime nation, not only conquering the islands and western coasts of Africa, and rounding its southern cape, but creating empires and founding capital cities at a distance of two thousand leagues from their own homesteads"; and such results "were the effects of the patience, wisdom, intellectual labor, and example of one man, backed by the pluck of a race of sailors, who, when we consider the means at their disposal, have been unsurpassed as adventurers in any country or in any age." It was these brave men, many years before Columbus, who "first penetrated the Sea of Darkness, as the Arabs called the Atlantic beyond the Canaries"; and they did this in the employment and under the inspiration of Prince Henry, whose "courageous conception and unflinching zeal during forty long years of limited success" prepared the way for complete success after his death.

Born March 4, 1394, Prince Henry had become one of the first soldiers of his age when, in 1420, he refused offers of military command, and undertook to direct, at Sagres (the extreme point of land of Europe looking southwest into the Atlantic Sea of Darkness), plans of exploration of the unknown seas of the world lying to the west and south. His idea was to overcome the difficulties of the worst part of that immense world of storms, that lying west of Africa, and thereby get round Africa to the south and sail to India, and China, and the isles beyond India. Every year he sent out two or three caravels; but his great thought and indomitable perseverance had yielded only "twelve years of costly failure and disheartening ridicule," when, in 1434, the first great success was achieved by Gil Eannes, that of sailing beyond Cape Boyador. Prince Henry made his seat at Sagres, one of the most desolate spots in the world, a school of navigation, a resort for explorers and navigators. His contemporary Azurara says of him: "Stout of heart and keen of intellect, he was extraordinarily ambitious of achieving great deeds. His self-discipline was unsurpassed: all his days were spent in hard work, and often he passed the night without sleep; so that by dint of unflagging industry he conquered what seemed to be impossibilities to other men. His household formed a training-school for the young nobility of the country. Foreigners of renown found a welcome in his house, and none left it without proof of his generosity." To more perfectly devote himself to his great task, he never married, but took for his bride "Knowledge of the Earth."

HER DEAREST FOE, by Mrs. Alexander (1876). The scene of this story (perhaps the best by this prolific writer) is laid in and about London, at the beginning of the last century. Mr. Richard Travers, a middle-aged merchant seeking rest, goes to the little town of Cullingford, and there stays with a Mrs. Aylmer, a widow with one daughter. Mr. Travers is charmed with Cullingford, and revisits the place from time to time. Eventually he falls in love with Kate Aylmer, and marries her after the death of her mother. Subsequently he makes a will in favor of his wife, which also disinherits his cousin and former heir, Sir Hugh Galbraith. After the death of Travers, his widow succeeds to his estate; but is not long left in undisturbed possession, as Mr. Ford, a clerk in the office of her late husband, produces another will in favor of Sir Hugh. Mrs. Travers is obliged to give up her property and compelled to support herself. She settles in the village of Pierstoffe, which is picturesquely described; where, assisted by her friend and companion Fanny Lee, she opens a small fancy-goods shop. Sir Hugh, while hunting in the neighborhood, meets with an accident, and is taken to the house of Mrs. Travers, of whose identity he remains in ignorance, as he has never seen his hostess before, and as she had assumed the name of Temple upon leaving London. Sir Hugh falls in love with his charming nurse, and upon regaining his health, proposes marriage to her; but is rejected, as she believes him to have had a hand in defrauding her of her property. Not long after this, Mrs. Travers, or Mrs. Temple, is enabled to prove that the will in favor of Sir Hugh is a forgery, for which the clerk Ford is wholly answerable. Sir Hugh again offers himself, and this time she accepts him; afterwards revealing her identity, and rejoicing that she has an opportunity of "heaping coals of fire on the head of her dearest foe." The story flows easily and pleasantly, the pictures of town and country life are natural and entertaining, and the interest is sustained to the end.

HERBERT OF CHERBURY, EDWARD, LORD, AUTOBIOGRAPHY. (First printed in 1764 by Horace Walpole). Lord Herbert of Cherbury (1583–1648), who had some claim to recognition as a philosopher and a poet, is best known by his autobiography. The chief characteristic of this remarkable piece of self-revelation is a naïf conceit which lays claim to the most diverse accomplishments. The author is, by his own showing, the admired of all admirers, the hero (or knave) of a thousand gallantries, the physician able to cure all complaints, the fencer able to vanquish all rivals. One typical passage well indicates the style and method of the book, which for all its foibles is one of the best remembered autobiographies: "I had also and have still a pulse on the crown of my head. It is well known to those that wait in my chamber, that the shirts, waistcoats, and other garments I wear next my body, are sweet beyond what either easily can be believed, or hath been observed in any else, which sweetness also was found to be in my breath above others, before I used to take tobacco, which towards my latter time I was forced to take against certain rheums and catarrhs that trouble me, which yet did not taint my breath for any long time; I scarce ever felt cold in my life, though yet so subject to catarrhs, that I think no man was ever more obnoxious to it; all which I do in a familiar way mention to my posterity, though otherwise they might be thought scarce worth the writing." [illegible] his serious studies, important as these were, or of the

HEREDITARY GENIUS, by Sir Francis Galton (1874). In this intelligent and interesting study an attempt is made to submit the laws of Heredity to a quantitative test, by means of statistics. To the result desired Galton contributes many

figures, many facts, and few generalizations. His pursuit is purposely confined to the evidence of the inheritance of the fine mental condition or quality called genius, — whether a man endowed with it is likely to have inherited it, or to be reasonably certain to pass it on to his sons and grandsons. The author began his researches with a work on 'English Judges' from 1660 to 1865. In these two centuries and a half he found that out of the 286 judges 112 had more or less distinguished kinsmen, a result favoring the theory of a transmission of qualities in the ratio of 1 : 3. He goes on to study seven groups composed of statesmen, generals, men of letters, men of science, artists, poets, and divines, the number of families considered being about three hundred, and including nearly one thousand more or less remarkable men. His conclusion is, that the probability that an exceptionally able or distinguished man will have had an exceptionally able father is thirty-one per cent., that he will have exceptionally able brothers forty-one per cent., exceptionally able sons forty-eight per cent., etc. He does not find it to be true that the female line bequeaths better qualities than the male line; and he suggests the explanation that the aunts, sisters, and daughters of great men, having been accustomed to a higher standard of mental and perhaps of moral life than the average prevailing standard will not be satisfied with the average man, and are therefore less apt to marry, and so to transmit their exceptional qualities. He admits, however, that it is impossible, with our present knowledge of statistics, to put this theory to the proof. Galton groups his facts with great skill, but his direct object is to arrive rather at a law of averages than a law of heredity. That is, his method is purely statistical, and cannot therefore be applied with finality to moral facts. "Number is an instrument at once too coarse to unravel the delicate texture of moral and social phenomena, and too fragile to penetrate deeply into their complicated and multiple nature." Yet Galton, in producing his extremely interesting and suggestive books, 'Hereditary Genius,' 'English Men of Science,' and 'Inquiries into Human Faculty and its Development,' has helped to establish the truth of psychological heredity, and the objective reality of its still mysterious laws.

HERETICS, a volume of essays by Gilbert K. Chesterton, published in 1905. Although they deal with a varied assortment of writers and topics — Kipling, Bernard Shaw, H. G. Wells, George Moore, Lewes Dickinson, Omar and the Sacred Vine, Celts and Celtophiles, Science and the Savages — they are unified by the idea that however heretical the authors discussed may be "they do, each of them, have a constructive and affirmative view and they do take it seriously and ask us to take it seriously." Kipling is preaching imperialism, Shaw and Wells socialism. They are, in various degrees, heretics; but they consider themselves orthodox; that is they believe themselves in possession of the truth and wish to share it with others. But for the heretic who believes in nothing, who will form no general ideas, who thinks that "everything matters — except everything," Chesterton has only contempt. Against this modern disposition to renounce all seriousness of conviction, to consider everyone a heretic and to use orthodoxy as a term of reproach, the whole book is a protest; and in spite of its title it may therefore be called a plea for orthodoxy. Chesterton's characteristic fondness for established customs and institutions, for material comforts and luxuries, for faith and conviction, and for the paradoxical expression of conservative views appear on every page of this stimulating volume.

HEREWARD THE WAKE, 'Last of the English,' by the Rev. Charles Kingsley. Kingsley was Regius Professor of Modern History in the University of Cambrideg,

on the very site of his story. The author's propaganda of the religion of rugged strength also made him quite at home in his theme.

The story, which is largely based on the old ballads and chronicles, opens near the end of the reign of Edward the Confessor, when Hereward is made a "wake" or outlaw; and the tales of his wanderings, his freaks, and feats of arms, in the North, in Cornwall, in Ireland, and Flanders, have their foundation in the old English records. The author tells in dramatic style how the hero returns from Flanders, and begins his daring resistance to the Normans; running the gauntlet of William's most skillful generals, and at last meeting and defeating the forces of the great master. Hereward's strategy and daring elicits the admiration of the stern Conqueror himself. The story of the defense of the Camp of Refuge at Ely, and the successes attending the arms of the little band of patriots in that fen country; the sacking of Peterborough by the Danes; the last stand made by Hereward in the forest, are all graphically described. Kingsley is liberal sometimes in his allowance of redeeming faults to his virtuous characters; yet, in the fall of Hereward, he forcibly impresses the lesson that loss of self-respect is fatal to noble effort.

There are fine passages in the book; and the mourning of the stricken Torfrida and the true-hearted Martin Lightfoot over the defeated Hereward is full of pathos. The genial abbot of Peterborough, Uncle Brand, and Earl Leofric, are agreeably sketched. Ivo Taillebois is true to life, or rather to the chronicles and ballads; and William himself is well drawn. The novel is a book for Englishmen, and helps to popularize their heroic traditions; but it is of interest to all those who cherish the ideals of manliness and heroism. The story was first published in Good Words in 1866.

HERMANN AND DOROTHEA, by Johann Wolfgang Goethe, is a German idyllic pastoral of about 2000 hexameter lines. The scene is the broad Rhineplain, and the time the poet's own. This poem, considered the finest specimen of Goethe's narrative verse, was published in 1797, during the pèriod of the author's inspiring friendship with Schiller. The sweet bucolic narrative describes how the host of the Golden Lion and his "sensible wife" have sent their stalwart and dutiful son, Hermann, to minister to the wants of a band of exiles, who are journeying from their homes, burned by the ravages of war. Among the exiles Hermann meets, and immediately loves, Dorothea. How this buxom Teutonic maiden of excellent good sense is wooed and won, taking a daughter's place in the cheerful hostelry, is told with charming simplicity.

HERMETIC BOOKS. The Greeks designated the lunar god of the Egyptians, Thoth, by the name of Hermes Trismegistus; *i. e.*, Hermes the Thrice Greatest. The Greeks, and after them the Neo-Platonists and Christians, regarded him as an ancient king of Egypt, who invented all the sciences, and concealed their secrets in certain mysterious books. These ancient books, to the number of 20,000 according to some, and of 36,000 according to others, bore his name. Clement of Alexandria has described the solemn procession in which they were carried in ceremony. The tradition in virtue of which all secret works on magic, astrology, and chemistry were attributed to Hermes, persisted for a long time. The Arabians composed several of them; and the fabrication of Hermetic writings in Latin lasted during the entire Middle Ages. Some of these writings have come down to us, either in the original Greek or in Latin and Arabic translations. From a philosophic point of view, the most interesting of them is the 'Poimandres' (ποιμήν ἀνδρῶν, the shepherd of men,

symbolizing the Divine Intelligence). It has been divided into twenty books by Patricius. It is a dialogue composed some time in the fourth century of the Christian era, and discusses such questions as the nature of the Divinity, the human soul, the creation and fall of man, and the divine illumination that alone can save him. It is written in a Neo-Platonic spirit, but bears evidence of the influence of Jewish and Christian thought. It was translated into German by Tiedemann in 1781. There have been several editions of it. The first appeared at Paris in 1554, and the last, by Parthez, in Berlin, in 1854. The Λόγος τέλειος (Logos teleios, the perfect Word) is somewhat older; it is a refutation of the doctrines of Christianity under the form of a dialogue between Hermes and his disciple Asclepius. An 'Address to the Human Soul' was translated from the Arabic and published by Fleischer in 1870. It is, doubtless, itself a translation from a Greek original. The most interesting passages in the Hermetic books have been rendered into French by Louis Ménard (Paris, 1886). Baumgarten-Crusius in his 'De Librorum Hermeticorum Origine et Indole' (Jena, 1827), and Pietschmann in his 'Hermes Trismegistos' (Leipsic, 1875), have discussed this subject very fully.

HERO OF OUR TIMES, A, by Mikhail Lermontof (1839). The novel portrays the vices of the modern Russian of rank, fashion, and adventure, and his utter selfishness and want of principle and conscience. The story takes the form of a series of tales, of which the libertine Petchorin, and his unhappy victims, mostly confiding women, are the subjects. Lermontof was a great admirer of Byron; and the fascinating Petchorin, the rascal of the stories, with his mysterious attractiveness, strongly resembles Don Juan. The publication of the story excited much controversy; and was the cause of the duel in which the author was killed in 1841. Many people claimed that Petchorin was a portrait; but the author distinctly states that he is not the portrait of any person, but personifies the vices of the whole generation. The author does not set himself up as a reformer, his idea being simply to denounce evil.

HEROES, HERO-WORSHIP, AND THE HEROIC IN HISTORY, ON, by Thomas Carlyle. Carlyle's 'Hero-Worship' made its first appearance as a series of lectures delivered orally in 1840. They were well attended, and were so popular that in book form they had considerable success when published in 1841.

There are five lectures in all, each dealing with some one type of hero. In the first, it is the Hero as Divinity, and in this the heroic divinities of Norse mythology are especially considered. Carlyle finds this type earnest and sternly impressive.

The second considers the Hero as Prophet, with especial reference to Mahomet and Islam. He chose Mahomet, he himself says, because he was the prophet whom he felt the freest to speak of.

As types of the Poet Hero in his third lecture, he brings forward Dante and Shakespeare. "As in Homer we may still construe old Greece; so in Shakespeare and Dante, after thousands of years, what our modern Europe was in faith and in practice will still be legible."

In the fourth lecture he considered the Hero as Priest, singling out Luther and the Reformation and Knox and Puritanism. "These two men we will account our best priests, inasmuch as they were our best reformers."

The Hero as Man of Letters, with Johnson, Rousseau, and Burns as his types, forms the subject of Carlyle's fifth lecture. "I call them all three genuine Men, more or less; faithfully, for the most part unconsciously, struggling to be genuine, and plant themselves on the everlasting truth of things."

Finally, for the Hero as King he selects as the subject of his sixth lecture Cromwell and Napoleon, together with the modern Revolutionism which they typify.

"The commander over men — he is practically the summary for us of all the various figures of Heroism; Priest, Teacher, whatever of earthly or of spiritual dignity we can fancy to reside in a man, embodies itself here."

Carlyle eulogizes his heroes for the work that they have done in the world. His tone, however, is that of fraternizing with them rather than of adoring them. He holds up his typical heroes as patterns for other men of heroic mold to imitate, and he makes it clear that he expects the unheroic masses to adore them. The style of 'Hero-Worship' is clearer than that in most of the other masterpieces of Carlyle, and on this account is much more agreeable to the average reader. There is less exaggeration, less straining after epigram.

HIAWATHA, by Henry Wadsworth Longfellow, a narrative poem based on traditions of the North American Indians, was published in 1855. It deals with the exploits of a culture-hero of various names, Michabou, Chiabo, Manabozho, Tarenyawagon, Hiawatha — the last and most melodious of which was chosen by the poet. The traditions of his birth, childhood, marriage, prodigious feats, invention of agriculture and writing, and departure to the kingdom of the blest before the coming of the white men are drawn from the various collections of Indian anthropology and folk-lore by Henry Rowe Schoolcraft (particularly 'Algic Researches,' 1839), from George Catlin's 'Letters and Notes on the Manners, Customs, and Condition of the North American Indians' (1841), and from other works of travel and topography. The metre of the poem (unrhymed trochaic octosyllabic) and certain incidents, such as the building of Hiawatha's canoe, his fight with the magician, Pearl-Feather, the objections of Nokomis to the marriage with a stranger, and the marvellous music of Chibiabos, were taken from the Finnish popular epic, the Kalevala, which Longfellow knew in a German translation and which depicted a similar hero and a similar stage of national culture. Hiawatha comprises in a remarkable way practically all that was then known of the beliefs, songs, dances, stories, superstitions, manners, and customs of the North American Indians; and all this antiquarian matter is skillfully interwoven into a fascinating heroic story. The locality selected is the abode of the Ojibways on the north coast of Lake Superior. Here Hiawatha is reared by his grandmother, Nokomis, daughter of the moon, is made a brother to the birds and animals, and learns their language. Growing older he becomes a mighty hunter and secures magic mittens which will crush rocks and magic moccasins which enable him to take a stride a mile in length. His first exploit is to seek vengeance on his father, the West Wind, Mudjekeewis, for wrong committed against his mother, Wenonah. The fight ends in a reconciliation and Hiawatha returns to be a defender and civilizer of his people. Through fasting and vigil he has revealed to him the corn-spirit, Mondamin, with whom he wrestles, and from whose buried body springs the Indian corn or maize, the food of the people. Then follow, the making of Hiawatha's canoe, his marvellous contest with the sturgeon, Nahma, who swallows both canoe and warrior, his destruction of the baleful magician, Pearl-Feather, his marriage to Minnehaha of the Dacotahs, the songs and stories of the wedding-feast, the blessing of the cornfields by Minnehaha, the invention of picture-writing, the death of his three friends, Chibiabos the musician, Pau-Puk-Keewis, the ne'er-do-weel, and the strong man, Kwasind, the coming of the ghosts of the departed, the death of Minnehaha from famine and fever, the coming of the missionary priest, and the departure of Hiawatha for the distant islands of the blest in the kingdom of the

North-West wind, Keewaydin, over which he was to rule. 'Hiawatha' is a truly American poem, preserving in delightful poetic form the characteristics of the continent before its conquest by the whites. The rhythm has been charged with monotony and the narrative with prolixity; but the former is adapted to the primitive life depicted and the latter is constantly enlivened by striking incident and local color.

HIGH PRIESTESS, THE, by Robert Grant (1915). This is the story of the married life of Mary Arnold, a modern woman, who strives to show that she can "fullfil all the functions of a wife and mother and yet demonstrate her faculty in some independent field."

Having refused the wealthy Henry Thornton because she could not reciprocate his feelings, she marries Oliver Randall, a promising young lawyer, in whom she feels that she has found a true soul-mate. They start out with the hope that their marriage will be "richer and more ennobling to both and on a higher plane of service and companionship than the world has hitherto known."

Mary's housekeeping is perfection, according to the most modern methods, but she manages to find some leisure each day for her architectural designing work. Two children are born, a boy and a girl. Although a model mother, Mary continues her work and after the birth of the second child wins a prize for her design for a fountain. This leads to requests for more designs until she has on hand more work than she can attend to and still look after her household. Her husband, who is greatly interested in politics, is inclined to make light of her work. Finally Mary is compelled to secure someone to assist her in her household duties in order to pursue her profession which often calls her away from home. She installs as housekeeper an intimate friend, Sybil Fielding, whose father's death has made it necessary for her to support herself.

Sybil, who is an attractive girl, carries out Mary's orders in the household and is beloved by the children.

All goes well for two years when Mary suddenly discovers her husband making love to her friend. A scene ensues and both women leave the house that very evening, after Sybil announces her engagement to Henry Thornton, Mary's former suitor. Mary declares that she can never again live with Oliver, takes refuge in a friend's house, and demands the children. In vain Oliver pleads for an interview with his wife, saying that the affair was only an accident, and that he really loves no one but Mary. She is obdurate, takes her children to another part of the city, where she lives for seven years, supporting herself and them by means of her architecture.

Meantime Oliver, patiently waiting for Mary's return, achieves success in his political career and becomes governor. The children visit their father each week, and try to persuade their mother to return to him, but she still refuses to forgive his transgression; nevertheless he is constantly in her thoughts, and she follows his progress with keen interest.

Sybil's husband dies, and Oliver becomes executor of his large estate. Sybil once more tries to win Oliver. He can endure the strain no longer, and writes to Mary that he must see her at once and must either have her or his liberty. The note reaches her just as Oliver arrives at her apartment where she is wondering if she has not judged him too harshly. They find that they love each other as much as ever and are finally reunited.

HILLTOP ON THE MARNE, A, by Mildred Aldrich (1915). This book, which evoked great public interest, is in the form of letters written by the author between

June 3, and Sept. 8, 1914, and describes the beginning of the great conflict between Germany and France. The writer, an American, who has lived many years in France and become much attached to the country, decides to lease a little house in a hamlet called Huiry, about thirty miles from Paris. The house is on a hilltop commanding an extensive view of the river Marne and the surrounding country for many miles. The first letter describes the writer's delight in her new home, which she occupies entirely by herself, enjoying the peace and quiet, which surrounds her. She is served by a farmer's wife named Amélie, who lives nearby, and comes in each day for the necessary duties. After two months of this pastoral existence all is changed, war is declared, and the little hilltop becomes a centre of activities. Aeroplanes pass constantly overhead, troops march by steadily, and the little house becomes a refuge for all sorts and conditions of men. Officers make their headquarters there, and men come for rest and refreshment; though the writer is urged by her friends to flee from the place of danger, she stays bravely by her post, and with the assistance of her faithful Amélie serves the soldiers untiringly, providing them with everything that her larder can offer. The battle comes almost to the door of the little house; then the tide turns and the enemy is repulsed. The writer is an actual witness of the crisis; she sees the conflict wage and wane from her position on the hilltop, and the experience which she so graphically and so modestly describes is one that will thrill every reader.

HIND AND THE PANTHER, THE, a controversial poem in heroic couplets, by John Dryden, published in the spring of 1687. The author had become a Roman Catholic in the previous year, shortly after the accession of James II., who was of that persuasion. In this poem he pleads the cause of his newly-adopted church against the Church of England (which he had defended in his poem 'Religio Laici,' 1682) and against the Dissenters. The argument is presented under the somewhat incongruous form of a beast-fable, in which the Roman Catholic Church is represented by "a milk-white hind, unspotted and unchanged," the Church of England by a spotted panther, the Presbyterians by a wolf, the Independents by a bear, the Baptists by a boar, the Socinians by a fox, and the Atheists by an ape. The relation of these sects to one another at the beginning of the reign of James II. is graphically set forth by the statement that the panther and the other beasts of prey, though hating one another, are united in hostility to the hind but prevented from injuring her by the interposition of the lion. The reference is to James II., who since his accession had on his own authority freed Roman Catholics from the operation of the penal laws against them. He hoped to win over the Church of England to approve this measure and even to re-unite with the Roman Catholic Church. Dryden gives utterance to these hopes in the dialogue between the hind and the panther which makes up the body of the poem. In this discussion the animal personification is practically forgotten and what we have is a theological debate conducted by the poet with his usual vigor, clear-headedness, relative fairness, and dialectic skill. The first book is occupied by a brilliant description of the different churches and sects, with digressions in which Dryden asserts his own newly-formed convictions. Especially interesting is his argument in favor of the Roman Catholic doctrine of transubstantiation, his arraignment of the Church of England as an unworkable compromise, his denunciation of the Dissenters, and the modification of it introduced into the poem just before publication, when James II., in order to grant further benefits to the Roman Catholics, issued the Declaration of Indulgence (April 4, 1687), granting freedom of worship to Dissenters and Roman Catholics alike. The second part is a closely-reasoned discus-

sion of the question of infallibility and authority. In the third the policy of the king towards the different churches and sects is minutely discussed, and two subordinate fables are introduced by way of illustration, the one told by the panther and satirizing the machinations of the English Roman Catholics, under a tale of the swallows preparing to migrate, the other related by the hind, and ridiculing the hostility of the Anglican to the Roman Catholic clergy under the guise of a tale of the pigeons and the buzzard (Bishop Burnet). In spite of the awkwardness of a fable in which the animals represent new abstractions and new individuals and in which the fiction cannot be sustained as a cloak for the facts the poem is in invention, expression, insight, cogency, and intellectual power unsurpassed by anything that Dryden ever wrote.

HIPPOCRATES, THE GENUINE WORKS OF. (English Translation, 1849. Best complete edition, with French Translation of Littré, 11 vols., 1839–61). The most celebrated physician of antiquity, known as the Father of Medicine, was born 460 B. C., of the family of Priest-physicians, claiming descent from Æsculapius. He has the great distinction of having been the first to put aside the traditions of early ignorance and superstition, and to base the practice of medicine on the study of nature. He maintained, against the universal religious view, that diseases must be treated as subject to natural laws; and his observations on the natural history of disease, as presented in the living subject, show him to have been a master of clinical research. His accounts of phenomena show great power of graphic description. In treating disease he gave chief attention to diet and regimen, expecting nature to do the larger part. His ideas of the very great influence of climate, both on the body and the mind, were a profound anticipation of modern knowledge. He reflected in medicine the enlightenment of the great age in Greece of the philosophers and dramatists.

HIS DAUGHTER FIRST, by Arthur Sherburne Hardy (1903). This is a story of modern social life, the scene of which is laid in New York and its environs. Mrs. Kensett, who before her marriage was Dolly Graham, is a rich and attractive widow with a beautiful country home outside of the city. She is in love with John Temple, a friend of her late husband's, who has charge of her affairs, but refuses his offer of marriage on account of the opposition of his daughter Mabel. The latter, who is a beautiful but selfish girl, has been indulged by her father who has lavished his wealth and affection upon her until she has become self-willed and imperious. In a letter to Mrs. Kensett, written after her return from a visit at her house, Mabel boldly declares her dislike of second marriages and voices her antagonism towards any one who might marry her father. This letter causes Dolly to reject the advances of John Temple, but she confides in her cousin, Paul Graham, who advises her not to wreck two lives for the whim of a capricious girl. Paul, who has returned home after years of travel abroad, accepts Dolly's invitation to stay at her house and falls in love with Margaret Frazer, his cousin's dearest friend, who is also visiting her. Mabel Temple has for a companion a very pretty girl named Helen Grant, and both become interested in a man named Reginald Heald. The latter is a handsome and fascinating man who, finding it hard to choose between the beautiful heiress and her lovely companion, makes fervent love to both of them. This complication causes a rupture of the friendship between the two girls and although Mabel is deeply in love with Heald she refuses him. Heald, who really loves Mabel and regrets his flirtation with Helen, is regarded with disfavor by Temple, who suspects the doubtful character of

some mining business in which Heald is engaged. This matter is cleared up later, but at the climax of his affairs Heald is shot by a man who is crazed by the loss of his money through him. Heald who is wounded but not seriously injured makes good the man's loss and pretends that he has shot himself. Mabel hearing of the shooting flies to the sufferer and acknowledges her love for him; then softened by her experience she withdraws her opposition to her father's marriage and he and Dolly are happily united.

HIS EXCELLENCY EUGÉNE ROUGON, see **ROUGON-MACQUART.**

HIS FAMILY, by Ernest Poole (1916). New York City is the background for this story of an elderly man with a family of three grown daughters. Roger Gale comes from the New Hampshire farm of his forefathers to "young New York" "a city of houses, separate homes" turbulent "thoroughfares of shouting drivers," of thrilling enterprise compared with the "old New York" he heard about from his elders. He had promised his wife to live on in his children's lives, but after her death he had fallen into a lethargy, and it is twenty years later, when he is nearly sixty, that he tries to fulfil his promise and awakens to the tremendous modern New York of his children's lives. Edith the oldest daughter is a too devoted mother to her five children; everyone is sacrificed to her little family. Deborah, who is her father's close friend, is principal of a high school in the tenement house district; her vision of maternity includes the thousands of pitiful, striving, aspiring children she is making into good citizens, and she postpones marriage with the man she loves because she fears a child of her own might force her to choose between her work and the narrow motherhood of which her sister Edith is such an awful example. Laura, the young worldly pleasure-loving member of the family, marries a wealthy young New Yorker, and does not intend to be bothered with any children. She is divorced while still in her twenties to marry another man of the same sort, and triumphantly lives her own gay luxurious life. Edith's husband dies and her father ultimately provides for her with the old New Hampshire home, where her domestic tyranny is more circumscribed than in New York. His great achievement is to clear the way for Deborah's happiness; she marries and has her son and her school family also. In each of his children, he has seen some phase of his own life repeated.

HIS FATHER'S SON, by Brander Matthews (1896), is a novel dealing with the latter-day aspects of Wall Street speculation, the social influences directly or indirectly traceable to the spirit of respectable gambling. A stern father of Puritan stock, uncompromisingly orthodox, even harshly just to himself and others, in all other matters but those associated with deals in futures and in the stock market generally, has a son who inherits from his mother a disposition facile, impressionable, morbidly sensitive to moral questions, and devoid of the iron strength of will that has produced his father's business success. The son, gradually discovering his father's inability to see or confess any moral lapse or dishonesty in business methods that trade upon uncertainty and just cleverly evade legal responsibility, gradually disintegrates throughout morally and goes to ruin. The stress and stir of a great city mirrors itself here, as in Mr. Matthews's other efforts in fiction, — 'The Story of a Story and Other Stories'; 'Vignettes of Manhattan'; and 'Tom Paulding,' an excellent boys' tale, full of interest for younger readers.

HIS LAST BOW, see **SHERLOCK HOLMES.**

HIS VANISHED STAR, by Charles Egbert Craddock (Miss Mary Noailles Murfree) (1894). Miss Murfree is one of the few American writers who have possessed themselves of a distinct field in literature. She has found in the uncouth and unique inhabitants of the Tennessee mountains, human nature enough to fill a dozen strong books. While the general characteristics are the same, her stories are all unlike. 'His Vanished Star' deals with mountain schemers and "moonshiners," and matches town knavery with rustic cunning. The plot rests upon the effort of one Kenneth Kenniston, who owns a tract in the mountain country, to build a summer hotel. He is indefatigable in his attempts; but as a hotel would kill the business of the "moonshiners," his tricks are met by equally unscrupulous tricks on their part. The entire story is given to the contest of wits between the whisky distillers,—who are "jes' so durned ignorant they don't know sin from salvation, nor law from lying,"—and the schemer from civilization with legal right on his side, who is powerless to remove the squatters from the land which is legally his. Two beautiful mountain girls play into the hand of fate; but they serve to temper the belligerent air. Miss Murfree's glowing descriptions of mountain fastnesses are rich in color, distinct, and individual, and afford a striking background for her psychological studies.

L'HISTOIRE CONTEMPORAINE, by Anatole France, includes the following four novels: 1. 'L'Orme du Mail,' 1897 (translated into English under the title 'The Elm-Tree on the Mall'); 2. 'Le Mannequin d'Osier' ('The Wicker-Work Woman'); 3. 'L'Anneau d'Amethyste,' 1899 ('The Amethyst Ring'); 4. 'M. Bergeret à Paris,' 1901. The first novel of the series introduces us to the provincial professor whose personality and opinions are largely identical with those of Anatole France himself, although he is placed in entirely different surroundings. His conversations with various people in his provincial world and his reflections upon the few incidents which take place in the course of the story are the backbone of the book, which is hardly a novel in the ordinarily understood meaning of the word. The next book deals with Bergeret's domestic infelicity and the means he adopts to get rid of an uncongenial wife. In the last two books we see him freed not only from his domestic bonds but from the limitations imposed upon his intellectual activity by a petty provincial society. Thanks to a single-hearted devotion to the cause of Dreyfus, he is unexpectedly promoted to a professorship at Paris, and continues his philosophical comments on life under more favorable conditions. There are few aspects of life in France at the turn of the century which are not presented in these novels with the irony and pity of which Anatole France is the leading modern exponent. The particular incidents and issues may cease to be of interest, but his detached point of view and the extraordinary lucidity of his style will give the series a place in the history of literature so long as the French language endures.

HISTORIA BRITONUM, by Geoffrey of Monmouth, Bishop of St. Asaph, is a translation from the Cymric into Latin, made about the middle of the twelfth century. Before this, Geoffrey, who was known as a learned man, had translated the prophecies of Merlin; and the story is that he was asked to translate the 'Historia Britonum,' by Walter Map (or Calenius), who had come upon the manuscript in Brittany.

There is no known manuscript of the original in existence, and we cannot now decide to what extent Geoffrey may have interpolated material of his own. The question is still a mooted one with scholars; though no one now, as in former times, professes to believe that the work is a true record of events.

The 'Historia Britonum' occupies the border ground between poetry and history, and from the beginning was read for the delight of the fancy. Students, even at that day, were indignant with its lack of veracity; and good Welshmen scouted it as history. In that day works of imagination were not recognized as having a close connection with history. Yet this very chronicle is the source of one of the purest streams of English poetry, — that which flows from the story of King Arthur.

As finally arranged, the history is divided into twelve books. In the first, Brut, escaping from Troy, is made the founder of New Troy, or London. In the next two books, various persons are invented to account for the names of English rivers and mountains and places. The fourth, fifth, and sixth books give the history of the Romans and Saxons in Britain; the seventh gives Merlin's prophecy; the eighth tells about Arthur's father, Uther Pendragon; King Arthur is the hero of the ninth and tenth; and the last two give a list of the British kings, and an account of Arthur's victory over Mordred.

In the twelfth century, Alfred of Beverly made an abridgment of this history, but it was not until the eighteenth century that it was translated into English. Geoffrey Gaimar made an early translation into Anglo-Norman verse; and Wace or Eustace made a version in French verse which became very popular.

Although there is probably much truth mingled with the fiction in this chronicle, it is valued now chiefly for the influence which it has had on literature.

HISTORIC AMERICANS, by Theodore Parker (1878), contains four essays, on Franklin, Washington, Jefferson, and Adams, essays originally delivered as lectures, shortly before the author's death in 1860. They were written when the anti-slavery agitation was at its height; and the preacher's uncompromising opinions on the evils of slavery decide their point of view and influence their conclusions. Yet in spite of the obsoleteness of that issue, the vigorous style and wide knowledge displayed in the papers insure them a permanent interest. Franklin, the tallow-chandler's son, is in the author's opinion incomparably the greatest man America has produced. Inventor, statesman, and philosopher, he had wonderful imagination and vitality of intellect, and true originality. In Washington, on the other hand, Mr. Parker sees the steady-moving, imperturbable, unimaginative country gentleman, directing the affairs of the nation with the same thoroughness with which he managed his farm. Level-headed and practical, Washington had organizing genius; and it was that attribute, with his dauntless integrity, which lifted him to command. He had not the mental power of any one of his ministers. Yet he was the best administrator of all. John Adams possessed the qualities of a brilliant lawyer, and the large forecast of a statesman. At the same time he was extremely impetuous, outspoken, and high-tempered, and made many enemies. Jefferson, like Washington, and unlike Franklin and Adams, was a man of position and means; and was perhaps the most cultivated man in America. With these incitements to aristocratic views, he was yet the truest democrat of them all, and did more than any one of the others to destroy the inherited class distinctions which were still so strong in this nominally republican country for years after the separation from England.

HISTORY OF THE WORLD, A, by Sir Walter Raleigh. This work, which was done by the author during his twelve years' imprisonment in the Tower of London was first published in 1614. From the present point of view it is obsolete, historically; but it passed through eight editions, in less time than it took for the plays of Shakespeare to attain four. In 1615 King James ordered the whole impression called in,

giving as his reason that it was "too saucy in censuring the acts of princes." The history is divided into five books: the first covering the time from the Creation to Abraham; the second from the Birth of Abraham to the destruction of the Temple of Solomon; the third from the Destruction of Jerusalem to the time of Philip of Macedon; the fourth from the Reign of Philip to the death of Pyrrhus; the fifth, from the Reign of Antigonus to the Conquest of Asia and Macedon by the Romans. There are many digressions: one, "wherein is maintained the liberty of using conjectures in history"; another, "Of the Several Commandments of the Decalogue"; and another on "Tyranny." In the preface the author speaks of a second and third volume "if the first receive grace and good acceptance." It was his ambition to relate the successive fortunes of the four great empires of the world, by way of a preface to the History of England; but his release from imprisonment in 1615, his expedition to Guiana, and his execution in 1618, prevented the accomplishment of his plan.

Little as it answers the requirements of its comprehensive title, Sir Walter Raleigh's 'History' is nevertheless a monument to the great learning of its author. It was written under vast disadvantages, even though it may not have been penned in the narrow cell which the Tower "Beef-Eaters" still point out. Many passages present a rare eloquence, and exemplify an admirable English style, with the Elizabethan dignity and sonorous music.

HOLY LIVING AND DYING, by Bishop Jeremy Taylor, was published about 1650, and is the work by which the author is most widely known to the Christian world. It was composed at the desire of Lady Carberry, his patron and friend, and is inscribed to the Earl her husband. The introductory chapters consider the 'General Instruments and Means Serving to a Holy Life'; emphasizing particularly care of time, purity of intention, and the practice of realizing the presence of God. The main topics, of Sobriety (which he subdivides into soberness, temperance, chastity, humility, modesty, and contentedness), Justice (in which he includes duties to superiors and inferiors, civil contracts, and restitution), and Religion (which he treats under ten subdivisions), are then taken up and discussed with great minuteness. For all conditions in life there are copious rubrics for prayer, which he describes as "the peace of our spirit, the stillness of our thoughts, the evenness of recollection, the seat of meditation, the rest of our cares, and the calm of our tempest."

The second section, 'Holy Dying,' considers all the phases of preparation for "a holy and blessed death," dwelling upon the vanity and brevity of life, visitation of the sick, and conduct during sickness. The sentences are usually long and involved — many containing upwards of one hundred and fifty words — and the style is heavily figurative; though there are many beautiful phrases. It is still read, and has furnished suggestions to many modern religious writers.

HOLY STATE, THE (1642). **PROFANE STATE, THE** (1648). By Thomas Fuller. These books by the famous "Old Fuller," author of many favorite works in practical divinity and history, appeared during the stormy days of the English Revolution, and at once attained wide popularity. Both contained many characters drawn with great force and freedom, held up as examples to be imitated or execrated — such as The Good Master, The Good Father, The Good Soldier, etc., etc. There is no story, and the works are noted for their admirable sayings rather than for their interest as a whole. In whatever he did, Fuller was full of a quaint humor; and his comparisons are as pointed and effective as those of Hudibras. Charles Lamb found his pages "deeply steeped in human feeling and passion"; and in all his books, these

pages bear, thickly strewed over them, such familiar sayings as: "The Pyramids themselves, doting with age, have forgotten the names of their founders"; or "Our captain counts the image of God — nevertheless his image — cut in ebony, as done in ivory"; or, again, "To smell to a turf of fresh earth is wholesome for the body; no less are thoughts of mortality cordial to the soul"; or "Overburden not thy memory to make so faithful a servant a slave. Remember Atlas was a-weary. . . . Memory, like a purse, if it be over-full that it cannot shut, all will drop out of it."

HOMER, ART AND HUMANITY IN, by William Cranston Lawton (1896). A volume of essays designed to introduce readers earnestly desirous of culture to the chief masterpieces of ancient literature, the Iliad and Odyssey of Homer. It discusses intelligently and thoughtfully the art of Homer in the Iliad, that perfect mastery of epic song which so charmed the Greek ear; the picture which the Iliad gives of womanhood; the scenes of pathetic tragedy with which it closes; the story which gives the Odyssey its plot; the conceptions of the future life which the Homeric epics shadow forth, including all the important passages alluding to the condition of the dead; the episode of Nausicaa, in which, in a tale of perfect simplicity, Homeric painting touched with infinite charm the scenes, the figures, the events, of an escape of Odysseus from shipwreck; and the accretions to the Troy myth which befell after Homer. The volume includes a scheme of aids to the study of Homer; and it presents a considerable number of examples of admirably felicitous use of hexameters in the essayist's versions of the poet, looking to the finding of an ideal of Homeric translation.

HOMER AND THE HOMERIC AGE, STUDIES ON, by W. E. Gladstone (1858). A work of notable interest in its day, in which Gladstone endeavored to state the results, in regard to the authorship and age of Homer, which he thought justified by the text of the poems ascribed to Homer. In his 'Juventus Mundi: The Gods and Men of the Heroic Age' (1869), Gladstone went over the same ground again, and embodied his results of research under a new form, but with considerable modifications in the ethnological and mythological parts of the work. He especially gave new light on Phœnician influence in the formation of the Greek nation. To this report of his Homeric studies he added, in 1876, his 'Homeric Synchronism: An Enquiry into the Time and Place of Homer.'

HON. PETER STERLING, THE, by Paul Leicester Ford (1896), is a distinctly American novel. As a political story, it shows a grasp on municipal politics; and as a novel, insight into the human heart. It introduces its hero as a Harvard student in the early seventies. His father has been a mill overseer, and Peter does not belong to the fashionable New York set, to which he is admitted through a favor which he has done by chance for Watts d'Alloi, its leader and the handsomest man in his class. In spite of striking differences in character and circumstances, the two become firm friends. Soon after his graduation, Peter falls in love; but when he is refused, persuades himself to be the cheerful best man at the lady's wedding. He begins to practice law in New York, gains clients slowly, becomes a favorite with his neighbors, and enters politics, becoming in time a "boss." But Peter is a "boss" with clean hands and a pure heart, and the aim of the author is to show what might be accomplished in politics by men of this high stamp. Nor in his new employment does Peter neglect his profession. On the contrary, he rises to great dignity and a large income. The character of Peter Sterling is finely drawn and many of the minor actors

in the story are true to life: Miss De Voe, Ray Rivington, Dorothy Ogden, Bohlman the brewer, Dummer his attorney, and the various politicians in whom many persons will recognize real portraits.

HOOSIER CHRONICLE, A, by Meredith Nicholson (1912). The scene of this story is laid in Indiana and opens in the town of Montgomery, the seat of Madison College. Here Professor Kelton, retired from active labor, lives a quiet and secluded life with his grand-daughter Sylvia Garrison. The latter, a girl of sixteen, has lived with her grandfather since the death of her mother, his only child, which occurred when she was but three years old. Her antecedents are mysterious and even the Professor does not know who her father was, as her mother made a runaway match while away from home and kept her husband's identity a secret for some unexplained reason. Her short married life was spent in the Adirondacks in seclusion and when illness overtook her, she started to take her child to her father, but died before reaching him. No clue could be found to the husband, who had evidently deserted his young wife, and so Sylvia was cared for by her grandfather. She was taught by him until fitted for college which she was enabled to attend through the generosity of an old friend of the professor's, Mrs. Owen. The latter's niece is the wife of Morton Bassett, a prominent politician, unscrupulous and ambitious. His private secretary is Daniel Harwood, a Yale graduate, sound mentally and morally. Harwood loves Sylvia who refuses him, and retains his association with Bassett until the latter in his race for the senatorship employs methods which Harwood cannot endorse. A political rival unearths an episode in Bassett's early life which has been carefully hidden, and which he intends to divulge at the convention to the detriment of Bassett. It relates to his connection with an unknown woman and child in the Adirondacks and these are proven to be Sylvia and her mother. When Sylvia discovers the identity of her father she goes to him for an explanation and he tells her that his marriage to her mother was legal and his desertion of her unintentional. Sylvia tells him that to make reparation to her mother he must give up the senatorship, and though it has been the ambition of his life he does so. Sylvia marries Harwood, whom she had previously refused because of the mystery surrounding her birth.

HOOSIER SCHOOL-MASTER, THE, by Edward Eggleston, first appeared serially in Hearth and Home in 1870. It narrates the experiences of Ralph Hartsook, an Indiana youth who in ante-bellum days taught a back-country district school in his native State.

There is no attempt at complicated plot, the interest centring in the provincial manners and speech of the rustic characters, who find in the young schoolmaster almost the only force making for progress and culture — crude though it is. Though inexperienced, Ralph is manly and plucky, proving himself possessed of qualities which command the respect of the difficult patrons of the primitive country school.

With a keen sense of humor, and fidelity to detail, the author describes the unsuccessful efforts of the hitherto incorrigible pupils to drive out the teacher; the spelling-school, and how the master was spelled down; the exhortations of the "Hard-shell" preacher; the triumphant rebuttal of a charge of theft lodged against Ralph; the sturdy help which he continually gives to the distressed; and the final success of his love for Hannah, a down-trodden girl of fine spirit, who begins really to live under the new light of affection.

With its companion volume, 'The Hoosier School-Boy,' the novel occupies a

unique field; describing the manners, customs, thoughts, and feelings of a type full of interesting and romantic suggestiveness, humorous, and grotesque.

HOP O' MY THUMB, see **FAIRY TALES.**

HOPE LESLIE, by Miss Catherine M. Sedgwick (1827), is a tale of early colonial days in Massachusetts. Hope, an orphan, is brought up by her uncle Mr. Fletcher, and loves her cousin Everett; but in a moment of misunderstanding he engages himself to Miss Downing, Governor Winthrop's niece. At length Miss Downing discovering that he loves his cousin, releases him to marry the impetuous Hope. Colonial dignitaries and noble women figure equally in the book, which makes a faithful attempt to present a picture of the life of the middle of the seventeenth century in and near Boston. The story is very diffuse, is told with the long stride of the high-heeled and stiff-petticoated Muse of Fiction as she appeared early in the nineteenth century, and is more sentimental than modern taste quite approves. But as a picture of manners it is faithful; and its spirit is wholesome and healthful. In its day it enjoyed a very great popularity.

HORSESHOE ROBINSON, by John P. Kennedy, is a tale of the Loyalist ascendency, during the American Revolution. The chief characters are: Marion; Tarleton; Cornwallis; Horseshoe Robinson himself, so called because he was originally a blacksmith; Mary Musgrove and her lover John Ramsay; Henry and Mildred Lyndsay, ardent patriots; Mildred's lover, Arthur Butler, whom she secretly marries; Habershaw and his band of ruffians and brutal Indians. The scene is laid in Virginia and North Carolina; and we read of battles and hair-breadth captures, treachery and murder. Tyrrel, the British spy, is Butler's rival, favored by Mildred's father; he does Butler much harm, but is finally hanged as a traitor, while Mildred and her husband live happily after the war is ended. Horseshoe Robinson is a "character": huge in size, of Herculean strength and endless craft and cunning. His adventures by flood and field are well worth reading. The story was written in 1835. Though not his first novel, it is perhaps the most famous work of the author.

HOUR AND THE MAN, THE (1840), the most important work of fiction among the multitude of Harriet Martineau's writings, is a historical novel based on the career of Toussaint L'Ouverture. It opens with the uprising of the slaves in St. Domingo in August, 1791; at which time Toussaint, a negro slave on the Breda estate, remained faithful to the whites, and entered the service of the allies of the French king as against the Convention. The struggle between loyalty to the royalist cause and duty to his race, when he learns of the decree of the Convention proclaiming the liberty of the negroes, ends by his taking the leadership of the blacks; and from this point the story follows the course of history through dramatic successes to the pathetic ending of this remarkable life. The novel is a vivid page of history.

HOUR GLASS, THE, by W. B. Yeats (1903). The actors in this short but exquisite morality are a wise man, a fool, some pupils, an angel, and the wise man's wife and two children. The wise man is to explain to his pupils a passage in the book before him which says: "There are two living countries, the one visible and the one invisible . . . the learned in old times forgot the visible country." He thinks he has taught his pupils better than that. The fool asks for pennies and says he has seen that priests and people on account of the wise man's teaching have given up their old

religious observances. The fool says that he often sees angels, the wise man that he has shut people's ears to "the imaginary harpings and speech of the angels." While he is yet speaking, an angel appears to him and tells him that he will die within the hour, because no souls have passed over the threshold of heaven since he came to the country. He pleads without avail for mercy from the angel, but is told that if before the last sands have run from the hour glass he can find one who believes, he shall come to heaven after years of purgatory. His pupils and the fool enter. None of his pupils believe. His wife says that a good wife only believes what her husband tells her. His own children repeat what he had formerly taught them "there is no heaven: there is no hell: there is nothing we cannot see." Teigne the fool says he believes in "the Fire that punishes, the Fire that purifies, and the Fire wherein the soul rejoices for ever." The wise man asks the fool to pray that a sign may be given to his pupils that they may be saved, and bows his head and dies.

HOURS IN A LIBRARY, by Sir Leslie Stephen (3 vols. 1874–79. New ed. 1892). These agreeable volumes are made up almost entirely of papers on writers and books of the eighteenth and nineteenth centuries: Defoe's Novels, Richardson's Novels, Balzac's Novels, Fielding's and Disraeli's Novels, Pope as a Moralist, Hawthorne, De Quincey, George Eliot, Charlotte Brontë, Dr. Johnson, Landor, — these, and three times as many equally illustrious names, show the range of Mr. Stephen's reflections. He has no theory of the growth of literature to support, — like Taine, for example; and so he enjoys what the Yankee calls a "good time," as he moves with careless but assured step whither he will through the field of letters. He is very sensible and clear-headed; he knows why one should dislike or admire any given book; and he gives his reason in simple, direct, and easy speech, as if he were seated in his library arm-chair after a comfortable dinner, an amiable Rhadamanthus, discoursing with a true urbanity upon the merits of his friends. He is unflaggingly agreeable, often extremely clever, not seldom witty, and always well-bred and sensible. He admires Pope, and sets him among the great poets, affirming that he is "the incarnation of the literary spirit," with his wit, his satirical keenness, his intellectual curiosity and his brilliant art of putting things. In the paper on Hawthorne, the essayist makes the subtle suggestion that it was better that that delicate genius should have been reared in America, because the more affluent and romantic environment of Europe might have dominated his gift. The essay on De Quincey has been called the best estimate of that extraordinary personality ever made. But the papers on Macaulay and on George Eliot are hardly less admirable, a judgment which might fairly include most of the papers.

HOUSE BY THE MEDLAR TREE, THE ('I Malavoglia') by Giovanni Verga (1890), is a realistic and touching story of lower-class life in an Italian fishing village. The fortunes of the Malavoglia, a title of ill luck which seems to have attached itself by heredity to the family so called, are connected with the old homestead, the house under the medlar tree; and these fortunes are affected by the changes in the anchovy trade, the coming of steam packets and railroads, increased taxes, and the general breaking-up of old ways in the decade before 1870. The good-hearted and thrifty grandfather, Padron 'Ntoni, sees his big family of grandchildren grow up to disappoint, one after another, all his brave wishes and hopes for the prosperity both of his sturdy little fishing-sloop, the Provvidenza, and his ample old house. The story is full of action and of unsophisticated human feeling. To read its pages is to live in the little village of Aci Trezza and know personally every one of its forty or more

vividly drawn characters. Nothing is concealed, nothing is indoors. It is all in the full glare of the southern sun, and the forms of light and shade stand out with pitiless distinctness.

HOUSE OF CLAES, THE, see **ALKAHEST.**

HOUSE OF MIRTH, THE, by Edith Wharton (1905). This story depicts life among New York's "Four Hundred." The central figure is Lily Bart, a girl in her late twenties, well connected, possessed of great beauty and little money. Being an orphan she is given a home and an allowance by her aunt Mrs. Peniston, with whom she lives, but having expensive tastes, her limited resources and dependence make her very dissatisfied with her lot. Her ambition and desire has been to make a successful marriage, having been reared by a selfish and worldly mother with that end in view, but so far, her aim has not been accomplished. She visits her rich friends the Gus Trenors and loses heavily at bridge thereby involving herself in debt from which she allows her host to extricate her. He offers to invest her small capital in a way to bring in large returns and Lily being ignorant of business methods does not realize the large checks he hands her are out of his own pocket. Trenor endeavors to force his attentions upon her and when she repulses him he taunts her with having taken his money. Lily is terrified and says she will repay every cent. Meantime she has several suitors; among these is Lawrence Selden, an attractive man without money for whom she really cares, and a rich Jew named Simon Rosedale, who is personally repulsive to her. The former, she feels she cannot consider on account of his limited income, and although the latter would bring her the wealth she craves she cannot bring herself to accept him. Lily goes on a yachting-trip with her friends the Dorsets and through no fault of her own becomes involved in a scandal which causes all of her fashionable friends to drop her. Just at this time her aunt dies and cuts her off with a small legacy. Without money, or friends, Lily finds her way most difficult and finally brings up in a cheap boarding-house while learning the trade of milliner. During her declining fortunes she has reconsidered her decision regarding Rosedale but finds to her chagrin that he no longer cares to marry her. Broken in health and completely discouraged Lily finally takes an overdose of chloral which ends her unhappy existence. Just before this tragic event she visits Selden and tells him how much he has been to her, and he is on his way to ask her to marry him when he learns of her death. Lily's last act is the paying over to Trenor of her aunt's legacy which has just come to her and is sufficient to cancel her debt to him.

HOUSE OF PENARVAN, THE ('La Maison de Pénarvan') by Jules Sandeau (1858). The scene of this semi-historical romance is laid in Brittany, and the story opens in the year VI. of the Republic. Mademoiselle René de Pénarvan is living in an old château near Nantes, her only companion being the Abbé Pyrmil. They are both devoted to the glories of the ancient house; and Pyrmil is writing its history, the chapters of which René illuminates with Gothic tracery and emblazonment. She is the last of her race and will not marry. But an unexpected incident alters her resolve. The Abbé has discovered that a male heir exists, — a plain, simple-hearted youth living on the produce of his farm and about to marry a miller's daughter. To prevent such a horrible disgrace René marries him herself, somewhat against his will. She then puts a sword into his reluctant hand and sends him to La Vendeé to fight for his legitimate king. He returns wounded, and she is prouder of him than ever. But he dies, not without telling her that he no longer loves her, for she does not really

love him. She is a heroine, not a woman. She was in love with a hero, a paladin, not with the artless country boy, who only desired to live at peace. Their child, whom René cannot forgive for being a girl, grows up. Her timidity, gentleness, and simple tastes, are hateful to the proud châtelaine; and when she falls in love with a bourgeois, the mother's anger is terrible. But the daughter conceals a firm will under her modest exterior, and ultimately marries the man of her choice. René is forced to yield, and finally admits that she has not fulfilled her duties as a wife and a mother. This is the best known of Sandeau's works outside France. It contains one of his most skillfully constructed plots. The contrasted characters of René, her husband, and her daughter, show great psychological knowledge and skill. The portrait of the Abbé Pyrmil is not unworthy to rank beside that of Dominie Sampson.

HOUSE OF THE SEVEN GABLES, THE (1851), the second of Nathaniel Hawthorne's romances, follows the fortunes of a decayed New England family, consisting of four members, — Hephzibah Pyncheon, her brother Clifford, their cousin Judge Pyncheon, and another cousin, Phœbe, a country girl. At the time the story opens Hephzibah is living in great poverty at the old homestead, the House of the Seven Gables. With her is Clifford, just released from prison, where he had served a term of thirty years for the supposed murder of a rich uncle. Judge Pyncheon, who was influential in obtaining the innocent Clifford's arrest, that he might hide his own wrong-doing, now seeks to confine him in an asylum on the charge of insanity. Hephzibah's pitiful efforts to shield this brother, to support him and herself by keeping a centshop, to circumvent the machinations of the judge, are described through the greater portion of the novel. The sudden death of the malevolent cousin frees them and makes them possessors of his wealth. A lighter episode of the story is the wooing of little Phœbe by Holgrave, a lodger in the old house. 'The House of the Seven Gables' has about it the same dreamy atmosphere that envelops Hawthorne's other novels. The usual background of mystery is supplied in the hereditary curse resting upon the Pyncheon family. Hephzibah, the type of ineffectual, decayed aristocracy, the sensitive feeble Clifford, the bright little flower Phœbe, are prominent portraits in the author's strange gallery of New England types.

HOUSE OF THE WOLF, THE (1889), the first of Stanley J. Weyman's historical romances, deals with the adventures of three young brothers (the eldest of whom, Anne, Vicomte de Caylus, tells the story) in Paris, during the Massacre of St. Bartholomew. Catharine, the beautiful cousin of these young men, is sought in marriage by the most powerful noble of the province, the dreaded Vidame de Bezers, known from his armorial bearings as the "Wolf." She prefers the Huguenot Louis de Pavannes, and Bezers swears to have his life. To warn him, the country lads Anne, Marie, and St. Croix journey to Paris, only to fall into the power of the terrible Vidame. The plots of the Vidame, the struggle of the boys, and the dangers of M. de Pavannes, are woven with thrilling effect into the bloody drama of the Massacre; and the sinister figure of the proud, revengeful "Wolf," with his burst of haughty magnanimity, lingers long in the memory.

HOUSE OF THE WOLFINGS, THE, by William Morris (1889). "The tale tells that in times long past, there was a dwelling of men beside a great wood." Thus does the first sentence of the book take us into the atmosphere — half real, half mystical, and wholly poetic — which pervades the entire story. These "men" belonged to one of the Germanic tribes of Central Europe. Round about this "great

wood" were three settlements or "Marks," each mark containing many Houses; and it is with the House of the Wolfings of Mid-mark that the tale chiefly deals.

The chief of the Wolfings was Thiodolf, the wisest man, and of heart most dauntless. Hall-Sun, his daughter, exceeding fair and with the gift of prophecy, was first among the women.

The leading theme of the story is the war between the Romans and the Markmen; how it fared with Thiodolf, and how the Hall-Sun advises the Stay-at-Homes by means of her wonderful insight. Thiodolf is chosen War-Duke. He meets the Wood-Sun, his beloved, a woman descended from the gods. She gives him a hauberk to wear in battle; but owing to a charm that caused who so wore this armor to weaken in war, Thiodolf does not acquit himself bravely in their first skirmishes with the foe. The Markmen become somewhat disheartened, and the Romans advance even to the Hall of the Wolfings. Then Thiodolf is led by the Hall-Sun, who personifies courage and duty, to the throne of the Wood-Sun, who confesses that, fearing his death and the end of their love on earth, she had fastened the hauberk upon him. Thereupon Thiodolf casts it away, and subordinating love to duty, he goes forth to meet a hero's death on the morrow's battlefield. The sight of the War-Duke, in his old strength and cheer, incites the "stark men and doughty warriors" to the complete undoing of the Romans. The day is given up to the chanting of dirges for the dead; and the night wears away in feasting. All the kindred hallow with song the return of the warriors "with victory in their hands." And thereafter the Wolfings "throve in field and fold."

This fascinating story is pervaded with the charm of a primitive people, who live a picturesque life both in agriculture and on the battlefield.

The style of the author, the quaint and simple English, molded frequently into a beautiful chant or song, makes 'The House of the Wolfings' a most artistic and attractive tale.

HOUSEHOLD OF SIR THOMAS MORE, THE, by Anne Manning (1869), is written in the form of the diary of the Chancellor's daughter, Margaret. The story, beginning when More is merely a private gentleman, a great lawyer, and friend of Erasmus, afterward introduces the reader to his life at court, and the prosperous days when he stood first in bluff King Hal's favor, and pathetically describes his downfall and tragic death. The record of the high-minded and cultivated Margaret presents a delightful picture of a lovely home life, and of the noble and accomplished gentleman who was its head and its inspiration. Her devotion to her father never wanes, even in the terrible hour when, after his execution, she "clasped in her last trance her murdered father's head." The simplicity and sincerity of the author's treatment give the book an air of reality, while its faithfulness to the tone of the period makes it more historical than history.

HOW THE OTHER HALF LIVES, see **MAKING OF AN AMERICAN.**

HUCKLEBERRY FINN, THE ADVENTURES OF, by Samuel L. Clemens ("Mark Twain"), was published in 1884. It is a sequel to, and follows the fortunes of, the leading characters of the same author's 'Tom Sawyer,' from which it differs in tone and construction, touching now and again upon vital social questions with an undertone of evidently serious interest. Like its predecessor, it is a story of boyhood for boys; but it is also a vital study of American life, the Odyssey of Adventure on the Mississippi. Many critics consider it Mark Twain's masterpiece.

The story traces the wanderings of "Huck" and Tom, who have run away from home; and tells how, with their old friend the negro Jim, they proceed down the Mississippi, mainly on a raft.

The boys pass through a series of experiences, now thrilling, now humorous; falling in with two ignorant but presumptuously clever sharpers, whose buffoonery, and efforts to escape justice and line their own pockets at the expense of the boys and the kindly but gullible folk whom they meet, form a series of the funniest episodes of the story. Tom's and Huck's return up the river puts an end to the anxiety of their friends, and to a remarkable series of adventures.

The author draws from his intimate knowledge of the great river and the Southern country along its banks; and not only preserves to us a valuable record of a rapidly disappearing social order, but throws light upon some questions of moment to the student of history.

HUDIBRAS, by Samuel Butler, a satirical poem in eight-syllable couplets. The first part appeared in 1662, the second in 1664, and the third in 1678. Under the guise of a burlesque tale of knight-errantry the author heaps ridicule upon the Puritan party. Hudibras, the hero, a knight and justice of the peace who rides out in quest of adventure, represents the Presbyterians, and perhaps also Butler's former employer, Sir Samuel Luke, a colonel in Cromwell's army; Ralpho, the squire of Hudibras, typifies the Independents. After a long description of the two men, with emphasis on the militancy, metaphysical subtlety, and hypocrisy of the Presbyterians and the mysticism and fanaticism of the Independents, the poet tells of the attempt of Hudibras and Ralpho to break up a bear-baiting. Successful at first in placing one of the revellers, Crowdero, a fiddler, in the stocks, they are overcome by a counter-attack, led by Trulla, an Amazonian warrior, and themselves imprisoned. From this disgrace Hudibras is released by a wealthy widow, to whom he has paid his addresses, and who promises not only to loose him but also to marry him if he will promise to give himself a whipping. Having made the pledge and having been set at liberty Hudibras now attempts to evade it by having the whipping done by proxy in the person of his squire. In a clever imitation of contemporary theological discussion he and Ralpho dispute on the legitimacy of this subterfuge, until they are interrupted by a second rustic gathering, occupied in punishing a scold and her henpecked husband. Attempting again to interfere Hudibras and his squire are pelted with filth and seek refuge in a horse-pond. Unwilling to endure anything further, even voluntarily inflicted, the knight now goes to an astrologer, Sidrophel, to inquire whether he is destined to win the widow or not. They fall to dispute, and the astrologer with his man, Wachum, are beaten by the knight. The poem is now brought to an end by three epistles, one from Hudibras to Sidrophel, one from Hudibras to the Widow, and the third giving the widow's reply. The story is of less importance than the brilliant and still-quoted epigrams with which it abounds and the clever travesties on the theological hair-splitting and hypocritical austerity of the Puritans in their prosperous days.

HUGH WYNNE, FREE QUAKER, by Dr. S. Weir Mitchell (1897). This story is written in the form of an autobiography, and is told by Hugh Wynne, who later becomes Brevet Lieutenant-Colonel on the staff of his excellency, General Washington. The scene is laid in Philadelphia during the time of the Revolution, and a very truthful and striking picture is given of the social life and customs of the Quaker City. The hero, Hugh Wynne, is the son of a rigid old Philadelphia merchant

intolerant of youth and pleasure, as well as of armed resistance to authority, who in his youth had married a gay and loving French woman, the direct opposite of her stiff-necked husband. Hugh endures the austerities of his grim father as long as his ardent and strong-willed nature will allow, and when the moment arrives that he can be spared from a business which has never been congenial to him, he follows the leading of his heart to the camp of Washington and takes service with the patriotic forces. Being a good shot and an admirable swordsman he soon gets a commission, and from that time shares the hardships and successes of the campaign. At one time a prisoner in Philadelphia, at another a spy seeking out weak spots in the enemy's defence, and again on the staff of Lafayette, he participates in the most important scenes of the long and wavering struggle. Darthea Peniston, the love of Hugh's life, is a fascinating and lovely girl whose coquetry and charm wins for her the love of Jack Warder, Hugh's faithful and constant friend, and also that of Arthur Wynne, Hugh's cousin, the plausible villain of the story. Darthea, however, remains true to Hugh, and Warder nobly stifles his affection and proves himself the loyal and unselfish friend. The story is full of charm and interest and pictures the life of the old régime of Philadelphia with all the variety and grace, elegance and refinement which then belonged to it.

HULL HOUSE, see **TWENTY YEARS AT.**

HUMAN INTERCOURSE, by Philip Gilbert Hamerton (1884), is a collection of essays on social relationships, opening with a short treatise on the difficulty of discovering fixed laws in this domain which all inhabit, which so few understand. The remaining essays treat of passionate love, of friendship, of filial duties and affections, of priests and women, of differences of rank and wealth; in short, they cover nearly all divisions of the subject. The author brings to the consideration of his theme reasonableness and sympathy. In his essays on marriage and on love, especially, he shows a keen knowledge of human nature, and of the hidden springs of passion. It is his comprehension of passion, indeed, which makes possible his intelligence on other subjects related to human intercourse. The essays are well supplied with concrete examples from life, in illustration of the points in question. They are written in everyday forcible English, well fitted to the subject-matter.

HUMAN MARRIAGE, THE HISTORY OF, by E. A. Westermarck (1891). Prof. Westermarck's definition of marriage is "a more or less durable connection between male and female, lasting till after the birth of the offspring." At the outset he enters a caveat against the custom of inferring, without sufficient reasons, from the prevalence of a custom or institution among some savage peoples that this custom or institution is the relic of a stage of development through which the whole human race has passed. His method is to endeavor to find out from a great variety of material the causes of social phenomena, and then from the prevalence of the causes to infer the prevalence of the phenomena themselves. This quest is extremely difficult because of the unsatisfactory nature of much of the evidence which sometimes comes from travelers and missionaries who on account of ignorance of native languages and customs have occasionally quite misrepresented native customs about marriage. Prof. Westermarck is of opinion that the promiscuity alleged to exist among primitive peoples is, in so far as it exists at all, frequently due to contact with "civilization," and that "there is not a shred of genuine evidence for the notion that promiscuity ever formed a general stage in the social history of mankind." There are chapters on

celibacy, sexual selection, the prohibition of marriage between kindred, marriage by capture and marriage by purchase, the forms and duration of human marriage. He justifies his fearless treatment of a subject which sometimes involves the discussion of unpleasant details by a doctrine that has almost become a proverb. "The concealment of truth is the only indecorum known to science."

HUMAN UNDERSTANDING, AN ESSAY CONCERNING, see **ESSAY.**

HUMPHRY CLINKER, a novel in epistolary form by Tobias George Smollett was published in 1771. It records in a series of letters the adventures of a family party traveling in England and Scotland. The household consists of Matthew Bramble of Brambleton Hall in Wales, an eccentric and valetudinarian bachelor; his sister, Tabitha, a foolish old maid; their nephew, Jerry Melford, a Cambridge student; their niece, Lydia Melford, just out of boarding-school; Winifred Jenkins, the maid, whose spelling is fearful and wonderful; and Humphry Clinker the coachman, a poor, ragged ostler picked up *en route*, and taken into service by the benevolent Mr. Bramble in place of another man, Thomas, who has been dismissed. The journey begins at Gloucester, where Lydia has been at boarding-school and where her brother discovers that she is corresponding with a good-looking young actor who calls himself Wilson. A duel between the two men having been averted the party proceeds to Bath. A lively and interesting picture of the frivolities and absurdities of this famous watering-place and health-resort is presented from various points of view in the different letters written from here. A visit to London introduces us to Ranelagh and Vauxhall, the wits and the politicians. Humphry Clinker turns Methodist preacher, and is imprisoned for a time on a false charge of robbery. The route then turns northward through Yorkshire. At Durham the party is joined by an odd-looking Scottish soldier Lieutenant Obadiah Lismahago, who entertains them with a blood-curdling story of the cruelties he suffered as a captive of the Indians, and wins the favor of Tabitha Bramble. The most interesting description, however, is that of Scotland, the peculiarities of which country are vividly set forth. In the end Lydia's suitor, who has appeared on various disguises at different stages of the journey, proves to be one George Dennison, a gentleman of rank and wealth, who was masquerading as an actor to avoid an unwelcome marriage forced on him by his parents. He marries Lydia Melford. Tabitha is united to Lismahago. Humphry Clinker turns out to be a natural son of Matthew Bramble, and is happily married to Winifred Jenkins. In spite of its occasional coarseness of expression and its brutal realism the book is a highly entertaining picture of British society in the eighteenth century. It contains some definitely characterized personages, and the plot is sufficiently marked to arouse the reader's interest. The epistolary form is not tedious, for each letter sets the facts in a new light by reflecting them through a different personality.

HURRISH: A Study, by Emily Lawless. This is a picture of life on the west coast of Ireland, wild and sad as is that barren iron land itself. Horatio, or Hurrish O'Brien, the big, kindly, simple farmer, gives poor, pretty Ally a home, and is a father to weak vain Maurice Brady; but he becomes the victim of fate. His fierce old mother is an ardent patriot. They live in the midst of Fenians, but he will not strike a blow for rebellion. Maurice Brady's brutish brother Mat, hated by all, shoots at Hurrish from his hiding-place; Hurrish strikes one blow in self-defense, kills him, and is betrayed to the police by Maurice. Hurrish is tried and acquitted, but Maurice murders him in spite of Ally's warnings. Ally, though betrothed to Maurice, loves Hurrish without knowing it. Hurrish, in his devotion to Maurice, acquits him on his

death-bed. Ally becomes a nun; Maurice goes to America, where he makes a fortune, but is shunned by his countrymen as an informer and a traitor. Hurrish's memory is cherished in his native village. This capital picture of Irish character, with all its weaknesses, inconsistencies, and superstitions, was published in 1886, — the writer's first book, and giving her high rank among Irish novelists.

HUTCHINSON, MEMOIRS OF COLONEL, by Mrs. Hutchinson (1701). Shortly after the death of her husband, who during the Great Rebellion in England had taken the side of the Parliament, and, as a governor of Nottingham Castle, defended his charge until the Parliamentary cause was victorious, Mrs. Hutchinson wrote this biography to preserve his memory and instruct his children. It is a unique picture of the life and character of a Puritan gentleman. "The figure of Colonel Hutchinson," says J. R. Green, "stands out from his wife's canvas with the grace and tenderness of a portrait by Van Dyck." The work is valuable as a record of the time in which Colonel Hutchinson lived, as an accurate account of the Civil War in Nottinghamshire, and, from the literary standpoint, for the simple beauty of the author's style and the unaffected frankness with which she details her opinions and the incidents of her private life. The personal description of her husband is a very good example of the manner of the book. "To sum up, therefore, all that can be said of his outward frame and disposition, we must truly conclude, that it was a very handsome and well-furnished lodging prepared for the reception of that prince, who in the administration of all excellent virtues reigned there a while, till he was called back to the palace of the universal emperor." Written between 1664 and 1671.

HYPATIA, by Charles Kingsley (1838). This famous romance presents a stirring picture of the fifth century of the Christian era, against the background of the learned city of Alexandria in Egypt. A young Christian monk, Philammon, a denizen of the rock monasteries on the Upper Nile, moved by a burning desire to save his fellowmen from sin and destruction, makes his abode in Alexandria. There his sleeping senses are aroused by the magnificent pageant of the decaying Roman world. His mystical visions vanish in the garish light of a too brilliant intellectuality. Greek culture, Roman order, the splendid certainties of the pagan world, fascinate a mind "half sick of shadows." Yet he is drawn to what is best in the old order. Its noble philosophy, its sane ideals, its fine temperance, seem embodied in Hypatia, a beautiful woman over whom ancient Greece exercises an all-potent fascination. In her lecture-room she expounds principles of religious philosophy, the fruit of a younger, purer, and brighter civilization. To Philammon she makes her appeal, as a woman and as a guiding intellect. Jealousy of her influence is however rife in Alexandria among the followers of the bishop Cyril, one of the arch-fanatics of history. Greek intelligence is brought face to face with mediæval blindness. The temper of the proselytizer conquers, because the zeitgeist is in its favor, while the Greek philosophy belongs to a dead age. The infuriated Christians fall upon Hypatia in her lecture-room, and tear her limb from limb. The book closes upon the conquerors each "going to his own place," and upon world-weary Alexandria settling down to its everlasting sleep.

'Hypatia' abounds in brilliant descriptions of the strange life of the period, with its opalescent colors of decay. It does full justice to the Christians of the fifth century to whom the urbanity of the earlier church was foreign. Its most beautiful picture is of the woman Hypatia, seeking the white light of old Greece through the intervening mists stained with the thought and passion of well-nigh a thousand years.

HYPERION, by H. W. Longfellow (1839). 'Hyperion' — The Wanderer on High — is a fitting title for this, the most romantic of Longfellow's works. It frankly declares itself 'A Romance,' on the title-page.

It is the tale of a young man in deepest sorrow, wandering from land to land in search of occupation for his mind, and forgetfulness of grief. This motive forms the thread of story which connects a series of philosophical discourses, and romantic legends and poems. Many of these last are Longfellow's translations of German poems; and they have found a place in his collected poems. The adventures and wanderings of the hero portray the experiences and travels of the author on his second trip through Germany and Switzerland after the death of his wife. Immediately after its publication, 'Hyperion' had a wide circulation.

This book more than any other brought on Longfellow the reproach of being more foreign than American in his sympathies. Yet it had great value in creating in this country a more extensive acquaintance with the German romantic poets, especially Heine and Uhland.

'Hyperion' also has historic interest in marking the transition in Longfellow's work. It stands between his translations and sketches of historical persons and places, and his original poems.

ICELAND FISHERMAN, AN ('Pêcheur d'Islande'), by Louis Marie Julien Viaud ("Pierre Loti") (1886), sometimes reckoned his strongest story, obtained the Vitet prize of the French Academy, and the honor of being translated into German by "Carmen Sylva," Queen of Roumania. It was written after the war between France and China, and for a moment the narrative is drawn into the current of that campaign, in which the author took part as a naval officer. The characters are not inhabitants of Iceland, but of the coast of Brittany, calling themselves Iceland fishermen because every year, leaving their wives and children, they are obliged to make the voyage to that island, remaining in its neighborhood till the fishing season is over. The book breathes a saner atmosphere than others by the same author, that impart all the languor as well as glamour of the tropics. Nothing could be simpler than its motive; yet even in this record of humble life, telling only of the gains and losses of fisher folk, the lad Sylvestre is pressed into the marine service and transported to a green meadow in China, where he gets his death-wound. He lives long enough to receive the medal of honor, but dies on the home voyage, and is buried at Singapore, — an episode whose equatorial pictures contrast with the cold scenery, the grays and greens of the rugged Icelandic coast. But the chief actor in the story is the ocean, that makes violent protest under the eaves of the stone dwelling, built into the cliff and reached by a flight of granite steps. Outside of 'Childe Harold' and 'The Flying Dutchman,' it would be difficult to find such intimate comprehension and contemplation of sea and sky, in so many moods and latitudes.

ICONOCLASTS; 'A Book of Dramatists,' by James Huneker, is a series of dramatic essays which first appeared in the New York Sun and were collected in this volume in 1905. The authors discussed are Ibsen (who occupies nearly a third of the book), Strindberg, Becque, Hauptmann, Sudermann, Hervieu, Gorky, D'Annunzio, Maeterlinck, Villiers de l'Isle Adam, Princess Mathilde, and George Bernard Shaw. The general resemblance between these modern dramatists is, first, that they have broken the standards of formal art and given their creative instincts an outlet in accordance with their own æsthetic impulses; and secondly, that they are dominated by symbolism. The author has an intimate acquaintance with modern tendencies

in art, and a brilliant and facile pen. His constant application of musical terms to literary exposition is sometimes suggestive but often irritating; and in the attempt to be epigrammatic he occasionally becomes affected. His analysis of modern dramatic thought and form is, however, of value to the student of present-day literature.

IDIOT, THE, by F. M. Dostoévsky (1868). Prince Myshkin, the hero, is an epileptic, whose secluded invalid life has apparently destroyed the faults of the mind, the sins of egotism, ambition, pride, and deceit, and left him the wise fool of lovely simple childlike character who wins all hearts. He returns to St. Petersburg to a mad chaotic world of villains and egoists, a corrupt and frivolous society, which laughs at his sincerity and innocence, but cannot escape his gentle influence. The reckless beautiful Nastasia loves him, and Aglaia, a young society girl, becomes engaged to him. The jealousy of the two women is incomprehensible to his simple nature. He radiates love and goodwill to both, and finally breaks his engagement to Aglaia to save Nastasia from the passionate violent merchant Rogozhin. On the wedding day, the impulsive Nastasia leaves him knowing his love is only pity and goes to Rogozhin, whom she hates. The jealous Rogozhin marries her and kills her. Prince Myshkin's exquisitely sensitive spirit cannot survive the horror of the night with the murderer in the room where she is lying dead, and he becomes in fact what he has often been called an "idiot." The character of Prince Myshkin is revealed in conversations in which he expresses the sweetness of his nature, his sympathy with the unfortunate and his understanding and love for children. He says, "What has always surprised me is the false idea that grown-up people have of children. They are not even understood by their fathers and mothers. We ought to conceal nothing from children under the pretext that they are little and that at their age they should remain ignorant of certain things. What a sad and unfortunate idea! And how clearly the children themselves perceive that their parents take them for babies who can't understand anything, when really they understand everything." His kindness to those who try to exploit him and his humility enrages Aglaia. She exclaims: "There isn't a person who deserves such words from you! here not one of them is worth your little finger, not one who has your intelligence or your heart! You are more honest than all of us, more noble than all, better than all, more clever than all! There isn't one of these people who is fit to pick up the handkerchief you let fall, so why then do you humiliate yourself and place yourself below everybody! Why have you crushed yourself, why haven't you any pride?" In the "idiot" Dostoévsky has drawn his own ideal of a Christlike character. He was himself subject to epilepsy.

IDYLLS OF THE KING, THE, by Alfred Tennyson, a series of twelve narrative episodes in the epic manner (completed 1885), the whole forming a unified epic of King Arthur, though without the structural continuity of the formal epic and therefore called by the author 'Idylls' that is pictures or scenes. Tennyson's principal sources were Malory's 'Morte D'Arthur,' Layamon's 'Brut,' Geoffrey of Monmouth's 'Chronicle,' and Lady Guest's translation of the Welsh 'Mabinogion.' These he handled freely, in accordance with the more finished and concentrated effect that he wished to produce and the ideas that he wished allegorically to embody. The poem sets forth the reign of King Arthur, from his supernatural coming, through his conquests and beneficent reign, to his fall and supernatural departure. Under the whole story is an allegorical meaning. Arthur is the soul struggling with the flesh or the temptations of the world, which are represented by his enemies and later by the worldly and corrupt among his knights. He is also the ideal knight and king

contrasted with the less perfect though more human types, Lancelot, Gawain, and the rest. The poem developed gradually, and the twelve idylls were not written according to the chronological sequence of the story. 'The Passing of Arthur' which concludes the Idylls, was in part the first written, its principal episode having appeared under this title in the volume of Tennyson's poems published in 1842. The next idylls to be published were 'Enid' (afterwards divided into 'The Marriage of Geraint' and 'Geraint and Enid'), 'Vivien' (later 'Merlin and Vivien'), 'Elaine' (later 'Lancelot and Elaine'), and 'Guinevere' (1859). 'The Coming of Arthur,' 'The Holy Grail,' 'Pelleas and Etarre' and the completed 'Passing of Arthur' appeared in 1869; and the three additional phases of the story were furnished by 'The Last Tournament' (1871); 'Gareth and Lynette' (1872), and 'Balin and Balan' (1885). To summarize briefly the completed poem, 'The Coming of Arthur' narrates Arthur's mysterious origin, his winning of the kingdom of Britain by Merlin's assistance, his achievement of Guinevere as his bride, and his twelve great victories over the Saxons. This Idyll and the ensuing, 'Gareth and Lynette,' an attractive tale of a youthful knight winning a lady through humility towards her and valor against gigantic opponents, are characterized by a spirit of hope and confidence born of the high ideals and practical resolutions of a loyal and united court. 'The Marriage of Geraint' and 'Geraint and Enid' based on the Welsh Mabinogion, tell a romantic tale of a brave young knight rescuing and wedding a youthful beauty and of the wifely heroism and devotion of this same beauty when her husband put her to an undeserved test. In these two Idylls we first hear the rumor of guilty love between Lancelot and Queen Guinevere — a disloyalty destined to corrupt and disunite the whole realm. 'Balin and Balan' shows the first disastrous effects of this poison. The rumor of Guinevere's guilt, skilfully fanned by the malignant Vivien, mistress of Arthur's rival, Mark of Cornwall, so maddens Balin the Savage, who worships the queen, that he insults her colors and fights with his brother, Balan, a duel in which both are slain. In 'Merlin and Vivien,' the woman responsible for the brother's death comes to Arthur's court, blackens its reputation by spreading the foulest scandal, and at length captivates by her flatteries the mage, Merlin, whom she imprisons in a hollow oak by a charm that he has taught her. In 'Lancelot and Elaine' the relations of Guinevere and Lancelot are becoming more widely known and their sense of sin is manifested in their bickerings with one another. Yet Lancelot puts aside the pure love of Elaine, the lily maid of Astolat, and remains "falsely true" to the queen. In 'The Holy Grail,' to quote the note by Hallam, Lord Tennyson "In some, as faith declines, religion turns from practical goodness and holiness to superstition." The knights ride out in quest of the vision of the Holy Grail, which a few of their number have the spiritual gift to see. Three of these, Galahad, Percival, and Bors, attain the vision and retire from the world to the life of contemplation. The remainder, having no vocation, abandon the quest and many perish of misadventure. Lancelot fails to see the Grail because he will not abandon his love of Guinevere. 'Pelleas and Etarre' and 'The Last Tournament' show the gradual disintegration of the Table Round. The court is growing more cynical; the relations of Lancelot and Guinevere are known to all but the King; Etarre shamelessly flings aside the devotion of young Pelleas for the light-of-love, Gawain; Tristram, lover of Isote, King Mark's wife, openly proclaims infidelity to her and scoffs at all bonds of loyalty and affection ('The Last Tournament'). In 'Guinevere' the love of Lancelot and the Queen is reported to King Arthur by his nephew, Modred, and Vivien. The lovers flee and part, Lancelot for his realms overseas, Guinevere to the convent of Almesbury. Here Arthur, on his way to fight with Modred, now in rebellion, rebukes her, forgives her,

and bids her farewell. 'The Passing of Arthur' describes his last battle, his mortal wound at the hands of Modred, and his departure to the supernatural world from whence he came. Although the character of Arthur is too blameless to win perfect sympathy the poem is not obtrusively didactic and the allegorical meaning is so subordinated and softened as to avoid inartistic prominence. The love-story of Lancelot and Guinevere is told with dramatic insight and human sympathy which is never sentimentalized into approval; the subordinate characters and the mediæval incidents and backgrounds are depicted in soft, brilliant colors; and the blank verse and lyrics mingle smoothness and strength. The poem is a thoroughly adequate handling of a great epic theme which had long awaited modern poetical treatment.

ILIAD, THE, an epic poem in Greek hexameters, existent as early as 1100–900 B. C. handed down by the rhapsodes or public reciters and reduced to writing about the time of Pisistratus. The poem was for ages attributed to Homer, said to have been a blind singer of one of the Greek cities of Asia Minor or one of the islands of the Ægean. At the close of the eighteenth century the theory was promulgated that Homer was either a myth or a figure of slight importance and that the Iliad was simply a compilation of various heroic lays of the siege of Troy. Most modern scholars, realizing the unity of the poem both in structure and in spirit, reject this hypothesis and hold that the Iliad is the creation of one directing intellect; but it is admitted that we have no certain knowledge about the author and that earlier lays, more or less modified, must have been incorporated by him into the structure of his great work. The theme of the poem is the wrath of Achilles against Agamemnon and its results. Indignant at Agamemnon, leader of the expedition against Troy, because he has seized Briseis, a captive maiden awarded to Achilles, the latter refuses to take part in the siege of Troy. As a result of his withdrawal the war goes badly for the Greeks. At their urgent request Achilles allows his friend, Patroclus, to put on his armor and fight in his place. Patroclus, however, is killed by Hector, the bravest of the Trojans. Maddened by his loss, Achilles obtains new armor from his goddess-mother, Thetis, executes great slaughter upon the Trojans, and kills Hector. To prolong his vengeance he drags the body around the walls of Troy at the wheels of his chariot; but through the intercession of Hector's father, Priam, the King of Troy, he yields up the body to the old man. This simple story is elaborated by full and particular accounts of the various battles, embassies, and feasts; by the intervention of the gods at numerous points in the story; and by such episodes as the exploits of Diomedes, and the funeral games of Patroclus. The unity of this great and diversified poem, the passionate intensity of its central theme, the marvellous ease, flexibility, and dignified simplicity of its style, and its vivid portrayal of the heroic age of Greece are some of the reasons of its greatness. The most famous English translations are Chapman's (1598–1611) in the long "fourteener" couplet, Pope's (1715–1725) in heroic couplets, Cowper's (1791) in blank verse, Lord Derby's (1867) in blank verse, William Cullen Bryant's (1870) in blank verse, Andrew Lang, Walter Leaf, and Ernest Myer's translation into archaic prose (1882), F. W. Newman's translation (1856) in unrhymed "fourteener's" — famous because it elicited Matthew Arnold's 'On Translating Homer' — A. S. Way's translation (1886), Samuel Butler's prose version (1916).

ILLUSTRIOUS PRINCE, THE, by E. Phillips Oppenheim (1910). This story opens with the mysterious murder of an American named Hamilton Tynes; the deed is perpetrated on a special train which he has chartered to convey him from Liverpool

to London and as he is the only passenger, and his identity unknown, the tragedy is inexplicable. The following night Richard Vanderpool, a young American attaché of the Legation, is murdered in a taxi which is taking him to the theatre to join a party of friends. Subsequent events show that both murdered men were carrying important papers, which were being conveyed from the American to the English Government, and which contained confidential information relating to affairs in Japan. Suspicion centers on a charming Japanese prince, Maiyo by name, who is living temporarily in London in great magnificence and who is much sought after socially. No clues to the murderer can be found except the slender Japanese dagger with which Tynes was stabbed and the silken cord with which Vanderpool had been strangled. Prince Maiyo, who is most courtly in manner and attractive in every way is a great favorite with the ladies and among these Penelope Morse, a beautiful American girl, is especially attracted to him. Although suspecting the Prince of the crime, his charm is so great that when she is in his presence his strong personality conquers her distrust. The Prince invites his friends to visit his house and inspect his art treasures and Penelope noticing a curiously wrought casket asks the Prince to unlock it for her. He does so and Penelope putting her hand into its hidden recesses draws out a dagger and a silken cord identical with those used by the murderer. A glance into the Prince's face tells her the truth and she is filled with horror at her discovery. Feeling it her duty to make her discovery known, she informs the American minister, who is a personal friend, and he notifies the inspectors who have already secured other evidence. The prince, whose crime has been committed for the good of his country and not for any advantage to himself, is arrested and is about to give himself into the hands of the law when his devoted servant Soto, who bears a strong resemblance to Maiyo, rushes in and declaring himself the murderer takes poison and dies, thereby saving the life of his beloved master. The Prince's work being accomplished he returns to his own country and Penelope marries a young English lord, named Sir Charles Somerby.

IMAGINARY CONVERSATIONS, by Walter Savage Landor, a series of over one hundred prose dialogues, published from 1824 to 1829 with a few additions in 1846. The speakers are distinguished persons historical or contemporary, representing every quarter of the world and all history from the age of Pericles to modern times. Some of the dialogues are represented as preceding or following some great historical crisis like the execution of Charles I. or some interesting personal event like the meeting of Milton and Galileo; others are mere calm discourses without dramatic interest, such as the dialogues between Porson and Southey in which Wordsworth's poetry is discussed or those between Southey and Landor, which are occupied by a criticism of Milton. Owing to Landor's classical studies and sympathies the Greek and Roman conversations are particularly fitting and beautiful; but his Tudor and Stuart episodes, his French, Italian, and Russian scenes, his eighteenth century and contemporary colloquies, whether scholarly or arising from public affairs, all illustrate his versatility, wide reading, historic imagination, and gift for the management of dialogue. He is not thoroughly a dramatist, however, for the stately dignity and classic finish of the style is practically the same in all the characters and his own personality is traceable in them all.

IMITATION OF CHRIST, THE, attributed to Thomas à Kempis, a book of religious meditations originally written in Latin between 1417 and 1421, and subsequently translated into various languages. Next to the Bible it is the most widely-read

Christian book of devotion. The author was probably Thomas Hämmerken, a native of Kempen in Rhenish Prussia, afterwards priest and monk of the monastery of Agnetenberg near Zwolle in Holland. In a series of aphorisms, grouped under related headings into chapters and books, he inculcates submission to the divine will the subduing of the lower instincts and of the impulse to self-gratification, and the endeavor to conform ourselves to the model of Christ's goodness. Though ascetic and other-worldly in point of view, the author puts strong emphasis on the need of practical goodness, and lays down sound rules for moral cultivation. He is shrewd, clear-sighted, and discriminating in his analysis of faults and his indication of remedies; and he invests the spiritual life with a charm and an appeal which remind us of the Gospel discourses themselves. The fourth and last book is a manual for the instruction and guidance of those preparing for the Communion; the fervor and devotional insight of its prayers and counsels are of high religious value. Matthew Arnold calls the 'Imitation' "the most exquisite document after those of the New Testament, of all that the Christian spirit has ever inspired.'

IMMENSEE ('Bee Lake'), by Theodor Storm, a charming and idyllic *Novelle* or short story published in 1850. In a series of slightly-connected word-pictures the author tells a pathetic story of thwarted love and life-long regret. Reinhardt and Elizabeth live on two neighboring estates in a delightful country region near the beautiful wooded Immensee or Lake of Bees. They have the same tutor, spend their playtime together, and are entirely congenial playmates. Reinhardt has a gift for telling stories and often entertains Elizabeth with fairy-tales and later with verses. One day when the children are in their teens they lose their way in the woods beside the Immensee while hunting for strawberries for a picnic meal. As they sit resting in the woods (the charm of which is exquisitely described) Reinhardt seeing Elizabeth in the midst of this beauty comes half-consciously to realize that for him she is the center of it all. Soon afterwards we find him at the university, recalled from a student *kneipe* and the fascinations of a gypsy dancer by news of a Christmas package from home which he goes off to open. He finds a letter from Elizabeth, the freshened recollection of whom turns his thoughts to purer and simpler channels. On his vacation he finds Elizabeth on the threshold of womanhood, and the relations between them pass from those of boy and girl to those of potential lovers. They botanize together, and he presents her with some of his verses, all of which center in her; but he does not venture as yet to tell her of his love, although he speaks of a secret which he will reveal when he returns from the University two years hence. After his departure Elizabeth is persistently wooed by a friend of Reinhardt's, Erich, a young man of wealth, decision, and practicality. In the absence of the dreamier Reinhardt he at length succeeds, with the aid of her mother, in persuading Elizabeth to marry him. The news reaches Reinhardt at the University. Some years later he visits Erich and his wife at their fine new estate on the banks of Immensee, where in reading his poetry and revisiting the scenes of their past happiness he gives an unobtrusive expression to his regret, in which Elizabeth evidently shares. After a short visit Reinhardt bids Elizabeth farewell and leaves in the night. At the end as at the beginning of the story he is an old man, dreaming of this lost love of his youth. The artistic brevity and restraint of the book and its truthfulness and sincerity redeem it from every trace of sentimentality. It is an attractive study of the dreamy side of the German character, and is filled with beauty of landscape endeared by human associations and habitation.

IMMORTAL, THE, by Alphonse Daudet (1888). "L'Immortel' is the last noted work of the late distinguished French critic, dramatist, and novelist, Alphonse Daudet. It professes to be a description of *mœurs parisiennes*, but is really a satire on the pretensions of the French Academy; its title, 'The Immortal,' being the epithet popularly applied to the forty members of that exclusive and self-perpetuating body. Daudet himself, although his novel 'Fromont Jeune et Risler Aîne' was crowned by the Academy with the Jouy prize, was never elected to its membership and with the brothers Goncourt, Zola, and others, he formed a rival literary clique. The satirical thrusts in 'The Immortal' were keenly felt and resented by the Academicians. Apart from this personal connection, 'L'Immortel' cannot be said to vie in interest or merit with the celebrated tales of the 'Tartarins,' or with 'Numa Roumestan,' 'Kings in Exile,' or 'Sappho.' The hero of the story is a bookworm, an Academician whose works have been successively "crowned by the Academy" until its crowns were exhausted, and nothing remained but to elect him to membership. Meanwhile he has been employed by the government as Archivist of Foreign Affairs; but an unhappy expression introduced in the history of the house of Orleans — "Then as to-day, France, submerged under the wave of demagogism" — gave such offense to the government that it cost him his position, his salary, and his livelihood. He now devotes himself to the editing of certain MSS. of untold value, which have come into his possession, and his hopes and ambitions hang upon the delight with which the world will welcome these treasures. Treated by his ambitious wife and spendthrift son with ironical contempt and heartless neglect, his misfortunes are crowned by the revelation that his prized archæological documents are forgeries; and that the Academy, indignant at the disgrace thus brought upon it, is discussing his degradation among the "mortals." Ridiculed by all Paris, and berated at home by his angry and disappointed wife, "the perpetual secretary of the Academy," finding neither solace nor protection in its shelter in this hour of his dire need, ends his troubles by throwing himself into the Seine.

IMMORTALITY, see **INDIVIDUALITY AND IMMORTALITY.**

IMPRESSIONS OF LONDON SOCIAL LIFE, WITH OTHER PAPERS, by E. S. Nadal (1875), is a collection of short essays suggested to the author by his residence in London as a secretary of legation. From the standpoint of a loyal American, he notes in kindly, not too critical fashion the differences between life in England and at home. "London society is far the most perfect thing of the kind in the world"; and in NewYork, with its lack of social tradition and its constantly changing elements, Mr. Nadal thinks there can never be anything at all like it. He would admire it still more if it were not for the rigid canons of propriety, which forbid all public expression of individuality. The sturdy Englishman, so fond of asserting his independence, is after all curiously sensitive to public opinion; and hence his conservatism and apparent snobbishness. There is a pleasant description of life at Oxford, which makes that college seem like a great genial club; and one where the undergraduate is a person of far less importance than at Harvard or Cambridge.

Mr. Nadal touches lightly upon the social life at court; the Queen's drawing-room at Buckingham Palace, and the Prince of Wales's less grand but pleasanter levees at St. James's Palace. In its genial, homely, cultivated charm, he finds English scenery very different from American: for "there [England] man is scarcely conscious of the presence of nature; while here nature is scarcely conscious of the presence of man."

IMPROVISATORE, THE, by Hans Christian Andersen (1834). This romance is probably the best known to English readers of all the works of Danish literature, and its translation by Mary Howitt has become itself a classic. The work possesses the threefold interest of an autobiography of the author, a graphic description of Italy, and a romance of extremely emotional and passionate type. To those English and American tourists who knew Rome in the time when the beggar Beppo still saluted them with his *bon giorno* on the Piazza de Spagna steps, the story will serve almost as a narrative of their impressions of the ruins, the galleries and churches of Italy. It is to be classed with its great Italian contemporary 'I Promessi Sposi' of Manzoni, and the 'Corinne' of Madame de Staël, the national type of genius of the several authors presenting in these three works a very interesting contrast. All three are intensely romantic, — 'Corinne,' with the classic reserve of the Latin race; 'I Promessi Sposi,' with the frank naturalness of the Italian; the 'Improvisatore,' with the suppressed warmth of the Teuton.

The story of the 'Improvisatore' is related by one Antonio, a poor chorister boy in Rome, whose voice and quickness in improvisation are at once his fortune in bringing him into the favor and patronage of the aristocracy of Rome, Naples, and Venice, and the cause of many heart-breaking alliances and disengagements with the charming women of various types who come under the spell of his genius and personal attractions. The events of the story bring to the reader a vivid sense of participation in the successive scenes of the Roman church festivals: the Pifferari at Christmas, the Ara Cœli Bambino, and the boy orators at Epiphany, the Corso races and the Senza Moccolo of the Carnival, the Miserere of the Holy Week, and the illuminations at Easter. The chief romantic interest lies in the rival loves of Antonio and of his patrician friend Bernado for a famous Spanish singer, Annunziata, who makes her début in Rome and captivates both their hearts. The scene of the last chapters is placed in Venice; and here it is that Annunziata, a broken-down singer on a low-class stage, dies in poverty, leaving her blessing for her early lover and his bride. A visit to the Blue Grotto closes the brilliant narrative.

IN DARKEST ENGLAND AND THE WAY OUT, by William Booth (1890), general of the Salvation Army. This book, whose title was evidently suggested by Stanley's 'Darkest Africa,' treats of the want, misery, and vice, which cling like barnacles to the base of English society, as they do the base of all old civilizations, and which it is so much easier to shut one's eyes upon than to analyze, explain, and remedy. General Booth's opportunities for knowing whereof he speaks were exceptionally good. The statements he makes are appalling, but they are supported by figures and facts. The subject of his book is the temporal and spiritual rescue of "a population about equal to that of Scotland. Three million men, women, and children . . . nominally free, but really enslaved" — what he calls "the submerged tenth." The plan he proposes seems practical and practicable, — one indeed in the execution of which he has made some progress since the appearance of his book. The plan contemplates the establishment in the great centres of population of "city colonies" (establishments at which the destitute may be provided for, the temporarily unemployed given work, etc.); those for whom such a course seems best being passed on to the self-supporting "farm colony," which in turn contributes to English or other colonies or to the "colony over sea" (yet to be founded). The result would be a segregation of the needy into localities where they could be handled, with a draining off to unreaped fields, as this process became desirable, of a part of the great army of occupation. This book is the work of a man in deadly

earnest, who feels himself to be an instrument in the hands of God for the rescue of the lost.

IN HIS NAME, by Edward Everett Hale (1873), is a story of the Waldenses, that radical religious body, which, seven hundred years ago, believed that every man should be free to read the Scriptures and to seek a personal interpretation of them. The story deals with the grievous punishments for heresy that were decreed against them by the Archbishop of Lyons. Pierre Waldo, the leader of the sect, is forced to flee the country; and his cousin Jean, a rich weaver, denies his kinship and despises his followers. But when Jean's only daughter, the apple of his eye, Félice, falls ill, it is found that only Father John of Lugio, one of the proscribed Waldenses, in hiding among the hills, has the medical skill which may save her. Jean Waldo's prejudices melt away, and he sends to entreat Father John, "for the love of Christ," to come to his stricken house. This phrase is the password of the secretly wide-spread sect, in answer to which gates fly open, and aid comes from all sides. Félice is saved, through the ardent service of those who labor "in His name." Round this slight framework are grouped the touching and often dramatic incidents of the story. The tone of the time is sympathetically caught, and the book is steeped in a tender and helpful religious feeling. All Mr. Hale's charm of narration characterizes it; and without didacticism, he never forgets present problems.

IN HONOR'S NAME, see **THE DUEL.**

IN MEMORIAM, an elegiac and reflective poem by Alfred Tennyson, published in 1850. In addition to the Prologue and the Epilogue, it is made up of one hundred and thirty-one brief lyrical pieces each forming a whole and written on a distinct occasion, but all connected by a thread of association or logical sequence so as to contribute to the development of one conception. The theme is the death of Tennyson's friend, Arthur Henry Hallam, and the poet's varying moods of grief and consolation arising from this bereavement. Hallam was the son of Henry Hallam, the historian, and was Tennyson's junior by a year and a half. When they met at Trinity College, Cambridge, in 1829, Hallam had already impressed his schoolfellows and all who knew him as a man of unusual promise, both in literary work and in debate. Three years of intimate friendship followed. Tennyson and Hallam were members of the same discussion club ("The Apostles") in Cambridge, took a walking tour together through the Pyrenees, and visited each other's homes in Lincolnshire and 67 Wimpole Street, London, respectively. Hallam became engaged to Tennyson's sister, Emily, and began the study of law in the Inner Temple, London. But in the summer of 1833, while on a vacation tour with his father, he died suddenly of apoplexy in Vienna, September 15th, 1833. The body was brought to England by sea from Trieste and buried in Clevedon Church, Somersetshire, January 3d, 1834. To relieve the profound depression of these days of bereavement Tennyson began about this time to express his sorrowful moods in brief poems:—

> "Short, swallow-flights of song that dip
> Their wings in tears and skim away."

These lyrics were all written in uniform metre — a stanza of four iambic tetrameter lines, with external and internal rhyme — which Tennyson believed he had invented, although it has since been found in the works of Lord Herbert of Cherbury, George

Herbert, and other seventeenth century poets. Various occasions—the shifting seasons, the recurrent anniversaries of his association with the dead man, changes in the family life and circumstances of the poet, and moods of religious doubt or of confident reassurance — gave rise to a large number of these lyrics. Finding that he had done so many Tennyson resolved to make them the basis of a complete poem which should be a tribute to his friend. The poems were therefore re-grouped and new ones written in accordance with a general scheme. Tennyson was engaged upon this work for a period of seventeen years, although the bulk of it was probably completed by about 1842. It was at length published in 1850.

Analysis of 'In Memoriam' shows that the poems form a cycle, representing a period of three years, during which the poet gradually passes from despairing grief, through alternating moods of calm recollection, agonizing doubt, and confident reassurance, to a serene faith in immortality. The Prologue, written in 1849, when the remainder of the work was complete, is an acknowledgment of faith in immortality through the 'Strong Son of God, Immortal Love' whom the poet prays to forgive the grief and doubts expressed in the body of the poem. Sections i–viii reflect the poet's depression and anguish when the news was still fresh; in ix–xix he finds some relief in his concern for the safe return of Hallam's body and in picturing the ship which conveys it, and the chapel wherein it is buried; a review of their friendship now leads to the conclusion. "'Tis better to have loved and lost than never to have loved at all" (xxii–xxvii). More positive comfort is furnished by the intuition of immortality that comes during the celebration of the first Christmas since Hallam's death (xxviii–xxx). This spiritual experience is strengthened by a consideration of the arguments, religious and intellectual, in favor of a future life (xxxi–xxxvii). But with the coming of the *first spring-time* (xxxviii, xxxix), new doubts arise as to the possibility of recognition of and association with our friends in the future life (xl–xlix). These are succeeded by more difficult and painful questionings whether we are justified, in view of the pain, suffering, and evil of the world and the apparent indifference of nature to man's sorrow and aspiration, in believing in immortality (l–lviii). More hopeful thoughts succeed; by a number of analogies the poet gains conviction of the possibility that our friends in the other world take an interest in us (lix–lxvi). A series of dreams, reflecting the hopes and fears of the poet with regard to his friend in the other world (lxvii–lxxi) leads to the *first anniversary of his friend's death* (lxxii) — a gloomy day expressive of the sorrow which still weighs the poet down. There follow reflections on Hallam's lost fame, on the transitory fame which a poem can bestow, and on the fame which survives in the other world (lxxiii–lxxvii). On the *second Christmas* (lxxviii) there is no outward expression of sorrow though it is still mingled with the poet's whole being; but from now on the poems are more cheerful. The poet endeavors to turn his loss to good by emulating Hallam's character (lxxx). This means that he must not withdraw from his fellowmen; so he assures his brother (Frederick Tennyson-Turner) of his fraternal regard (lxxix); and without disloyalty of Hallam's memory he seeks a new friendship (lxxxv). Moreover he meditates on what Hallam was and might have been; here we get some charming pictures of their former association at college and in vacation (lxxxiv, lxxxvii, lxxxix). The poet's growing peace and healthfulness of mind find utterance in the *second spring-time poem* (lxxxiii) and two exquisite pictures of natural beauty (lxxxvi and lxxxviii). Concentration on Hallam's character now leads to the question whether, if he is yet living, he cannot communicate with his friend; and on a calm summer night Tennyson at length has a mystical experience in which, he is convinced, he communes with his living soul (xc–xcv).

IN THE CLOUDS, by "Charles Egbert Craddock" (Miss Murfree) (1887). The "clouds" rest upon the Tennessee Mountains, where the strange class of people, "the poor whites," whom the author has immortalized in this and other works, have their homes. It is a story of mountaineering life: illicit distilling, lawlessness of youth, and retribution for sins, made impressive by a background of majestic silence. In a drunken jest, Reuben Lorey (called Mink for obvious reasons) destroys an old tumble-down mill; and the idiot boy, "Tad," who disappears at that time, is supposed to have been drowned in consequence of this act. "Mink" is indicted for manslaughter; and on the witness stand Alethea Sayles, one of his sweethearts, who remains faithful through all his troubles, discloses the whereabouts of the "moonshiners," a grave betrayal in that district. It is this trial and its results, Alethea's love, Mink's final escape from jail, and death by the rifle-ball of a friend, who, with the superstition of the average mountaineer, mistakes him for a "harnt" or ghost, with which the story deals. Miss Murfree's character-drawing of these people with their pathetic lives of isolation, of ignorance, and of superstition, is very strong. Interspersed are delicate word-paintings of sunsets and sunrises, those mysterious color effects of the Big Smoky Mountains; and underlying all is that conscious note of melancholy which dominates the thoughts and actions of the dwellers on the heights.

IN THE PALACE OF THE KING, see **PALACE, ETC.**

IN THE WORLD, by Maxim Gorky, see **MY CHILDHOOD.**

IN THE YEAR OF JUBILEE, by George Gissing (1895). Gissing's realism is relentless; and his tale of middle-class philistinism would be unbearable were it not also the story of the growth of a soul through suffering. Nancy Lord, the heroine, daughter of a piano-dealer in a small way, has in her the elements of strength which under other circumstances would have made her silent and rigid father great. Her youth is full of mistakes, the tests of life are all too severe for her, and she seems to have met total defeat before her "fighting soul" sets itself to win. Perhaps it is not a very great victory to turn a foolish and compulsory marriage into a calm and comfortable *modus vivendi*. But it is great to her. Besides the vivid and headlong Nancy, and her faithful friend and servant Mary Woodruffe, there is hardly a personage in the book whose acquaintance the reader would voluntarily make. Even the hero, a gentleman by birth and tradition, seems rather a plated article than "the real thing," though he shows signs of grace as the story ends. All the women are sordid, mean, half-educated under a process which is mentally superficial and morally non-existent. The men are petty, or vulgar, or both. Apparently both men and women, typical as they are, and carefully studied, are meant to show the mischief that may be done by imposing on the commonest mentality a system of instruction fit only for brains with inherited tendencies towards culture. Yet the book is not a problem work. It is a picture of the cheaper commercial London and the race it develops; and it is so interesting a human document that the expostulating reader is forced to go on to the end.

IN THE YEAR 13, 'Ut de Franzosentid' (1860), is a translation from the Low Dutch of Fritz Reuter, by Charles Lee Lewis (1867). It is one of a series to which Reuter gave the general name 'Old Camomile Flowers,' signifying "old tales useful as homely remedies." The delightfully homely narration of life in a Dutch village — the prim

orderly ways of the women, the petty issues brought before the patriarchal Amtshauptmann, and the general confusion resulting from the side issues of war — is both pathetic and humorous. The scene is laid in Reuter's native town of Stavenhagen; and the characters are real people, whose real names are preserved. The story is an animated presentation of the state of feeling prevailing among a people who detested yet feared Napoleon, and were forced to treat the French as allies while regarding them as bitterest enemies. A party of "rascally French" chasseurs throw the town into tumult, and finally ride off with several captives unjustly accused of theft. Before these are released come many adventures, quarrels, and a fierce pursuit of unlawful booty, through which runs an idyllic love story, that of Miller Voss's beautiful daughter Fieka. Back of all the somewhat slow and simple-minded Dutch folk looms the invisible yet dominant presence of Napoleon, as a force which they are always conscious of and always dreading.

INCIDENTS OF TRAVEL IN CENTRAL AMERICA, see **CENTRAL AMERICA.**

INDIAN BIBLE, THE, by John Eliot, "The Apostle to the North-American Indians." This first Indian translation of the Bible was in the dialect of the Naticks, a Massachusetts tribe of the Algonkins, and was made under the auspices of the Corporation for the Propagation of the Gospels among the Indians of New England, Eliot sending the sheets to England for approval as they came from the printing-press in Cambridge, Massachusetts.

The New Testament appeared first, in 1661; and two years after, the entire Bible, with the following title:

MAMUSSEE

WUNNEETUPANATAMWE

UP-BIBLUM GOD

NANEESIVE

NUKKONE TESTAMENT

KAH WONK

WUSKU TESTAMENT

NE QUOSHKINNUMUK NASHPE

WUTTINNENMOK CHRIST

JOHN ELIOT

CAMBRIDGE: PRINTENOOP NASHPE

SAMUEL GREEN KAH MARMADUK JOHNSON 1663

The English of which is: "The Entire — His Holy — Bible God — containing — the Old Testament — and the — New Testament — translated by — the Servant of Christ — [called] — John Eliot — Cambridge: printed by — Samuel Green and Marmaduke Johnson 1663."

The English title also adds: "Translated into the Indian Language and Ordered to be printed by the Commissioners of the United Colonies in New England at the

Charge and with the Consent of the Corporation in England for the Propagation of the Gospels among the Indians of New England."

Some of the Indian words used by Eliot are so extremely long that Cotton Mather thought they must have been stretching themselves ever since the confusion of tongues at Babel. A second revised and corrected edition was printed in 1685, only twelve copies of which are known to exist. An edition with notes by P. S. Du Poneau, and an introduction by J. Pickering, was published in Boston in 1822. When the original edition was issued, twenty copies were ordered to be sent to the Corporation, with the Epistle Dedicatory addressed — "To the High and Mighty Prince Charles the Second by the Grace of God, King of Great Britain, France, and Ireland, Defender of the Faith, etc. The Commissioners of the United Colonies in New England with all Happiness: Most Dread Sovereign, etc.!"

The commercial as well as the religious rivalry of England with Spain creeps out in the Epistle which compares the fruits of the Spanish Conquests in America, brought home in gold and silver, with "these fruits of the colder northern clime as much better than gold as the souls of men are more worth than the whole world!"

Henry the Seventh's failure to become the sole discoverer and owner of America finds its compensation in "the discovery unto the poor Americans of the True and Saving knowledge of the Gospel," and "the honor of erecting the Kingdom of Jesus Christ among them was reserved for and does redound unto Your Majesty and the English Nation. After ages will not reckon this inferior to the other — May this nursling still suck the breast of Kings and be fostered by Your Majesty!"

A copy of the edition of 1663, with the Epistle Dedicatory, was sold in 1882 for $2900.

INDIANA, by "George Sand" (Madame Dudevant). A romantic tale published in 1832, which is of interest chiefly as being the first which brought the distinguished author into note, and also as portraying something of the author's own experience in married life. The scene is alternately in the Castle de Brie, the estate of the aged Colonel Delmare, a retired officer of Napoleon's army, where he lives with his youthful Creole wife Indiana; and in Paris, where the wife visits her aristocratic aunt, and where lives Raymond de Ramière, the heartless and reckless lover first of her foster-sister and maid Noun, and then of herself. Estranged from her ill-matched husband, the young wife is drawn into the fascinations of Raymond, whose artfulness succeeds in deceiving the Colonel, the wife, and all save the faithful English cousin, Sir Ralph, who secretly loves Indiana, but shields Raymond from discovery for fear of the pain that would result to her. Desperate situations and dire conflicts of emotions follow, with much discourse on love and marital duty, and frequent discussions of the social and political questions of the day; the Colonel representing the Napoleonic idea of empire, Raymond the conservative legitimist, and Sir Ralph the modern republican. The descriptions of nature are vivid, and the characters are skillfully drawn, however untrue they may seem to actual life.

INDIES, GENERAL HISTORY OF THE (Historia de las Indias, por Fr. Bartolomé de las Casas). The Spanish original in manuscript, 1527–61; only printed edition, 5 vols., 1875–76. It is one of the most notable of books, not only in its contents, — as a history of Spanish discoveries from 1492 to 1520, and a contemporary Spanish Catholic criticism as well as story of Columbus, — but in the circumstances which prevented its publication for more than three hundred years, and which still leave it inaccessible except to readers of Spanish. Its author's entire life and all his writings

were devoted to urging the duty of humane treatment of the Indians; and after publishing in his lifetime appeals and protests which stirred the Catholic conscience throughout Europe, he left at his death the great 'History' which Spanish feeling refused the honors of the press until 1875. The whole matter is dealt with by a writer of the highest authority, Mr. George Ticknor, in his 'History of Spanish Literature.' Speaking of Oviedo, — whose 'General and Natural History of the Indies,' an immense work in fifty-one books, of which the first twenty-one were published in 1535, served as an authoritative account of the discoveries, treatment of the natives, etc., — Mr. Ticknor says: —

"But, both during his life and after his death (1557), Oviedo had a formidable adversary, who, pursuing nearly the same course of inquiries respecting the New World, came almost constantly to conclusions quite opposite. This was no less a person than Bartolomé de las Casas, the apostle and defender of the American Indians, — a man who would have been remarkable in any age of the world, and who does not seem yet to have gathered in the full harvest of his honors. He was born in 1474; and in 1502, having gone through a course of studies at [the university of] Salamanca, embarked for the Indies, where his father, who had been there with Columbus nine years earlier, had already accumulated a decent fortune. The attention of the young man was early drawn to the condition of the natives, from the circumstance that one of them, given to his father by Columbus, had been attached to his own person as a slave while he was still at the University; and he was not slow to learn, on his arrival in Hispaniola [Hayti: 1502], that their gentle natures and slight frames had already been subjected, in the mines and in other forms of toil, to a servitude so harsh that the original inhabitants of the island were beginning to waste away under the severity of their labors. From this moment he devoted his life to their emancipation. In 1510 he took holy orders, and continued, as a priest, and for a short time as bishop of Chiapa, nearly forty years, to teach, strengthen, and console the suffering flock committed to his charge. Six times at least he crossed the Atlantic, in order to persuade the government of Charles the Fifth to ameliorate their condition, and always with more or less success. At last, but not until 1547, when he was above seventy years old, he established himself at Valladolid in Spain, where he passed the remainder of his serene old age, giving it freely to the great cause to which he had devoted the freshness of his youth. He died in 1566, at ninety-two. Among the principal opponents of his benevolence were Sepúlveda, — one of the leading men of letters and casuists of the time in Spain, — and Oviedo, who, from his connection with the mines and his share in the government of the newly discovered countries, had an interest directly opposite to the one Las Casas defended. These two persons, with large means and a wide influence to sustain them, intrigued, wrote, and toiled against him, in every way in their power. But his was not a spirit to be daunted by opposition or deluded by sophistry and intrigue. . . . The earliest of his works, called 'A Very Short Account of the Ruin of the Indies,' was written in 1542, — a tract in which, no doubt, the sufferings and wrongs of the Indians are much overstated by the indignant zeal of its author, but still one whose expositions are founded in truth, and by their fervor awakened all Europe to a sense of the injustice they set forth. Other short treatises followed, written with similar spirit and power; but none was so often reprinted as the first, and none ever produced so deep and solemn an effect on the world. They were all collected and published in 1522; and an edition, in Spanish with a French version, appeared at Paris in 1822, prepared by Llorente.

"The great work of Las Casas, however, still remains inedited, — a 'General History of the Indies from 1492 to 1520,' begun by him in 1527 and finished in 1561,

but of which he ordered that no portion should be published within forty years of his death. Like his other works, it shows marks of haste and carelessness, and is written in a rambling style; but its value, notwithstanding his too fervent zeal for the Indians, is great. He had been personally acquainted with many of the early discoverers and conquerors, and at one time possessed the papers of Columbus, and a large mass of other important documents, which are now lost. He knew Gomara ["the oldest of the regular historians of the New World"], and Oviedo, and gives at large his reasons for differing from them. In short, his book, divided into three parts, is a great repository, to which Herrera, and through him all the historians of the Indies since, have resorted for materials; and without which the history of the earliest period of the Spanish settlements in America cannot, even now, be properly written."

INDIVIDUALITY AND IMMORTALITY, a lecture delivered by Wilhelm Ostwald at Harvard University in 1906 and published the same year. It is one of the series of Ingersoll Lectures on 'The Immortality of Man' given annually at Harvard by lectures chosen without restriction as to profession or religious belief. Professor Ostwald's attitude towards personal immortality is that of a sceptic if not a materialist. He can find nowhere in the universe any assurance of immortality. It is true that the living cell, in that it lives on in its offspring, enjoys a kind of immortality; but there is no guarantee that all cells may not some day be destroyed. Nor are matter and energy certainly immortal, for the laws of the eternity of matter and the conservation of energy are merely based on experience and therefore not absolute; and recent experiments have shown that elements are not immortal but may change, and that energy may develop where none previously existed. There is no permanence of individuality either in matter or in force but a constant diffusion. Man's individuality also changes from youth to age; if he survives after death there is either a continuance of change or a transcendent state without any relation to our life here. The former alternative seems unlikely because up to death it was the body that conditioned all changes and with its decay there seems no further reason for them. On the latter alternative there can be no evidence for immortality even if it exists. There is a relative immortality of man's works, but these must in turn pass away. But if we abandon the hope of immortality we still have left the ethical inspiration of love for our fellow-man and sacrifice for his welfare. This essay has the limitations of the materialistic position, but it is free from dogmatism, arrogance, and prejudice and is inspired by a love of truth and an honest and serious attempt to discover it.

INDUCTIVE SCIENCES, HISTORY OF THE, by William Whewell (1837. Final edition, 1857). The story of the progress of the physical sciences, from the earliest Greek beginnings, and from the groping physical science of the Middle Ages, down to the time of Darwin. Although the book is out of date, through the immense progress which science has made since 1837, and the greater accuracy and thoroughness with which parts of the history are known, yet the ample learning and great ability of Whewell, and the conception which he had of the progress of science, gives his work a permanent interest and value. His general ideas of science led him to supplement his 'History' with a second work on 'The Philosophy of the Inductive Sciences, Founded upon their History' (1840). This second volume Dr. Whewell described as "an application of the plan of Bacon's 'Novum Organum' to the present condition of physical science," and as an attempt "to extract from the actual past progress of science the elements of a more effectual and substantial method of discovery" than Bacon's.

INDUSTRIAL AND COMMERCIAL HISTORY OF ENGLAND, see **ECONOMIC INTERPRETATION OF HISTORY.**

INDUSTRIAL EFFICIENCY, by Arthur Shadwell (1905). This comparative study of industrial life in England, Germany, and America, important at its first appearance in 1905, has acquired additional significance owing to the outbreak of the Great War and the prospect of fierce industrial competition in the years succeeding the declaration of peace. It is written with the purely objective aim of presenting an impartial statement of facts and not with the desire to please or displease political or industrial combinations of any kind whatsoever. Dr. Shadwell deals out praise and blame with even-handed justice to Americans, Germans, and English, the English, for example, he says are "less methodical than Germans, less alert than Americans." He discusses with great fulness of detail the industrial districts of the three countries, the standards of hours and wages, the general social conditions, the educational systems, and the benevolent institutions of Germany, the United States, and England. In the main, the picture which Dr. Shadwell draws is still sound, and his criticisms should be taken to heart by every reader in the three countries described, who really cares for the genuine progress of the nation to which he belongs and is not a mere chauvinist or egomaniac.

INDUSTRIAL SYSTEM, THE; 'An Inquiry into Earned and Unearned Income,' by J. A. Hobson (1909). Failing to find in current economic writings any satisfactory exposition of the methods by which wealth is distributed among the owners of the several factors of production, the author attempts to give "a true outline picture of the industrial system of the present day as a single organic whole, continuously engaged in converting raw materials into commodities, and apportioning them by a continuous series of payments as incomes to the owners of the factors of production in the different processes." He finds that industry creates a product larger than is needed for the cost of maintenance, and that this surplus is taken by the owners of the several factors of production in accordance with the economic "pull" they are respectively able to exercise and passes in innumerable fragments to the owners of a scarce factor of production wherever it is found. The "unproductive surplus" includes the whole of the economic rent of land, and such payments made to capital, ability, or labor, in the shape of high interests, profits, salaries or wages, as do not tend to evoke a fuller or better productivity of these factors. "This unproductive surplus," says the author "is the principal source not merely of waste but of economic malady. . . ." As unearned income "it acts upon its recipients as a premium on idleness and inefficiency; spent capriciously on luxuries, it imparts irregularity of employment to the trades which furnish these; saved excessively, it upsets the right balance between the volume of production and consumption in the industrial system." As in the author's view, this surplus represents the failure of the competitive system to compete, it is the only properly taxable body. The volume as a whole, especially the last chapter, 'The Human Interpretation of Industry,' is one of the most stimulating and suggestive of modern books on economics.

INFLUENCE OF SEA-POWER UPON HISTORY, THE, an historical study by Captain A. T. Mahan, U.S.N. (1890). The influence of sea-power on defeat and victory had been neglected by historians, and Captain Mahan wrote this book in order to point out its high importance. After showing conclusively that the Roman defeat of Carthage in the second Punic war was in large part due to Roman

superiority in the Mediterranean and after analyzing the elements of sea-power he proceeds to trace the naval history of Europe from 1660 to 1812, giving a delightfully clear and accurate account of the principal naval battles and campaigns and introducing discussions of strategical and tactical problems involved, for which he draws on his own experience of active service. In this narrative he never loses sight of his thesis that the command of the sea spells success, and is quick to find illustrations of it. A cruiser-war on the enemy's commerce by a nation of inferior naval power will not bring victory, though many instances are pointed out in which it was tried. A leading practical aim of the book was to rouse the United States to the need of a powerful navy as a defense against possible aggression from a European power and as a protection to the mercantile marine, which he believed she was destined to develop. This history is scholarly, just, entertaining in style, original in its ideas, and persuasive in their presentation.

INGOLDSBY LEGENDS, a collection of verse tales with a few in prose, first published in 'Bentley's Miscellany,' 1837–1840, under the pseudonym of Thomas Ingoldsby, and afterwards collected in three series, published respectively in 1840, 1842, and 1847. The real author was Richard Harris Barham, a beneficed clergyman and Dean of St. Paul's, whose comfortable circumstances, antiquarian tastes, joviality of temper, and gifts of humor and improvisation were happily reflected in these permanently entertaining narratives. The greater number are tales of superstition and diablerie, touched with uproarious humor like the Lays of St. Dunstan and St. Cuthbert, modern ghost stories like 'The Legend of Hamilton Tighe' (a narrative powerful in its tragic simplicity), clever travesties on mediæval legends, like 'The Jackdaw of Rheims,' and satirical stories of the *fabliau* type like 'The Knight and the Lady,' which illustrates feminine inconstancy.

INHERITANCE, THE, by Susan Edmonstone Ferrier (1824). The scenes of this interesting novel are laid in Scotland and England, and the story deals with the gentry of both. Some years before the opening of the story, Mrs. St. Clair, an ambitious woman, has taken the child of a servant to bring up as her own. After the death of her husband, Mrs. St. Clair and her supposed daughter Gertrude, a charming girl, go to his brother's castle in Scotland, of whose estates Gertrude is to become the heiress. Her two cousins, Edward Lyndsay and Colonel Delmour, visit their uncle, as well as Mr. Delmour, the Colonel's sedate brother. Lord Rossville wishes his niece Gertrude to marry Mr. Delmour, but she loves his handsome brother and refuses. Upon this the Earl sends Gertrude and her mother from the castle, and the Colonel shows his true character by withdrawing his addresses. A reconciliation is brought about, and a short time after Gertrude's return to the castle the Earl dies and she is made rich. Colonel Delmour then renews his love-making, and becomes her accepted lover in London. After their return to Scotland, a vulgar man, who has previously had secret interviews with Mrs. St. Clair to obtain money, comes boldly forward and claims to be Gertrude's father. From this point the interest of the story lies in the development of character in Gertrude and her lovers, and the way in which they face what seems an irremediable misfortune. The characters are drawn with humor, the descriptions are true to nature, and there are several original situations in the book; as for instance the arrival at the castle of Miss Pratt, a gossiping old spinster, in a hearse drawn by eight horses, in which she has sought shelter from a snow-storm.

INNER LAW, THE, by Will N. Harben (1916). This story is a study of the power of heredity. Carter Crofton is a young Southerner, rich, aristocratic, and gifted as a poet. He has graduated from Harvard, and is the favorite child of Gilbert Crofton, who dies of paresis soon after the story opens. The father before his death is visited by his brother Thomas, a melancholy man who warns Carter of the curse in their blood and begs him to refrain from wrong-doing if he wishes happiness. Carter Crofton receives the bulk of his father's property, although he is the younger son, as his brother Henry, who has succumbed to the family tendency, is plunged in dissipation. Henry and his sister Millicent are, however, amply provided for. Carter, who has high ideals, is strongly impressed by his uncle's warning and earnestly resolves to profit by it, but is carried away by the charms of a young country-girl named Lydia Romley, while visiting his uncle in his quiet home, and in a moment of passion betrays her. His anguish and horror when he realizes what he has done are great, and he is on the point of marrying the girl, as his uncle begs him to do, when he is influenced by his friend Charles Farnham, who persuades him instead to go abroad and enjoy his acquired wealth. Carter spends more than twenty years in Europe trying to amuse himself and forget his past, but fails utterly. He returns to his native land bored with existence and broken in health and spirits. He finds Henry dying a miserable death and foresees a similar fate in store for himself. He goes to New York, where finding life becoming unbearable he decides to commit suicide and end it all. He is saved by coming in contact with a fine young fellow named Joe Allen, whose noble qualities make the elder man keenly realize his own short-comings. Meanwhile he has by chance met Lydia Romley, whom he finds he still loves; she has developed into a beautiful woman and is supporting herself as a trained nurse. She refuses, however, to listen to his protestations. Carter's interest now centres in young Allen, whose talent as a poet recalls his own ruined career, and whose high ideals and religious beliefs enter into his own life and change it completely. Finally he discovers that Allen is Lydia Romley's child and his own son, and when at last Lydia consents to marry him his happiness is unbounded.

INNER SHRINE, THE, by Basil King (1908). At the opening of this story Diane Eveleth returns alone from a round of social festivities in Paris to find her mother-in-law, who fears some impending tragedy, awaiting her in the palatial Paris residence. A telephone message shortly announces that George Eveleth has been killed in a duel, fought with the Marquis de Bienville in order to avenge the false accusations made by the latter against his wife. Diane, who has been merely a reckless coquette, has led her husband into great extravagance and at his death finds herself face to face with poverty, as well as the reproaches of Mrs. Eveleth senior. The repentant widow secretly transfers her remaining patrimony to her mother-in-law and the two women sail for New York, where the elder woman has relatives. Here Diane encounters Derek Pruyn, a widower, whom she has known and admired in early years, and is offered the situation of chaperone for his daughter Dorothea, a headstrong young woman in need of feminine guidance. After a year in Pruyn's household, during which time Diane holds aloof from Pruyn's increasing devotion, he makes her an offer of marriage, she withholds her answer until his return from a voyage to South America, when she is prepared to accept him, but on his home coming she finds his attitude towards her completely changed. Pruyn has encountered de Bienville on his voyage and has heard from him a recital of the charge that Diane was unfaithful to her husband. Pruyn denounces Diane's perfidy and she being too proud to defend herself at once takes leave of him. Subsequently Pruyn's highhanded methods cause Doro-

thea to plan an elopement which is successfully frustrated by Diane to whom the grateful father now turns again in love and gratitude; he renews his suit begging her to marry him no matter what her past may have been, but she indignantly refuses to wed one who could want her while believing in her previous guilt. In the end de Bienville confesses the falseness of his charges and clears Diane's reputation of the blot that has rested upon it, after which she gladly enters the "Inner Shrine" of the love that has been awaiting her.

INNOCENTS ABROAD, THE, by Samuel L. Clemens ("Mark Twain"). In a vein of highly original humor this world-read book records a pleasure excursion on the Quaker City to Europe, the Holy Land, and Egypt, in the sixties. Descriptions of real events and the peoples and lands visited are enlivened by more or less fictitious dialogue and adventures. These, while absurdly amusing, always suggest the truth, stripped of hypocrisy and cant, as to how the reader "would be likely to see Europe and the East if he looked at them sincerely with his own eyes and without reverence for the past." The side-wheel steamer Quaker City carried the now famous excursionists across from New York — touching at the Azores, described in a few rapid but wonderfully vivid strokes — and from important port to port on the other side; and waited for them during several of their inland journeys. Returning, they touched at Gibraltar, Madeira, and the Bermudas. As to the advertised "select" quality of the voyagers, a characteristic paragraph states: "Henry Ward Beecher was to have accompanied the expedition, but urgent duties obliged him to give up the idea. There were other passengers who might have been spared better, and would have been spared more willingly. Lieutenant-General Sherman was to have been one of the party also, but the Indian war compelled his presence on the plains. A popular actress had entered her name on the ship's books, but something interfered, and *she* couldn't go. The 'Drummer Boy of the Potomac' deserted; and lo, we had never a celebrity left!"

INQUISITION OF THE MIDDLE AGES, A HISTORY OF THE, by Henry Charles Lea (3 vols., 1888). A work at once comprehensive in scope, complete in learning, and judicious in thought. It tells the story of the organized effort against heresy made by the Christian Church of the Middle Ages, or for about three centuries previous to the Reformation (1215–1515 A. D.). For the entire history of this effort Lea makes two periods, that of the old or mediæval Inquisition, before the Reformation, and that of the new or reorganized Inquisition coming after the Reformation, except in Spain, where Ferdinand and Isabella "founded the New Inquisition."

This famous institution is not viewed by Lea as an organization arbitrarily devised and imposed upon the judicial system of Christendom by any ambition of the Church of that age or any special fanaticism. It was a natural development, an almost inevitable expression of the forces universally at work in the thirteenth and following centuries. To clearly understand it and judge it fairly, Lea carefully examines the whole field of intellectual and spiritual developments, and the condition of the jurisprudence of the period, as a means of ascertaining the origin and development of the inquisitorial process: some of the worst features of which would have been a blot upon the history none the less if there had never been any quest for heresy; while the idea of heresy was one of the deepest seated, not only of the period, but of later generations, and as relentlessly applied under Protestantism, in some special instances as under Catholicism.

An entire volume is devoted to 'The Origin and Organization of the Inquisition,'

the sad story of how the giving way in jurisprudence of the old barbarisms was arrested by the use of those made by the Church; and how the worst of these barbarisms were given a consecration which kept them in force five hundred years after they might have passed away; and in force without the restraints which Roman law had imposed. The darkest curse brought by the Inquisition, in Lea's view, was the application of its unjust and cruel processes to all criminals, down to the closing years of the eighteenth century; and not to criminals only, but to all accused persons.

In his second volume Lea follows the story of the Inquisition in the several lands of Christendom. The third he devotes to special fields of Inquisitorial activity. It is a story, not only of how those whose motives, by the standard of their age, were only good, inflicted the worst wrong and cruelty upon their fellow-creatures under a false idea of the service of God, but how ambition and avarice took advantage of the system. At the best it was a monstrous application of mistaken zeal to keep men from following their honest thoughts into paths of desirable progress. Lea's masterly treatment of the whole history makes his work an authority second to none, and one of the great triumphs of American scholarship.

INSIDE OF THE CUP, THE, by Winston Churchill (1913). The rich men who control a fashionable city church call John Hodder to the pulpit from a small New England parish, because he is orthodox and not affected by the dangerous modern liberal ideas. The residence section of the city has moved farther up town, and the neighborhood of St. John's church is the home of poverty and vice. Modern problems are thrust upon the young rector, and he realizes the inadequacy of his mediæval theology and the shortcomings of his church and creed. He spends the summer vacation in the city slum, and learns a great deal about the life of the poor in his parish and the unsocial business methods of his parishioners. He also reads the books of higher criticism which he has neglected. When his congregation assemble again in the fall, he preaches a sermon in which he enlightens his parishioners as to his change of views and admonishes them from the text, "For ye make clean the outside of the cup and of the platter, but within they are full of extortion and excess." Eldon Parr, the magnate who is head of the vestry, demands his resignation, but he claims his right to remain rector, and his bishop and some of his old parishioners and many new ones from the neighborhood stand by him. Eldon Parr's daughter chooses between him and her father, and marries the rector. It is a remarkable discussion of religious problems in fiction, and a powerful presentation of the author's convictions.

INSTITUTES OF QUINTILIAN ('Institutionis Oratoriæ XII Libri'). 'Twelve Books concerning the Education of an Orator' is a treatise on pedagogy and rhetoric written at Rome by Marcus Fabius Quintilianus in the reigns of Vespasian, Titus, and Domitian. For a summary and comment see the LIBRARY under Quintilian.

INSTITUTES OF THE CHRISTIAN RELIGION, by John Calvin (1536). The first great theological work after the Reformation, undertaking to establish, against Roman Catholic belief and usage, a Protestant system of doctrine and communion; and through its service as such, and its masterly grasp of system and argument, widely accepted as the standard of reformed theology. The original design of the author was to make a small work for popular instruction; and his first edition conformed to this design, except as he changed his plan in order to lay before the King of France, Francis I., a defense of the Reformed Confession. By enlargement in successive editions, the work reached the form in which it is now known.

INSTITUTES OF VISHNU, see **SACRED BOOKS OF THE EAST.**

INTEREST OF AMERICA IN SEA POWER, PRESENT AND FUTURE, by Captain A. T. Mahan (1897). A work of significance because of the author's idea of "an approaching change in the thoughts and policy of Americans as to their relations with the world outside their own borders." The age of "home markets for home products" has about closed, in Captain Mahan's view, and the United States must consider interests reaching to all parts of the world. Although, therefore, his volume consists only of a collection of detached papers, and he makes no attempt to recast them into a continuous work, he yet puts over them a broadly significant title, and offers them to the reader as studies of a great theme. They are in that view of particular interest.

INTRODUCTION TO THE STUDY OF GOTHIC ARCHITECTURE, AN, see **GOTHIC.**

INTRUDER, THE ('L'Intruse'), by Maurice Maeterlinck (1890), is a play by which the writer achieved an international reputation. It is a one-act piece of few characters and little action, simple in construction, rich in suggestion, potent in its realism. A family sit in the gloomy room of an old château and talk in the most natural, matter-of-fact way, while one member, a young wife, lies very ill in childbirth in the adjacent room. Through the commonplace speech one can feel the tension of their nerves; the effect is heightened by the skillful use of details by the dramatist. All is indirect, symbolic, pregnant with innuendo. It is as if Death, the Intruder, were knocking at each door and window. At length a sister of charity enters, and by the sign of the cross makes known that the wife is no more.

ION, a drama, by Euripides (423 B. C.). The story, wrought into a drama of high patriotic and of profound human interest by Euripides, was that of Ion as the ancestor of the Ionians, or Athenian Greeks, reputed to be the son of Xuthus and his wife Creusa, but in reality a son of Apollo and Creusa. The god had caused the infant to be taken by Mercury from the cave where his mother had left him, and to be carried to his temple at Delphi, and brought up as a youthful attendant. Ion's character, and the part he plays as a child devotee at the time of the play, offer a singularly beautiful parallel to the story of the child Samuel in the Hebrew Scripture. The situation in this play, which circumstances had created, is that of Creusa, the mother, in a distracted state, seeking unwittingly the death of her own son. One of the finest passages is a dialogue of splendid power and beauty between Ion and Creusa. For freshness, purity, and charm, Ion is a character unmatched in all Greek drama. The whole play is often pronounced the finest left by Euripides. Its melodramatic richness in ingenious surprises was a new feature of Greek drama, which was especially characteristic of the new comedy of the next century. Mr. Paley says that "none of the plays of Euripides so clearly show his fine mind, or impress us with a more favorable idea of his virtuous and humane character." The revelation of domestic emotions in the play, the singular beauty of the scenes which it presents, and the complexity and rapid transitions of its action, suggest a modern romantic drama rather than one strictly Greek. In its general design to represent Apollo, the god of music, poetry, medicine, and prophecy, as the head, through Ion, of the Ionians, the play was of great religious and patriotic interest to its Athenian audience. It can never fail, with its revelations of Greek "sweetness and light," to be of the deepest human interest.

The 'Ion' of Talfourd bears no relation beyond that of a borrowed name to the play of Euripides. Its Ion figures as king of Argos, and the dramatic interest centres in his readiness to give his life to appease the Divine anger shown by a pestilence raging at Argos. The king's character is finely brought out, and the impression given of the relentless working of destiny is in the Greek spirit.

IPHIGENIA, a drama, by Euripides (407 B.C.). The third and latest, and altogether the most modern, of the great masters of Greek drama, twice used the Iphigenia story, — once in the fine masterpiece which was represented during his life, and again in a drama brought out after his death. The latter represented the time and scene of the bringing of the heroine to the altar of sacrifice, and the climax of the play was her readiness to accept a divine behest by giving up her life. The other and the finer play represented a time twenty years later. It told how she was snatched from under the knife of sacrifice by Divine intervention, and carried away to the land of the Tauri (where is now the Crimea), to live in honor as a priestess of Artemis, a feature of whose Taurian worship was the sacrificial immolation of any luckless strangers cast on shore by shipwreck. Twenty years had passed, and the Greek passion of Iphigenia to return to her own land, to at least hear of her people, was at its height, when two strangers from a wreck were taken, and it was her duty to preside at their sacrifice. They were Orestes and Pylades, the former her own brother. The climax of the play is in her recognition of Orestes, and in the means employed by her for her own and their escape. A singularly fine soliloquy of Iphigenia, upon hearing of the capture of two strangers, is followed by a dialogue between her and Orestes, unsurpassed, if not unequaled, by anything in Greek dramatic poetry. Her proposal to spare one to be the bearer of a letter to her Greek home, brings on a contest of self-devotion between Orestes and Pylades of wonderful dramatic power. The whole play shows Euripides at his best in ingenuity of construction and depth of feeling; and all the odes of the play are marked by extreme lyrical beauty. A notable one among them is the final one on the establishment of the worship of Apollo at Delphi.

A celebrated parallel to the 'Iphigenia' of Euripides was conceived and executed by Goethe. It is not properly an imitation. Although using scenery and characters nominally Greek, it is a thoroughly modern play, on lines of thought and sentiment quite other than Greek, and with a diction very unlike Greek. Of this modern kind it is a drama of the highest merit, a splendid example of modern psychological dramatic composition.

IRON WOMAN, THE, by Margaret Deland (1911). This is a sequel to the 'Awakening of Helena Ritchie' and continues the narrative of her life. The story opens when her adopted son David is ten years old and she is living with him in the manufacturing town of Mercer, situated but a short distance from Old Chester. David has three playmates of his own age: Elizabeth Ferguson, a fascinating and passionate child, who lives with her bachelor uncle, and Blair and Nannie Maitland, whose mother is known as the "Iron Woman." Sarah Maitland is a woman of eccentric habits and masculine style. She manages the Maitland Iron Works which she has inherited from her husband, who only survived his marriage to her by a few months, and who died before the birth of Blair. Nannie, the child by a previous marriage, is a gentle and timid girl devoted to her stepbrother. The children grow up and Elizabeth after having a youthful affair with Blair, becomes engaged to David who is studying to be a doctor. A misunderstanding arises between them and Elizabeth,

in a burst of wild passion, marries Blair who is so much in love with her that he is willing to be false to his old friend. Mrs. Maitland, whose rough exterior hides an honest and affectionate nature, is overwhelmed by the dishonorable action of her son, whom she has idolized, and at once disinherits him. Blair whose artistic nature has been so shocked and repulsed by his mother's eccentricities that he has no real affection for her, is furious, and severs all connection with her. An explosion occurs at the works, and Sarah Maitland is fatally hurt. Before her death she writes the name of Blair upon a check for a large sum of money which she had planned to give David for building a hospital. She is unable to sign the check and Nannie who is the only one present, anxious that Blair shall have the money, forges her mother's name after her death. Blair is gratified with the bequest and is preparing to invest it when the truth becomes known. Elizabeth, who has always loved David, asks Blair to give him the money and when he declines to do so, leaves him and goes to David. David, who has continued to love Elizabeth passionately, urges her to flee with him, and she is ready to do so when Helena Ritchie appears upon the scene and prevents the action by confessing to them her own experience. Elizabeth returns to Blair. But after futile efforts to win her love he finally agrees to free her and allows her to get a divorce and marry David. Helena, who has been ardently sought in marriage by Robert Ferguson, Elizabeth's uncle, at last gives in and acknowledges her love for him.

IRONMASTER, THE ('Le Maître de Forges'), by Georges Ohnet (1882), has both as novel and play, in English as well as French, been persistently popular; and in all the history of French fiction, few books have sold better. Ohnet wrote the story as a play; but no manager would accept it until, after its success as a novel, he redramatized it. It is a dramatic love story, whose characters are: Claire de Beaulieu; Madame de Beaulieu; Gaston, Duke de Bligny, a mercenary lover who breaks faith with Claire for the sake of a fortune, and engages himself to Athenais, the daughter of a rich but vulgar manufacturer; and a rich young ironmaster, Philippe Derblay, of plebeian birth but excellent character. Around this small group of actors moves an energetic drama of baffled hopes, disappointed ambitions, tribulations that purify, and final happiness. The book has little literary merit; but the rapidity of its movement and its strong situations have given it a secure, if temporary, place in French and English approval.

ISRAEL AMONG THE NATIONS: 'A Study of the Jews and Anti-Semitism,' by Anatole Leroy-Beaulieu, Translated by Frances Hellman (1896). A specially careful, thoughtful, philosophical study of the facts bearing upon the character of the Jew in history and his place in modern life. It is not so much a defense of the Jews against complaint and prejudice, as it is an impartial examination of the Jewish situation, and a summary of interesting facts in regard to the seven or eight millions of Jews scattered amongst five or six hundred millions of Christians in Europe and America, or Mohammedans in Asia. The author is a Frenchman and a Christian, who specially desires to see France maintain the ground taken in the emancipation of the Jews by the French Revolution. He is familiar with the Jewish situation in Russia, Poland, Roumania, and Hungary, where Jewish concentration is greatest, where "Israel's centre of gravity" is found, "a vast reservoir of Jews in the centre of Europe, whose overflow tends towards the West," and in view of whose movements it appears not unlikely that "the old European and especially the young American States will be swept by a long tidal wave of Jewish emigration." The reader of the

story, with its episodes of discussion, will get a clear view of many interesting points touching Jewish origins and developments, and will find himself in a position to fairly judge the Jewish problem. There is no lack of sympathy in the writer, yet he frankly says that "modern Israel would seem to be morally, as well as physically, a dying race." Conscience, he says, "has become contracted and obscured"; and "as to honor, where could the Jew possibly have learnt its meaning?—beaten, reviled, scorned, abused by everybody."

ISRAEL, HISTORY OF THE PEOPLE OF, by Ernest Renan (5 vols.). The 'Vie de Jésus,' or Life of Jesus, of the most accomplished of recent authors, the charm of which has carried its sale in France alone to over 300,000 copies, came out in 1863; and was the first of a series of seven volumes devoted to a review of the origins and early development of Christianity, down to the date in Roman history marked by the death of the Emperor Marcus Aurelius. Upon the completion of this work M. Renan set himself the task of adding, by way of introduction to his history of Christian origins, a history of the Jews; and on October 24th, 1891, he was able to write, at the close of a fifth volume, that the task was finished. There are two "books" in each of his five volumes, and the successive stages of the history are these: (1) the Israelites in their nomad state, until their establishment in the land of Canaan; (2) the Israelites as settled tribes, until the establishment of the Kingdom of David; (3) the Single Kingdom; (4) the two kingdoms; (5) the Kingdom of Judah alone; (6) the Captivity in Babylon; (7) Judæa under Persian Domination; (8) the Jews under Greek Domination; (9) Jewish Autonomy; (10) the Jewish People under Greek Domination.

As a philologist of distinction, an expert in the whole field of Semitic studies, a traveler and archæologist familar with the scenes and the surviving monuments of Palestine, Renan brought exceptional knowledge to the work of restoring the past of the Israelite race. The freedom of his opinions led him away from traditional paths while the warmth of his sentiment, often ardently Jewish, and the richness of his imagination, gave to the more significant pages of Hebrew story an illumination rarely found in sober history.

ITALIAN JOURNEYS, by W. D. Howells (1867), is the record of leisurely excursions up and down the land,—to Padua, Ferrara, Genoa, Pompeii, Naples, Rome, and many other towns of picturesque buildings and melodious names, from Capri to Trieste. Mr. Howells knows his Italy so well that though he writes as a foreigner he is in perfect sympathy with his subject. He knows the innkeepers, guides, and railway men to be dead to truth and honesty, but he likes them; and he knows that Tasso's prison never held Tasso, and that the history of most of the historic places is purely legendary, but he delights to believe in them all. He sees in the broken columns and fragmentary walls of Pompeii all the splendor of the first century, that time of gorgeous wealth; and in an old house of Arquá, he has a vision of Petrarch writing at his curious carved table. In crumbling Herculaneum his spirit is touched to wistful sympathy by a garden of wild flowers: "Here — where so long ago the flowers had bloomed, and perished in the terrible blossoming of the mountain that sent up its awful fires in the awful similitude of Nature's harmless and lovely forms, and showered its destroying petals all abroad — was it not tragic to find again the soft tints, the graceful shape, the sweet perfumes, of the earth's immortal life? Of them that planted and tended and plucked and bore in their bosoms and twined in their hair these fragile children of the summer, what witness in the world? Only the crouching skeletons under the

tables— Alas and alas!" His love of the beautiful is tempered by a keen sense of humor; and the combination makes his volume a delightful record, with the sunshine of Italy shut between its covers.

ITALIAN REPUBLICS: 'The Origin, Progress, and Fall of Italian Freedom,' by J. C. L. de Sismondi (1832). An extremely useful story of Italy from the beginning of the twelfth century to 1814 A.D., with an introductory sketch of the history from 476 A.D. to 1138. The work was prepared for Lardner's Cabinet 'Cyclopædia,' after its author had told the larger story in an elaborate work extending to sixteen volumes.

ITALY, see **RENAISSANCE IN.**

ITALY OF TO-DAY, by Bolton King and Thomas Okey (1901). The authors limit themselves to an attempt to describe the outer manifestations of the life of Italy, as they shape themselves in politics, in social movements, in literature. Approaching the subject without prepossessions they have endeavored to understand and describe the point of view of each section of the national life as described by its own advocates, whether Catholic, Liberal, Socialist, or Conservative. To the student who desires to understand the special characteristics of Northern and Southern Italy, the activities of trade and manufacture, the lives of the peasants and the remarkable agricultural revival, the education, finance, and local government of Italy, the existing relations between Church and State, the present volume will be most informing. A concluding chapter deals with the great names in the literature of the present generation, Carducci, Fogazzaro, Verga, Gabriele d'Annunzio. The conclusion to which the authors' careful and sympathetic investigation has led them is that "the divisions in Italian life are neither as deep nor as permanent as they are often thought to be; next, that underneath the slough of misgovernment and corruption and political apathy there is a rejuvenated nation, instinct with the qualities that make a great people."

IVANHOE, one of Sir Walter Scott's most famous novels, was written and published in 1819, a year of great domestic sorrow to its author. The manuscript is now at Abbotsford; and, according to Lockhart, is a remarkable and characteristic specimen of his penmanship. Immediately after its appearance, 'Ivanhoe' became a favorite, and now ranks among the most brilliant and stirring of romantic tales. Sir Wilfred, Knight of Ivanhoe, a young Saxon knight, brave, loyal, and handsome, is disinherited by his father, Cedric of Rotherwood, on account of his love for Rowena, a Saxon heiress and ward of Cedric's. Ivanhoe is a favorite with Richard I., Cœur-de-Lion, has won renown in Palestine, and now returns in the disguise of a palmer to see Rowena at Rotherwood. Under the name of Desdichado (The Disinherited), he enters the lists of the Ashby Tournament; and having won the victory, is crowned by the Lady Rowena. He is wounded, however, and returns to the care of his friends, Isaac of York, a wealthy Jew, and his daughter Rebecca. The latter tends him, and loses her heart to this chivalrous knight. On returning from the Tournament, Rowena is captured by the enamored De Bracy and confined in the Tower of Torquilstone. After her release she is united in marriage to Ivanhoe, through the effort of King Richard. While the Lady Rowena is a model of beauty, dignity, and gentleness, she is somewhat overshadowed by Rebecca, who was Scott's favorite of all his characters. She is as generous as her father is avaricious; and although loving Ivanhoe with intense devotion, realizes that her union with him is impossible. She nobly

offers to the Templar Bois-Guilbert any sum that he may demand for the release of the imprisoned Rowena. A strong scene occurs when she defies this infatuated Crusader, and threatens to throw herself from the turret into the court yard. Bois-Guilbert carries her to the Preceptory of Templestowe, where she is convicted of sorcery on account of her religion, her skill in medicine, and her attractiveness. Condemned to the stake, she is permitted a trial by combat, and selects Ivanhoe for her champion. Rebecca is pronounced guiltless and free.

Another important character is Richard the Lion-Hearted, who returns to England from Palestine at the moment when his brother's conspiracy against him is most rank. Disguised as the Black Sluggard and the Knight of the Fetterlock, he performs feats of valor at the Ashby Tournament and as the Black Knight, wanders through Sherwood Forest and holds high revel with the Hermit of Copmanhurst, the jovial Friar Tuck. Through Robin Hood he escapes assassination, and conducts the successful siege against Torquilstone Castle. Maurice de Bracy, a conspirator against King Richard, is a suitor for the hand of Rowena; Front de Bœuf is a brutal baron in league with Prince John; Cedric the Saxon, Ivanhoe's father, supports Athelstane's suit for Rowena, desiring to see the Saxons reinstated; and Isaac of York, the wealthy Jew, is a well-drawn character. Gurth, Cedric's swineherd, who is generally accompanied by his faithful dog Fangs, is a typical feudal retainer; Wamba, Cedric's jester, is another; and Ulrica, a vindictive old Saxon hag, who perishes in the flames of Torquilstone Castle to which she sets fire, is one of those strange, half prophetic, half weird women whom Scott loves to introduce into his stories.

In the scenes in Sherwood Forest, Robin Hood's men perform feats of archery and deeds of valor, drawn from the Robin Hood ballads and legends.

Retainers, lords and ladies, knights, Templars, monks, priests, prisoners, jailors, and men-at-arms are introduced; and the book is full of brilliantly colored pictures of the period which abounds in contrast between the Saxons and the Normans.

JACK, by Alphonse Daudet (1876), is a story of experience and emotion. Less skillful treatment would have made so tragical a tale revolting. But Daudet does not content himself with cold psychological analysis or brilliant exposition of character. His dominant quality is a passionate sympathy, which communicates itself to his readers, and forces them to share his pity or anger or admiration. Jack, introduced to us as a pretty boy, beautifully dressed, might have lived an adequate life but for his light and selfish mother. He is sacrificed to her moral weakness, and to the bitter selfishness of his stepfather D'Argenton. The latter, a noble idealist in theory, while petty and base in practice, is jealous of this inconvenient, superfluous Jack and thrusts him outside the home. Jack's life is a long martyrdom, from his homesick days with the little black King of Dahomey, in a nondescript school somewhat like the Dotheboys Hall made famous by Dickens, until his final "release" from a bed in the charity hospital. He becomes dull, sickly, inert; but his finer qualities die hard, and are perhaps only latent even during his worst days of labor in an iron foundry, and of fevered exhaustion as stoker on an ocean steamer. But life never becomes quite hopeless; for love and sympathy reach even to Jack, and offer him a partial compensation. After the publication of 'Jack,' Daudet wrote a sketch of the original of the hero; for in its main outline the story is a true one. Here, as usual, he took a framework of fact, upon which his poetic instinct and sympathetic imagination reared a memorable work of art.

JACK OF THE MILL, THE LIFE AND ADVENTURES OF. Jack of the Mill, commonly called Lord Othmill, created for his eminent services Baron Waldeck and Knight of Kitcottie. A fireside story, by William Howitt (1844). The scenes of these adventures lie partly in England during the reign of Henry V., partly in Bohemia and Germany. They are a succession of bloodthirsty and thrilling conflicts, in which Jack, the hero, with scarcely an effort, overcomes robbers and gipsies, fights the opponents of the Lollards and the Hussites with equal vigor, and obtains honors, preferment, and a lovely wife. From the moment when, a runaway boy, he fills his pockets with fish-hooks to trap the hands of thieving companions, to the time when, with a single companion, he overcomes the robber-baron Hans von Stein, with his train, — a semi-historical character whose castle, honeycombed with dungeons, is still visited by tourists in Germany, — his wit and success never fail; and as valor as well as virtue has its due reward, Jack, the vagrant frequenter of the old mill, becomes in turn John Othmill, respected and feared by society, and finally the great Lord Waldeck. The author allows himself considerable latitude of imagination and plot, and the result is aptly named in the quaint term of apology he uses in the preface, a "hatch-up."

JACOB FAITHFUL; OR, THE ADVENTURES OF A WATERMAN, a novel, by Captain Marryat (1834), describes the career of a young man who is born on a Thames "lighter," and up to the age of eleven has never set foot on land. The "lighter" is manned by his father, his mother, and himself. His father is a round-bellied, phlegmatic little man, addicted to his pipe, and indulging in but few words: three apothegms, "It's no use crying—what's done can't be helped"; "Take it coolly"; "Better luck next time," serving him on every occasion. These Jacob inherits, and makes frequent use of in after life. His mother indulges in strong drink and comes to a terrible end. One of his first acts on beginning a life on shore is to sell his mother's asses for twenty pounds, — the earliest bargain he ever made. After spending several years at school, where his adventures are interesting, and some of them laughable, he is bound apprentice, at the age of fourteen, to a waterman. Now fairly launched in life, his real adventures begin. Some of the curious experiences that may befall a waterman form the staple of the book. It is written in a lively style, and is thought to be one of Marryat's best books.

JAN VEDDER'S WIFE, by Mrs. Amelia Barr (1885), is a story of life in the Shetland Islands seventy years ago. It is highly dramatic, with a delightful breeziness of atmosphere. The personages feel and think with the simple directness that seems a result of close contact with nature. Jan Vedder, a handsome young sailor, "often at the dance, seldom at the kirk," marries Margaret, the daughter of rich Peter Fae. He is clever but self-indulgent, and fettered by inertia; while Margaret is exacting, selfish, self-satisfied, and thrifty to meanness. He needs money, and when she refuses to help him, draws her savings from the bank without her knowledge. Then Margaret returns to her father's house, and refuses to see him. From this point a double thread of interest attracts the reader, who follows the separated fortunes of Jan and Margaret through years of unhappiness, poverty, and distrust. The moral of the story is the danger of the sin of selfishness; and when the "offending Adam is whipped out" of two struggling souls, the reader shares their happiness. The local color is vivid, and the story delightfully simple.

JANE EYRE (1847), the novel which established Charlotte Bronté's reputation as a writer of fiction, is in a large degree the record of her own development. In the

character of Jane Eyre, the young authoress first found an outlet for the storm and stress of her own nature. The book is therefore autobiographical in the truest sense.

The heroine, Jane Eyre, is an orphan. As a child she is misunderstood and disliked by her protectors. She is sent early to Lowood School, an institution charitable in the coldest sense of the term. Its original was Cowan Bridge, the school attended by four of the Brontë sisters; from which Maria and Elizabeth were removed in a dying condition. The description of Jane Eyre's school days forms one of the most vivid, and in a sense dramatic, portions of the novel. After leaving Lowood, she becomes governess to the ward of a certain Mr. Rochester, an eccentric man of the world, whose eccentricity is largely the fruit of misfortune. He is tied to an insane wife, her insanity being the result of vicious living. She is confined at Thornwood, the house of Rochester; but the heroine does not know of her existence. Rochester falls in love with Jane Eyre, attracted by her nobility of nature, her strength, and her unconventionality; and finally asks her to marry him. His force and his love for her win her consent. They are separated at the altar, however, by the revelation of the existence of Rochester's first wife. The two are reunited at last only by a tragedy.

Charlotte Brontë invested the character of Rochester with a fascination that made him the hero in fiction of half the women in England. Jane Eyre herself is no ordinary heroine. Her creator had the boldness to reject the pink-and-white Amelia type of woman, that had reigned in the novel since Richardson, and to substitute one whose mind, not her face, was her fortune. Rochester himself is destitute of gallantry, of all those qualities belonging to the ideal lover in fiction. This new departure made the book famous at once. Its literary originality was not less striking than the choice of types.

JANICE MEREDITH, by Paul Leicester Ford (1899). This book presents with realistic accuracy the most dramatic episodes of the American Revolution. It gives a fair-minded picture of events and conditions and is most amusing in its old-time flavor, being faithful to the spirit of the times, and offering the reader a striking sketch of George Washington. The opening scene is laid near Brunswick in the province of New Jersey in the year 1774, and a view is presented of the Tory household of the Merediths, whose tea-drinking habits are protested against by the Sons of Liberty. Janice, the heroine, is a vivacious maid of fifteen at the time the story opens, and a natural coquette. This sprightly heroine is made the centre around which the most thrilling episodes of the Revolution revolve. She subdues the British hearts at Philadelphia, is the life of the captives in Virginia, and conquers both friend and foe in the trenches of Yorktown. The story of her varying fortunes is capitally told, and the reader follows Janice and her fiery lover, Col. John Brereton, through manifold wild adventures and hairbreadth escapes. Brereton fulfils perilous missions for the patriotic cause, undergoes the most trying ordeals and narrowly escapes being hanged as a spy. He exerts himself to the utmost to rescue the Meredith family from impending misfortunes and is misrepresented and unjustly accused of cruelty towards them. He becomes the trusted friend of Washington, and in the end wins the hand and heart of the impulsive and capricious Janice, whose fair face has wrought such havoc among her countrymen and their opponents. After endless misunderstandings, separations, and the unraveling of many complicated circumstances, Janice and Brereton are united and receive the blessing of General and Mrs. Washington.

JAPAN, AN ATTEMPT AT INTERPRETATION, by Lafcadio Hearn (1904), is an account of that country by one who had identified himself as closely as a

European possibly could with the life of Japan and who was moreover a master of English style. After a graceful introduction, emphasizing the unfamiliarity and charm of Japan for the foreigner, he proceeds to an exposition of the religion and the social institutions of the country, laying great importance on the former as the spring of all Japanese art, ethics, and government. In Shintoism, an indigenous type of ancestor-worship, modified by Chinese culture and by Buddhism, he finds the essence of the Japanese religion. The principle of loyalty, whether to the family dead, or to the great men of the nation as represented in the government, is the fundamental in all Japanese conduct. Its elaboration by Buddhism both popular and philosophic, its modification in feudal times, its return to an earlier simplicity in the present cult of the Emperor are all pointed out. The crushing of Roman Catholicism in the seventeenth century is described as a process regrettable for its cruelty but necessary to the happy and successful development of the nation. The writer also looks with disfavor on such modern missionary effort as shows no tolerance for the principle of ancestor-worship, which, he maintains, in an essential factor in the social continuity of Japan. There are some interesting speculations on the future development, political, social, and religious, of the nation which had just discomfited Russia and entered the ranks of the modern military powers and industrial states. In general Hearn believed that the way of safety for Japan lay in conservatism as to the relinquishing of her old beliefs and institutions.

JEAN CHRISTOPHE, by Romain Rolland (1904–12). A biographical psychological novel in ten volumes. The hero, Jean Christophe, is a musical genius of heroic character. He rebels against sham and hypocrisy and seeks sincerely for truth in literature, politics, and society as well as music. The book is a discussion of the intellectual movements and activities of modern times. "Nothing that has ever been said or thought of life is accepted without being brought to the test of Jean Christophe's own life." He is born into sordid poverty in a small German town near the French frontier. His drunken father trains him to appear as a musical prodigy before he is seven years old, and at fourteen he is the breadwinner for the family. He offends the musicians of his native town by his original ideas in music and the independence of his thought. A brawl with the soldiers is the occasion for a discussion of militarism, and forces Jean Christophe to leave Germany when he is twenty, and escape to Paris. Here in direst poverty he fights for recognition for his music and his uncompromising ideals, and French morals, manners, and music are passed in review. The true France is revealed to him through his rich friendship with Oliver. A volume is given to the story of Antoinette, the lovely devoted sister of Oliver, her struggle with poverty to educate her brother, and keep a home for him, and her death when she attains success. Oliver marries Jacqueline, and their love, marriage, and estrangement is an exquisite study. Jean Christophe becomes interested in syndicalism. In a first of May street fight Oliver is killed and Jean Christophe made a fugitive again. He crosses the frontier into Switzerland. There is a passionate episode with Anna, the wife of his friend and host. Jean Christophe falls desperately in love many times both spiritually and grossly. He suffers disillusion and recovers and then falls in love again. He finds happiness at last in a platonic friendship with Grazia, an Italian countess, whom he had known in Paris. In her salon in Rome he meets the young party of truth seekers of Italy whose motto is "Think with courage." His genius is recognized, and he returns to Paris, and dies unaffected by his success, and happy to have brought together Oliver's son and Grazia's daughter. The discussions of modern music and the conditions of musical

success take up a large part of the series, one or two volumes being almost entirely devoted to these subjects. A description of the first appearance of the hero as an infant prodigy will be found in the LIBRARY under Romain Rolland.

JEAN TETEROL'S IDEA ('L'Idée de Jean Teterol'), by Charles Victor Cherbuliez (1878). A clever narrator rather than a keen psychologist, Cherbuliez can tell a good story in a picturesque style, with an accompaniment of interesting philosophic reflections. Jean Teterol, a young peasant abused by his master, the Baron Saligneux, shakes the dust of Saligneux from his shoes, and departs, vowing vengeance. The idea which comes to him then, and which thenceforth dominates his life, is a determination to become a rich proprietor of land instead of a serf. He goes to Paris, and there by hard work and by shrewdness amasses a fortune. At fifty-five, many times a millionaire, he is a widower with one son, Lionel, to whom he looks for the fruition of all his ambitions. This boy, his "Prince of Wales," has had every sort of advantage. He may marry an aristocrat and become one himself. His father regards him with a tyrannical pride and affection, somewhat galling to Lionel's more refined nature. Jean Teterol returns to the village of Saligneux and there learns that his old master is dead; that his son, the present Baron, has a beautiful daughter, Claire; and that the estate is embarrassed and the Baron in debt. Jean craftily manages to become his chief creditor, and then demands Claire's hand for Lionel. From this point the complications of the story multiply rapidly Claire is made an interesting heroine; Lionel rises in the esteem of the reader: and the fortunes of the two, and of the old estate, offer to Cherbuliez the material of an agreeable domestic tale. The manner of it is graceful, and its touch delightfully free.

JEFFERSON, JOSEPH, THE AUTOBIOGRAPHY OF (1890). The story of the third Joseph Jefferson, grandson of the great comedian of that name, runs from February 20, 1829, through more than sixty years to 1890; and it is little to say that there is not a dull page in it. In clearness and charm of manner, humor, and wealth of anecdote, Mr. Jefferson commands his readers in his story precisely as he has so long commanded his hearers on the stage.

The narrative begins at the beginning, — toddling infancy in Washington, and childhood in New York, Philadelphia, and Baltimore, — wherever the father, Joseph Jefferson, manager of a theatre, might be. The young actor is in Chicago in 1839, where James Wallack, Sr., the elder Booth, and Macready came into view; he goes to Mississippi and to Mexico; and returns to Philadelphia and New York. His reminiscences are of Mr. and Mrs. James Wallack, Jr., John E. Owens, William Burton, Charles Burke, Julia Dean, James E. Murdock, and Edwin Forrest. Then the scene shifts to London and Paris. Once more at home, we make acquaintance with Rip Van Winkle, and the climax of the master's creative power. Again he ranges the world as far as Australia, Van Diemen's Land, and New Zealand, coming home by way of London. Of so wide a life the scenes were many and varied, and a great number of the chief masters and notable ladies of the stage for half a century come up for mention; and always, in report of scenes or portrayal of character, a refinement both of thought and of style gives the narrative a peculiar charm.

JEROME; 'A Poor Man,' by Mary E. Wilkins (1897). Jerome is the vignette of a New England youth, relieved against a background of provincial types. When hardly out of his teens, he is called upon by the sudden disappearance of his father to take upon his shoulders the burden of the family. His course is a pathway of misfortune,

sacrifice, and hardship, leading by rugged steps to a summit of well-earned prosperity. A great sacrifice to a high ideal is the turning-point of the story. Like Miss Wilkins's other works, 'Jerome' is a careful and truthful study of New England village character.

JERUSALEM, by Selma Lagerlôf (1901). Part 1 of this story is a series of quaint pictures of Swedish village life, centering around the fortunes of an ancient peasant family, the Ingmars of Ingmarson. The young owner of the Ingmar estate courted Brita and brought her home, but his thrift postponed the wedding too long, and the unhappy Brita did away with her child and is now serving a term in prison. Ingmar and his conscience debate as to whether he shall accept her family's offer to send her to America, or right the wrong he has done by bringing her home. He meets Brita at the prison, wins her love, and finds to his surprise that he has earned the respect of the community and his father's title of "Great Ingmar." Karin, Ingmar's daughter, takes the management of the estate at his death, and little Ingmar goes to live with the schoolmaster to escape his drunken brother-in-law, who fortunately dies before the inheritance is wasted. Karin marries her first love, joins a religious sect led by a revivalist from America, and puts up the farm at auction to get the money to join a pilgrimage to Jerusalem. Young Ingmar, penniless, stands watching the possessions of generations of Ingmars dispersed by the auctioneer, and finally yields to his devotion to the land, agreeing to give up his betrothed Gertrude, the schoolmaster's daughter, to marry a rich wife to save the farm. Gertrude joins the pilgrims. Part 2 is the community life of the peasants in Jerusalem. The story ends in Sweden at the Ingmar farm, with the reconciliation and the love story of Ingmar and his wife after Ingmar has made a pilgrimage to Jerusalem to bring back Gertrude. This part of the story is founded on a religious pilgrimage made by the peasants of Dalecarlia, Switzerland, to the Holy Land, an enterprise in which the author took part.

JERUSALEM, THE CITY OF HEROD AND SALADIN, by Sir Walter Besant and Professor E. H. Palmer (1871, 1888). A history published under the auspices of the society known as "The Palestine Exploration Fund." It covers a period and is compiled from materials not included in any other work. It begins with the siege by Titus, 70 A.D., and continues to the fourteenth century; including the early Christian period, the Moslem invasion, the mediæval pilgrimages, the pilgrimages by Mohammedans, the Crusades, the Latin Kingdom from 1099 A.D. to 1291, the victorious career of Saladin, the Crusade of the Children, and other episodes in the history of the city and of the country. The use of Crusading and Arabic sources for the preparation of the work, and the auspices under which it has been published, give this history a value universally recognized.

JERUSALEM DELIVERED ('Gerusalemme Liberata'), an epic poem on the First Crusade by Torquato Tasso, completed in 1575 and published in a pirated edition in 1580 and with Tasso's authorization in 1581. The poem consists of twenty cantos written in ottava rima or eight-lined stanzas. The best known translation is that by Edward Fairfax (1600). A revision of the poem, 'Jerusalem Conquered' ('Gerusalemme Conquistata'), was published by Tasso in 1593, but has been universally judged inferior to the original. A general summary and estimate of the poem will be found in the biographical essay on Tasso in the LIBRARY, pp. 14473–14475.

THE JESUIT RELATIONS AND ALLIED DOCUMENTS: 'TRAVELS AND EXPLORATIONS OF THE JESUIT MISSIONARIES IN NEW FRANCE' (1610–1791). The original

French, Latin, and Italian texts, with English translations and notes; illustrated by portraits, maps, and fac-similes. Edited by Reuben Gold Thwaites. A republication of great magnitude and importance; the entire work consists, as to 'The Jesuit Relations,' in forty volumes of Jesuit annual reports in French, which began to appear in Paris in 1632, and came out year by year to 1673. The very great value of the work is that of original materials of the most interesting character for the history of North America from 1611, the date of the first landing of Jesuit missionaries on the shores of Nova Scotia.

JESUITS IN NORTH AMERICA IN THE SEVENTEENTH CENTURY, see **FRANCE AND ENGLAND IN NORTH AMERICA.**

JESUS, THE LIFE OF. The rationalistic movement of the eighteenth and nineteenth centuries is responsible for a large number of lives of Jesus in which an attempt is made to account for Jesus and for the rise of Christianity by modern critical and historical methods. Other biographies are then written with the aim of re-establishing the orthodox view. 'Das Leben Jesu' by David Friedrich Strauss was first published in 1835, and was translated into English by George Eliot in 1846; a second Life of Jesus from his pen appeared in 1864. Strauss agreed neither with those who accept the Gospels as literally true nor with those who explain them as a record of actual facts, distorted by popular delusion into miracles. In his opinion, the Gospel stories are almost pure myth, unintentionally created by the early Christian writers, and expressing the Hegelian doctrine of the unity of man with God. 'La vie de Jésus' by Ernest Renan was published in 1863. In preparation for writing it the author had journeyed through Palestine, and he endeavors to paint the landscapes, the costumes, and the manners of the time, with a richness of color which is somewhat touched with sentimentality. His general position is one of rationalistic interpretation of the miraculous which he explains as the unconscious distortion of natural incident. Frederick W. Farrar's 'Life of Christ' (1874) is an attractively-written biography and commentary with an orthodox point of view. German Liberal theology is represented by Theodor Keim's 'Geschichte Jesu von Nazara' (1867–1872), and by Bernhard Weiss's 'Das Leben Jesu' (1882). Alfred Edersheim's 'Life and Times of Jesus the Messiah' (1883) illustrates the subject with a wealth of rabbinical learning and is conservative in its attitude. A recent liberal treatment is Oskar Holzmann's 'Leben Jesu,' published in Germany in 1901 and in English translation in 1904. The literature of the subject is immense and shows no sign of diminution after more than a century of investigation. The attempt to rationalize the Gospel story has largely given place to a serious endeavor to appreciate it as a great fact of human experience. See also 'Ecce Homo.'

JEW, THE, by Joseph Ignatius Kraszewski (1865), is a story of the soil, simply told by one of Poland's best-known writers. When Jean Huba, a Polish exile, enters a tavern and swoons at the feet of the guests, Signor Firpo the landlord wishes to send him elsewhere to die; but the stranger regains consciousness, and finds himself surrounded by a motley society of Russians, Italians, Poles, Jews, Danes, and Tsigane (Gipsies), gathered at little tables enjoying themselves. A strange friendship is set on foot between Jacob Harmon, an educated Jew, and the exile Jean Huba, familiarly known as Ivas. Their conversation serves to put the reader in possession of many facts in Jewish history. Jacob undertakes to convert Ivas to Judaism; and argues well, using politics and philosophy as well as religion for illustrations. They

agree to return to Poland to improve the intellectual condition of the Jews, become involved in political intrigues there, and are forced to quit the country. One or two love affairs give a slight tinge of romance to the story. The book is powerful, but possesses little interest for those readers who do not care for the ethical and ethnical questions it discusses.

JEWS, HISTORY OF THE ('Antiquitates Judaicæ'), by Flavius Josephus. This work was concluded in the thirteenth year of the reign of Domitian. It was addressed especially to the Greeks and the Gentiles; and for this purpose the author had condescended to acquire the Greek language, and to adopt the "smooth periods" of the pagan writers, held generally in contempt by a people who believed their language sacred and their law the repository of all wisdom. The well-known events of Josephus's life go to account for the singular largeness of view, liberal culture, and tolerant judgment which everywhere characterize his historic writings, and give them a liveliness of style not often found in lengthy national annals.

The 'Antiquities,' so far as they relate to events covered by the Bible, are hardly more than a free version of and running commentary on the books of the Old Testament, including the Apocrypha. After that the Persian, Macedonian, and Roman invasions, and the Herodian reigns, are told with varying degrees of thoroughness down to Nero's twelfth year, when the uprising occurred which gave rise to the Jewish War in which Josephus bore so conspicuous a part, and which he relates in the book so named. To Christians the most interesting passage in his writing, notwithstanding its disputed authenticity, is that containing his description of Jesus, Chapter iii., Book xviii.

"Now there was about this time Jesus, a wise man, if it be lawful to call him a man; for he was a doer of wonderful works, a teacher of such men as receive the truth with pleasure. He drew over to him both many of the Jews, and many of the Gentiles. He was [the] Christ. And when Pilate, at the suggestion of the principal men among us, had condemned him to the cross, those that loved him at the first did not forsake him: for he appeared to them alive again the third day, as the divine prophets had foretold these and ten thousand other wonderful things concerning him. And the tribe of Christians, so named from him, are not extinct at this day."

This passage is twice quoted by Eusebius, and is found in all the MSS.

JEWS OF ANGEVIN ENGLAND, THE, by Joseph Jacobs (1893). A most interesting volume of "Documents and Records from Latin and Hebrew sources, printed and manuscript, for the first time collected and translated," with notes and narrative forming an exhaustive history of the Jews in England, from the Norman Conquest to the year 1206. Mr. Jacobs finds no evidence that the Jews, as a class, were known in England until they were brought in by the Norman kings. It was not until the accession of Henry II., 1154 A.D., that they began to have a specially English history. It is substantially a history of their position as usurers in the service of the Royal Treasury. The whole story of the Jews in England goes on to their expulsion in 1290; and Mr. Jacobs estimates that a score of volumes would be required to complete their history on the scale of the volume which he has executed. It is thus a beginning only which he has made; but it is a very valuable beginning, as it enables him to indicate clearly what were the notable aspects of English Jewish life.

JOAN OF ARC, PERSONAL RECOLLECTIONS OF, by "Mark Twain" (S. L. Clemens) (1896). This story, founded on the history of Joan of Arc, professes to be a

translation by Jean François Alden from the ancient French of the original unpublished MSS. in the national archives of France, written by the Sieur Louis de Conte, her page and secretary. De Conte, who tells the story in the first person, has been reared in the same village with its subject, has been her daily playmate there, and has followed her fortunes in later life, serving her to the end, his being the friendly hand that she touches last. After her death, he comes to understand her greatness; he calls hers "the most noble life that was ever born into this world save only One." Beginning with a scene in her childhood that shows her innate sense of justice, goodness of heart, and unselfishness, the story follows her throughout her stormy career. We have her audiences with the king; her marches with her army; her entry into Orleans; her fighting; her trial; her execution: all simply and naturally and yet vividly told. The historical facts are closely followed, while the fictitious form and simple style adopted bring the strange drama within the reader's understanding and sympathies. In the person of the Paladin, a boastful peasant of her native village who becomes her standard-bearer, is interwoven a humorous element in the author's own unmistakable vein, a humor essentially of the late nineteenth century. He crowds his stage with figures, most of them sufficiently individualized; and the energy and romantic atmosphere of his drama carry it to a successful conclusion.

JOCELYN, by Alphonse de Lamartine. A romantic and sentimental poem published in Paris in 1830, intervening between the author's 'Eastern Travels' and his 'Fall of an Angel,' and succeeded ten years after by his great prose work, the 'History of the Girondins.' 'Jocelyn' was widely read in England, and was the outcome of the extreme romanticism that held sway at the time in Europe. Suspected of containing a concealed attack on the celibacy of the priesthood, the author defends his poem as being purely a poetic creation, constituting a fragment of a great 'Epic of Humanity' which he had aspired to write. The poem expresses the conservative religious feeling of the country as opposed to the military and democratic spirit. There are in it echoes of Châteaubriand, St. Pierre, and Wordsworth; and despite its wordiness and long-drawn-out descriptions, which have called forth the comment of a reviewer that the author "will not allow even the sun to rise and set in peace," the piece often reaches a very high mark of poetic fervor and beauty. Jocelyn is a priest who leaves behind him certain records describing his suffering and temptations, which are afterwards discovered by his neighbor, a botanist, — the supposed writer of the poem, — who after the pastor's decease visits his dwelling. The story begins with a picture of Jocelyn at sixteen, a village youth of humble but respectable parentage. Morning and evening scenes of village life are graphically depicted, and the episodes of youthful love among the lads and maidens, in which Jocelyn, destined as he is for the priesthood, feels that he has no rightful share. To provide for a suitable dowry in marriage for his sister, he has vowed himself to the Church. War breaking out, and the lives of the clergy being threatened, Jocelyn finds refuge among the solitudes of the Alps. There he meets an old man accompanied by a boy who as refugees are passing near his cave, pursued by soldiers. In the attack which follows, the old man is killed, and Jocelyn takes the boy into his cave. They enjoy a delightful companionship as brothers under the pure and sublime influences of the Alpine home. At length an accident reveals to Jocelyn that his orphan protégé and friend is a maiden, who had disguised herself in flight in male attire, and since had maintained the deception out of reverence for the priestly vows of her protector. The friendship of the two companions becoming now an avowed love, Jocelyn seeks his bishop for advice as to his duty, and is directed to renounce his passion as unlawful, and to be separated from

Laurence, the object of his love. Laurence goes to Paris, where years afterwards Jocelyn finds her married, but unworthily, and leading a gay but miserable life He returns to his mountain home to find solace in his severe round of duty. Called later to minister to a dying traveler on the pass to Italy, he discovers her to be his Laurence, who in breathing her last tells of her never-dying love for him, and bequeathes to him all her fortune, and the prayer that her body may be buried near the scene of their mountain-home refuge. With the execution of this wish the story closes. There are passages of tender emotion and deep piety in the poem that recall 'St. Augustine' and the 'Imitation'; and a pure and lofty moral atmosphere pervades the whole narrative.

JOHN BRENT, by Theodore Winthrop, was published in 1862, after the death of the author in one of the earliest engagements of the American Civil War, — that at Big Bethel, Virginia. It is his best-known and most striking story. Richard Wade an unsuccessful California miner, has been summoned East by family news and decides to travel across the plains on horseback. He exchanges his mine for a superb black stallion which is supposed to be unmanageable. In Wade's hands it becomes docile and kind, and he names it Don Fulano. An old friend, John Brent, a roving genius of noble character, agrees to ride with him, Brent having a fine iron-gray horse. On the way they are joined by a couple of low scoundrels, giving the names of Smith and Robinson; and near Salt Lake City they meet a cavalcade of Mormons under the leadership of a sleek rascal named Sizzum. In the company is an English gentleman, Mr. Clitheroe, with his beautiful daughter Ellen; Clitheroe has become a Mormon half against his will, and is under the influence and in the power of Sizzum, who has lured him to America and who admires Ellen. In the Rockies she is abducted by Smith and Robinson, whose real names are Murker and Larrap. Wade and Brent, joined by one Armstrong, whose brother has been murdered by the abductors, give chase on their horses. This ride of the three avengers, side by side, over the plains, is described with great vividness and dramatic power. There is something epic in its intensity, largeness of sweep, and nobility of motive. Brent's horse, Pumps, breaks down; but Wade takes his friend on Don Fulano, and they finally ride the villains down in a mountain defile. Brent is wounded, but not dangerously. The tale then continues the account of the eastward trip and the heroic exploits of Fulano, who is a paragon of horses, Winthrop's warm love for these animals making the sketch very sympathetic. Don Fulano is shot by Murker's brother, who thus avenges the death of his kin. Brent loves Ellen and she returns his love, but her faithfulness to her father leads her to return to London with him, and the friends lose track of them. Wade goes to find them, and by the aid of some paintings of their wild experiences in the West, which he recognizes as the work of Miss Clitheroe, he is able to track down father and daughter, and the lovers are reunited. In spite of the pleasant love element that runs through the story, the reader feels that Fulano, the noble brute, shares with John Brent the honors of hero.

JOHN BULL AND HIS ISLAND was translated from the French of "Max O'Rell" (Paul Blouet) in 1884. It is a humorous exposition of his view of English life and character, which by its paradoxes attracted much attention when it appeared. The keen-visioned author was too fond of exercising his wit to be impartial. Some of his conclusions, drawn from sensational articles in the daily newspapers, are based upon insufficient premises. He presents a caricature rather than a portrait, but draws it so cleverly that even its subject is forced to recognize his own faults and foibles. His

mockery of the conceited, domineering type of Englishman, always sure that he is right and others wrong, quibbling to preserve the letter of truth while disregarding its spirit, and referring all values to a money standard, is sharp but without bitterness. He hits off the national character in startling paradox; for example, he says that every year "a sum of money is spent in Bibles and alcoholic liquors alone, sufficient to abolish pauperism and allow every freeborn Briton to live like a gentleman." But he recognizes fairly, too, the physical, mental, and moral qualities which make the English strong; and he finds much to admire in their home life and social institutions.

JOHN HALIFAX, GENTLEMAN, by Dinah Maria Muloch Craik (1856). The hero of this story, John Halifax, is one of "nature's noblemen," who, beginning life as a poor boy, works his way up to prosperity and happiness, by means of his high principles, undaunted courage, and nobility of character. Orphaned at the age of eleven years, from that time he is dependent on his own resources. He willingly undertakes any kind of honest work, and for three years gains a livelihood by working for farmers, but at the end of that time is taken into the employ of a Mr. Fletcher, a wealthy tanner. This is the beginning of his better fortune; for Phineas Fletcher, his master's invalid son, takes a great fancy to him and aids him with his education. The heroine is Ursula March; and the simple domestic story includes few minor characters. The interest lies in the development of character; and the author's assertion is that true nobility is of the soul, and does not inhere in wealth, in learning, or in position; and that integrity and loftiness of purpose form the character of a true gentleman. The story is fresh, healthful, and full of interest, and gives an ideal picture of home life in England in the nineteenth century.

JOHN INGLESANT, a notable historical romance by J. H. Shorthouse, was published in 1881, when he was forty-seven years old. It depicts with a wonderful atmosphere of reality the England of Charles I.'s time, and the Italy of the seventeenth century, when the tarnished glories of the Renaissance were concealed by exaggerations of art and life and manners. In 'John Inglesant,' the hero, is drawn one of the most complete portraits of a gentleman to be found in the whole range of fiction. Like a Vandyke courtier, he is an aristocrat of the soul, sustaining the obligations of his rank with a kind of gracious melancholy. Of a sensitive, dreamy temperament, possessing consummate tact, he has been trained from childhood by a Jesuit Father, St. Clare, for the office of court diplomat, and of mediator between the Catholics and Protestants in England. His introduction to the court of Charles I. is the beginning of a most picturesque and dramatic career in England, and afterwards in Italy, where he goes to seek the murderer of his twin-brother Eustace. He enters into the sumptuous life of the Renaissance; but in his worldly environment he never blunts his fine sense of honor, nor loses his ethereal atmosphere of purity. When he at last finds his brother's murderer in his power, he delivers him over in a spirit of divine chivalry to the vengeance of Christ. The novel as a whole is like an old-world romance, a seventeenth-century Quest of the Holy Grail. It abounds in rich descriptions of the highly colored spectacular existence of the time, and follows with sympathy and comprehension the trend of its complex religious life.

JOHN WARD, PREACHER, a novel by Margaret Deland (1888). The Presbyterian minister whose name gives its title to the story has married Helen Jeffrey. Mr. Ward is a logical Calvinist, who is assured that belief in election and

reprobation, eternal punishment, and kindred doctrines, is necessary to salvation; and so preaches them with force and conviction. While his congregation agrees with him, his wife, who is the niece of a liberal, easy-going Episcopal rector, entertains decidedly broad theological views in general. The couple love each other with that singleness of devotion without which the course of the story would be manifestly improbable; for it depends upon the question whether love will be able to hold together what conscientious habits of thought and ethical convictions tend to drive apart. The comments of the congregation of course have their part in promoting the difficulties that follow. The story is well told, and extremely interesting, although it confesses itself a problem-novel on the very first page.

JOHNSON, LIFE OF, by James Boswell, was published in 1791; Johnson's own 'Journal of a Tour to the Hebrides' (1786) is usually included in editions of the 'Life.'

The result of the association of Boswell, the born reporter, and Dr. Johnson, the eighteenth-century great man, was a biography unsurpassed in literature. It has gone through many editions; it has been revised by many editors. It became at once a classic. Why this is so is not easy of explanation, since the man who wrote it was only Boswell. But in him hero-worship took on the proportions of genius. He merged himself in Johnson. The Doctor looms large in every sentence of this singular work, written in the very hypnotism of admiration. Every word is remembered; no detail of speech or manner is forgotten. Boswell begins with Johnson's first breath (drawn it seems, with difficulty), and will not let him draw a later breath without full commentary.

"We dined at Elgin, and saw the noble ruins of the Cathedral. Though it rained, Dr. Johnson examined them with the most patient attention." "Mr. Grant having prayed, Dr. Johnson said his prayer was a very good one." "Next Sunday, July 31st, I told him I had been at a meeting of the people called Quakers, where I had heard a woman preach. *Johnson:* 'Sir, a woman's preaching is like a dog's walking on his hind legs. It is not done well, but you are surprised to find it done at all.'" The best-known edition is Croker's, upon which Macaulay poured out the vials of his wrath; but the new edition of Mr. George Birkbeck Hill is likely to supersede all others, for its admirable taste and scholarship.

JOHNSONIAN MISCELLANIES, arranged and edited by George Birkbeck Hill (2 vols., 1897). A work supplementing Mr. Hill's six volumes of the 'Life,' and two volumes of the 'Letters,' of the famous Dr. Johnson. The first volume includes: (1) A collection of prayers and meditations; (2) Annals of his life to his eleventh year, written by himself; (3) The Piozzi collection of anecdotes of the last twenty years of his life; and (4) An essay on the life and genius of Johnson, by Arthur Murphy, originally published as an introduction to the twelve-volume edition of the complete works brought out in 1792. The second volume is largely concerned with anecdotes, recollections, studies by Sir Joshua Reynolds of Johnson's character and influence, and a considerable variety of Johnson's letters. The work abounds in strikingly interesting revelations of Johnson's character, habits, learning, wit, sincere piety, tenderness of sympathy, unaffected goodness, and endlessly active intellect. Equally rich in literary and in human interest, in many of its pages delightfully picturesque, it worthily completes Dr. Birkbeck Hill's monument to the great master.

JOIE DE VIVRE, LA, see **ROUGON-MACQUART.**

JOLLY BEGGARS, THE, a cantata by Robert Burns, was first published in a poetical miscellany in 1799. It consists of a series of recitatives and arias, the latter adapted to well-known Scottish tunes, dramatically representing an assembly of vagrants at the ale-house of Agnes Gibson — "Poosie Nansie" in Burns's native place, Mauchline. A wounded veteran of Quebec and Gibraltar and his mistress, a camp-follower, recount their adventures and pledge their love; a traveling mountebank rails at kirk and state as he drinks with a tinker-wench; a female pickpocket laments the death of her John Highlandman, hanged for theft. She is wooed by a little fiddler, who is, however, scared off by a rival suitor, a sturdy tinker. The fiddler gets consolation in the embraces of another dame, magnanimously yielded to him by a ballad-singer, "a wight of Homer's craft," who has two doxies still left. Amid deeper potations and thunderous applause he defies law and decorum in a rollicking ballad accompanied by a roaring chorus. 'The Jolly Beggars' is a masterly picture of the outcasts of society. Its frank realism is saved from grossness by the poet's sympathetic presentation of the humanity of these vagabonds, by his incomparable humor, and by the literary deftness of his narration. The poem illustrates Burns's command of the various Scottish staves and his gifts as a writer of convivial lyrics.

JONATHAN WILD THE GREAT, THE HISTORY OF, by Henry Fielding. A satirical portraiture, written by the author at the time of his retirement from playwriting, 1742, owing to the prohibition of his plays by the Lord Chamberlain because of satirical allusions to persons of quality. At this time the writer, who was of noble descent and had been raised in affluence, was reduced to the hardships of poverty and the persecutions of many literary and social enemies; to actual suffering was added that of the extreme illness of his wife. His resentment at the disordered social conditions of the time, when merit was allowed to suffer and be laughed at, while dullness and vulgarity were worshiped in the highest circles, found vent in the three volumes of 'Miscellanies' published in 1743, the last of which contained the 'History of Jonathan Wild the Great.' Thus the work has its place between 'Joseph Andrews,' published in 1742, and the group of 'Tom Jones' (1749), and 'Amelia' (1751).

'Jonathan Wild' portrays the life of a dissolute rake, and of his low-lived companions, male and female, in unrestrained and often revolting frankness. The hero, the embodiment of the "greatness" that is measured by success in crime and wickedness, is of descent more ancient than the Conqueror, his ancestor having come in with Hengist himself. Brought to London a youth, he is thrown in with a French Count La Ruse, of whom he learns the gambler's art so skillfully that the count himself soon falls victim to it. Conspiring with Bagshot and a gang of scoundrels and villains, he persecutes the innocent Heartfree and his family even to having them committed to prison. During the imprisonment Mrs. Heartfree tells the long tale of her adventures at sea, whither she had been allured by Wild after having her husband lodged in prison. Wild is married to Letitia Snap, a match with himself in deceit and vileness. They all are brought up at last in prison, and most of the characters come to the gallows. The visit of the ordinary of the prison to Wild, and their interview on the night before Wild s execution, is a sharp satire on the "consolations of religion" as afforded in that day. Between the chapters there are discourses on "greatness" as exhibited in its successive stages in the progress of Wild's villainy.

JÖRN UHL, a novel by Gustav Frenssen (1901). "This book has appealed to modern Germany in somewhat the same way as Dickens appealed to the England of his day." (Preface.) It is a story of country life in Schleswig-Holstein. Jörn,

youngest son of a brutal farmer, tries by his own hard work to save the farm, which is going to waste while his father and brothers are carousing. He leaves school, giving up his ambition to be a scholar to see "that the land and the cattle on the Uhl get fair treatment." The Franco-Prussian war takes him away from the farm for active service. The description of the battle of Gravelotte is a powerful picture of war as experienced by the peasant soldiers who do the fighting. On his return home he finds the farm bankrupt and settles down to fight debt and bad harvests. He is as impressive as a figure in a Millet picture. Finally the old house is struck by lightning and burned and Jörn gives up his long struggle to save the family acres by hard toil. He finds himself free to study again and make a new life for himself. His first marriage had been a charming rustic peasant idyll, ending with the death of his wife. The story ends with his happy marriage to the minister's daughter whom he has known from childhood. He suggests to the friend who is to write about him that he shall say "Although his path led through gloom and tribulation, he was still a happy man, because he was humble and had faith."

JOSEPH ANDREWS, by Henry Fielding, was the first novel by that master. It appeared in 1742, its full title being 'The Adventures of Joseph Andrews and his Friend Abraham Adams.' Fielding was thirty-five years old when it was published. His intention in writing it was to satirize Richardson's 'Pamela.' This novel, given to the world two years before, had depicted the struggle of an honest serving-maid to escape from the snares laid for her by her master. Andrews, the hero of Fielding's story, is a brother of Pamela, like her in service; and the narrative details the trials he endures in the performance of his duty. This story was begun satirically, with an evident intention of burlesquing the high-flown virtue of Richardson's heroine by the representation of a man under similar temptation. But as the tale developed, Fielding grew serious, warming to his work so that it became in many respects a genuine picture of life, and contained a number of his most enjoyable creations, notably Parson Adams, a fine study of the old-style country clergyman, simple-minded, good-hearted, with a relish for meat and drink and a wholesome disdain of hypocrisy and meanness. Andrews and Adams have numerous amusing adventures together, many of these being too coarse to please modern taste. In the end it falls out that Andrews is really of good birth, while his sweetheart Fanny, a handsome girl of humble rank, is the daughter of the parents who had adopted him; and the pair are wedded amidst general jubilation. The confusion arising from the exchange of children at birth — a device since much used in English fiction — is cleverly managed. The chief charm of the story, however, lies in its lively episodes, high spirits, and delightful humor.

JOSEPH VANCE; 'An Ill-Written Autobiography,' by William De Morgan (1906). An elderly Englishman tells the story of his life, beginning with his inimitable father, a workman out of work, who becomes a wealthy contractor in a few years, through the accident of acquiring from a peddler an old signboard, "C. Dance. Builder" easily changed to C. Vance. The magic board brings him a job, and a helper who is able to do the work, while Vance stands by and looks wise. Without knowledge of building or any capital, he succeeds as an employer of labor. For an amusing picture of Joseph Vance at the beginning of his career, see chapters quoted in the LIBRARY. His father's first patron, Dr. Thorpe, takes an interest in the vulgar little boy, Joey, because he shows a genius for mathematics, and arranges to send him to school. Miss Lossie Thorpe, the daughter, makes a pet of the child, and adopts him as a

small brother. From the first day when he "glues" his eyes upon her, and devotedly trots after her, she is the guiding influence of his life. While he is at Oxford, she is happily married, and he wakes up to realize his love for her and his loss. Later he marries a woman he sincerely loves, who knows she is his second choice. After his mother's death his father takes to drink again, burns up his factory, and is ruined because he has neglected the insurance. In a shipwreck, Joseph's wife slips away from him in the water and is lost. Lossie's brother borrows his name along with his trunk, and goes through a mock marriage in Italy. Joseph adopts the child of this Italian marriage, who bears his name. For Lossie's sake, he makes the sacrifice of accepting the paternity of this child, to save her memory of the brother she loved. Years afterward, Lossie learns the truth, and finds him lonely and under a cloud, and they are married. The story is leisurely told in the fashion of early Victorian fiction, and is reminiscent of Dickens.

JOSHUA DAVIDSON, CHRISTIAN AND COMMUNIST, The True History of, by E. Lynn Linton. (Final edition [6th], 1874). The name of the hero of this story is meant to be read "Jesus David's Son"; the word "Jesus" being the old Hebrew word "Joshua," changed by Greek usage. The idea of the writer was to picture a man of to-day, a man of the people, repeating under altered circumstances the life of Jesus, and setting the world a Christ-example. The work was planned on the theory that "pure Christianity, as taught by Christ himself, leads us inevitably to communism"; and with this view the hero of the story, who begins as a Cornish carpenter, is carried to Paris, to lose his life in the Communard insurrection. He is represented as "a man working on the Christ plan, and that alone; dealing with humanity by pity and love and intolerance," living the life of "the crucified Communist of Galilee." The question raised by the author is, "Which is true: modern society, earnest for the dogma of Christianity, and rabid against its acted doctrines, or the brotherhood and communism taught by the Jewish carpenter of Nazareth?"

JOURNEY IN THE SEABOARD SLAVE STATES, A, by Frederick Law Olmsted (1856), first appeared as a series of sketches in the New York Times. It is the record of a trip made by Mr. Olmsted at that period, through Virginia, North Carolina, South Carolina, Georgia, Alabama, and Louisiana, for the purpose of noting the general aspects of those States; and particularly of studying the labor and agricultural conditions in comparison with those of the North. His personal observations, enlivened with humorous and anecdotal touches, are supplemented with statistics. This "honest growler" found much to criticize. He detested slavery as an unmixed evil, and made it largely responsible for the prevailing ills. Everywhere he finds plenty of servants and no service. He is astonished at the familiar intercourse between blacks and whites, which however appears to be only tolerable to the latter as long as their mastership is recognized. He finds that the South has advanced far less in civilization than the North since the Revolution. Shiftlessness prevails everywhere. The slave system seems to enervate the whites, while rendering the blacks childish and irresponsible. It takes more of the latter than of Northern workmen to do a given piece of work. In spite of the abundance of labor, buildings remain out of repair, estates are neglected. The farming is unintelligent. There is a surprising quantity of uncultivated land, and of land needlessly impoverished by repeated plantings of the same crop. The Southern economic conditions need revolutinizing; and already Mr. Olmsted notes their instability, and anticipates the storm of civil war soon to break.

JOURNEYS THROUGH FRANCE ('Un Séjour en France de 1792 à 1795') by H. Taine (1897). This book is one of the French critic's earlier works, written in the form of a diary. In the sixties, M. Taine, then an official examiner in the government schools, traveled about, up and down France, taking notes as he went, upon all the features of life in the provinces: agriculture and landscape, market-places and shops, castles and town-halls, professors and officers, peasants and bourgeois, as these existed in the years preceding the downfall of the Empire. He constantly accompanies his entertaining descriptions by social or economic inferences, and neat generalizations of French life and habits of thinking. Brilliantly written, and full of insight as to the relation of the institution or the custom examined to the idea which it incarnates, the whole volume is one more illustration of Taine's formula of the effects of heredity and environment.

JOWETT, BENJAMIN, 'Master of Balliol College, Oxford,' by Evelyn Abbott and Lewis Campbell (2 vols., 1897). A work exceptionally rich in personal interest and in Oxford interest during nearly sixty years (1836–93). Born April 15th, 1817, and a student at St. Paul's School 1829–36, young Jowett won a scholarship in Balliol College, Oxford, in 1835; and from 1836 to the close of his career remained at Oxford. While yet an undergraduate he won a Balliol Fellowship, 1838, achieving thus early rare distinction as a scholar. In 1842 he became a Balliol tutor, and also an ordained clergyman. He was an Examiner of Classical Schools in 1849, and again in 1853. In 1854 the death of the Master of Balliol gave him a chance to be elected to the position, as beyond question the ablest of Balliol tutors, and an eminent university man; but the more conservative party among the Fellows defeated him by a single vote. He served the same year as a member of the Commission on Examinations for the Indian civil service, and wrote their elaborate report. He published, in June, 1855, his remarkably bold and thoughtful commentary on Thessalonians, Galatians, and Romans, with special dissertations which greatly stirred public interest. The same year Lord Palmerston's government appointed him Regius Professor of Greek, with, however, only the nominal salary of £40. He was obliged to add his new duties to those of tutorship, and to figure as the most eminent scholar of his college, and an educator second to none at Oxford, not given a decent support. Jowett accepted his Greek chair as more to his mind than any other "except one of theology." But influences adverse to him on account of the broad views expressed in his 'Commentary' were at work. A favorable review of the book was stopped in the Times office by these influences after it had been put in type, and even the beggarly Greek position would have met the same fate if it had come on a little later. An accusation of heresy against Jowett was brought before the Vice-Chancellor, and the indignity put upon him of being summoned to appear and anew sign the Thirty-nine Articles. It was assumed that he would not, but he did it, and taking up the duties of his Greek chair began lectures on Plato's 'Republic,' which he called "the greatest uninspired writing." Though practically unpaid, he made the lectures free, and for many years made them a great success. "I often think," he said, "that I have to deal with the greatest of all literatures." The sharp attacks made upon him caused a rapid sale of his book, and he gave great labor to its revision for a second edition, and it came out in the summer of 1859, much enlarged and in great part rewritten. The Times now published his friend Arthur P. Stanley's review of it. But the period of disfavor with conservatism upon which he had entered, and which specially found expression in the repeated defeats until February 17th, 1865, of all effort to provide pay for his brilliant labor in the Greek professorship, was made

greatly darker in 1860–65 by the storm which arose over the publication of 'Essays and Reviews.' In 1863 a prosecution of Jowett on account both of his 'Commentary' and of his 'Essay' was set on foot, but only to collapse upon being pressed. Two years later, the scandal of a great scholar at Oxford brilliantly discharging the duties of a professorship of Greek for ten years with hardly any salary came to an end. The next three years, 1865–68, saw liberal measures carried in Balliol councils, and great advances made. In 1869 Jowett was appointed preacher to the college. The next year, June, 1870, brought a vacancy in the Balliol Mastership. A plan for a second 'Essays and Reviews' volume was earnestly pressed by Jowett in 1869 and 1870, but not finally executed. In February, 1871, the earliest four-volume edition of Jowett's 'Plato' appeared. The second edition, with very great improvement of the translation and large additions to the introductions, came out in 1875. The final edition, constituting Jowett's *magnum opus*, was published in 1892, with the perfected work in notes and dissertations, the matter and style of which are the author's lasting claim upon a high place in the literature of the century. From Plato, Jowett in 1871–72 went on to the translation of Thucydides, which appeared in 1881, and to a translation of Aristotle's 'Politics,' which was published in 1882. A work on the life of Christ had a place in his plans almost to the end of his life, but he did nothing towards it. His idea was that the life of Christ should be written "as a history of truths, to bring the mind and thoughts of Christ a little nearer to the human heart, in the spirit, not in the letter"; and this he thought might be the work of another generation in theology. In 1882 Jowett became Vice-Chancellor of the university, and held the office four years. It was his final recognition as the foremost of Oxford educators. His 'Life' is exceedingly rich in indications of character, in penetrating thoughts on a great variety of themes, in sagacious independent criticisms, and in reminiscences of Oxford and of English culture during sixty years, which will long give it a high place among books of the century.

JOY OF LIVING, THE ('Es lebe das Leben'), by Hermann Sudermann (1902). Fifteen years before the opening of the play, the Countess Beata and Baron Richard were lovers. Richard becomes her husband's intimate friend, and though their love does not cease the liaison is broken off. Beata's influence inspires Richard's ambition, and as the play opens she has induced her husband, a man of mediocre intelligence, to resign his seat in the Reichstag in favor of the brilliant Count Richard. During the political campaign, Richard's opponent, a former secretary, brings to light the secret of their past. Duty to their party forbids the public scandal of the divorce court or the duel for the outraged husband; the men ask Richard's young son what should be done in such a case, and he, not knowing he is judging his father, replies that "a man of honor would be more eager to give his life than the husband could possibly be to take it." It is understood by the two men, and guessed by Beata, that Richard will commit suicide. The party leaders call on Richard to make a speech against divorce upon the sanctity of the marriage bond. Beata makes him promise to attend a political luncheon she and her husband give the day following the speech for the sake of appearances. At the luncheon Beata proposes a toast to the joy of living. Taking an overdose of her heart medicine which she has dropped unobserved into her glass she asks "which of us really dares to live?" and answers "the only living soul among you, I drink to the joy of living." The guests believe that she has succumbed to heart disease, but she has left a letter of explanation for her husband. "I see that someone must pay the penalty — better I than he. He has his world before him — I have lived my life. . . . He cannot die without causing the scandal

you have been so anxious to avert. I have always loved happiness, and I find happiness in doing this for his sake and the children's and yours."

JUDAISM AND CHRISTIANITY, by Crawford Howell Toy, professor in Harvard University (1890). The sub-title of this valuable book modestly describes it as a sketch of the progress of thought from Old Testament to New Testament. The history opens with an introduction of less than fifty pages, as clear as it is condensed, on the general laws of the advance from national to universal religions. The rise of Christianity out of Judaism Professor Toy treats as a logical and natural instance of progress. He points out the social basis of religion, and analyzes and describes the growth of society, with its laws of advance, retrogression, and decay; the internal development of ideas, and the relation between religion and ethics. He then treats of the influence of great men; of the external conditions that must modify a religion; of the general lines of progress; of the extra-national extension of a conquering religion; and of the universal religions, which he limits to three: Brahmanism, which has grown into Buddhism; Judaism, which has grown into Christianity; and the old Arabian faith, whose product is Islam. And the outlook is that as the great civilized and civilizing nations of the world, in whose hands are science and philosophy, literature and art, political and social progress, hold also to the tenets of Christianity, they will carry that faith with them and plant it wherever they go, but in a higher form than it now assumes.

In following the subject proper, Professor Toy begins with the period represented by the name of Ezra, examines the prophetic writings, and follows the literary development of the time as represented in the ceremonial and uncanonical books. The progress and variations of the doctrine of God and of subordinate supernatural intelligences, both good and evil; the Jewish and Christian ideas of the nature of man, his attitude towards God, his hopes of perfection, the nature of sin and righteousness; the inclusions of the ethical code of both Jew and Christian; the two conceptions of the kingdom of God; the beliefs respecting immortality, resurrection, and the new dispensation; and finally, an examination of the relation of Jesus to Christianity, — these occupy the remainder of the volume.

Mr. Toy concludes that both the Catholic and Protestant branches of Christianity have followed the currents of modern thought; that there is not a phase of science, philosophy, or literature, but has left its impress on the body of beliefs that control Christendom, yet that the person of Jesus has maintained its place as the centre of religious life. The tone of the book is undogmatic; and its fine scholarship, clearness of statement, and delightful narrative style, make it agreeable and instructive reading for the laic.

JUDE THE OBSCURE, a novel by Thomas Hardy (1896). The bar sinister which crosses many of his books is most prominent in 'Jude.'

It is the story of a young man of the people, ambitious to go to Oxford and to become a scholar. He is prevented from rising in the social scale by himself, by his environment, by a vulgar natural woman who loves him, and by a refined morbid woman whom he loves. Arabella first drags him in the mud; Sue then seeks to soar with him to the stars. Between Arabella's earthiness and Sue's heavenly code of love, poor Jude has not a shred of morals left.

He is pushed farther and farther from Oxford as the story goes on. The novel becomes at last a hopeless jumble of illegitimate children, other men's wives, misery, more misery, revolt, and death. It is a remarkable work, but not a cheerful or pleasant one.

JUDGMENT HOUSE, THE, by Gilbert Parker (1913). This is a powerful story dealing with social and political life in England. It opens at the opera in London, when Rudyard Byng, a young multi-millionaire, who has made his fortune in South Africa by his own efforts, meets for the first time Jasmine Grenfel. The latter, a beautiful but ambitious girl, is the same as engaged to Ian Stafford, a brilliant young diplomat, who has been devoted to her for some time and who is responsible for the introduction of Byng. At the close of the opera the clothing of the Prima Donna, who is named Almah, accidently catches fire, but the prompt action of Byng, who rushes to her rescue prevents a catastrophe. Jasmine, who is impressed by Byng's strong character, as well as by his great wealth, throws over Stafford and accepts Byng's offer of marriage, though she is not really in love with him. Three years elapse and Stafford, who has spent the time in foreign service, returns to England, where he and Jasmine meet again. Stafford treats Jasmine with indifference and in pique she makes up her mind to win him back to her. She succeeds in doing this and by political intriguing gets him an appointment for which he is working. At the same time she finds herself deeply in love with him and realizes that she has always cared for him. Jasmine has other admirers, one of whom is Adrian Fellowes who has had a long standing affair with Almah. A love-letter, written by Fellowes to Jasmine, falls into her husband's hands and he is horrified at the knowledge of her disloyalty. He denounces Fellowes and orders him to leave the country but before his departure Fellowes is mysteriously murdered. No clue is found to the murderer, and Stafford suspects Jasmine, and Jasmine and her husband suspect each other. The Boer War is declared and Byng and Stafford join the army, while Jasmine, who has separated from her husband, gives most of her money for a hospital ship and goes with it to South Africa, as a nurse. Almah also is there in the same capacity and confesses to the murder of Fellowes who had deceived her. Stafford is finally killed in battle, and Rudyard and Jasmine are again united, the latter realizing at last that she is deeply in love with her husband.

JULIA FRANCE AND HER TIMES; a novel by Gertrude Atherton (1912). The beautiful Julia, just eighteen, at her first ball attracts a dissolute English officer, whose ship is at anchor at St. Kitts, in the West Indies. Her worldly, ambitious mother forces her innocent daughter to marry Capt. France, because he is heir presumptive to a dukedom. Julia, trained to obedience and to her mother's belief in her horoscope, predicting a great destiny, sails away to England to discover the wickedness of the world in general and of her husband in particular. She makes two friends, Bridgit and Ishbel, who give her aid and comfort and finally rescue her from her husband, who is rapidly becoming a paranoic. Ishbel, one of fourteen beautiful daughters of an impoverished Irish peer, tired of society life and her dull millionaire husband, sets up a flourishing millinery business. Julia joins her, but her plans are foiled by her husband, and she has to go back to him. Armed with five pistols she is able to protect herself, but is a prisoner waiting for his inevitable mental breakdown. Before he becomes dangerous, she escapes again, this time to be secretary to Bridgit, who is an ardent suffrage leader. France tries to assassinate the duke and is sent to an asylum. Julia, after a trip to the East, devotes her freedom to the cause, becoming a militant leader and speaker, getting herself maltreated by the police and imprisoned. An American boy, Daniel Tay, whom she had met in the first years of her married life, had sworn to come back for her in ten years. He finds her at the height of her fame as suffrage leader, falls in love with her again, and wins her, an unwilling victim to the "splendid disease" of love, "induced by nature to further

her one end." She decides to visit her old home in the West Indies to take time to make her decision. Her mother, still clinging to the great destiny of Julia's horoscope again tries to dominate her life. She must remain a leader of women if she is not to be a duchess. The old lady throws her grandchild, Fanny, a young beauty, in Tay's way, while Julia is in retirement. A cablegram comes announcing the death of France, and Julia gives up her career and the comradeship of the women she admires, to be Tay's wife.

JULIUS CÆSAR. (First printed in 1623.) The material for this stately drama, the noblest of Shakespeare's historical plays, was taken from Plutarch. The action covers nearly two years, — 44 to 42 B. C. The dramatic treatment, and all the splendid portraiture and ornamentation, cluster around two points or nodes, — the passing of Cæsar to the Capitol and his assassination there, and the battle of Philippi. Of the three chief conspirators, — Brutus, Cassius, and Casca, — Brutus had the purest motives: "all the conspirators, save only he, did that they did in envy of great Cæsar"; but Brutus, while loving him, slew him for his ambition and to serve his country. His very virtues wrought Brutus's ruin: he was too generous and unsuspecting. The lean-faced Cassius gave him good practical advice: — first, to take off Antony too; and second, not to allow him to make an oration over Cæsar's body. Brutus overruled him: he spoke to the fickle populace first, and told them that Antony spoke only by permission of the patriots. The eloquent and subtle Antony seized the advantage of the last word, and swayed all hearts to his will. There lay the body of the world-conqueror and winner of hearts, now a mere piece of bleeding earth, with none so poor to do him reverence. Antony had but to hold up the toga with its dagger-rents and show the pitiful spectacle of the hacked body, and read the will of Cæsar, — giving each citizen a neat sum of money, and to all a beautiful park for their recreations, — to excite them to a frenzy of rage against the patriots. These fly from Rome, and, drawing their forces to a head at Philippi, are beaten by Octavius Cæsar and Antony. Both Brutus and Cassius fall upon their swords. The great "show" passages of the play are the speech of the tribune Marullus ("O you hard hearts, you cruel men of Rome"); the speeches of Antony by Pompey's statue ("O mighty Cæsar! dost thou lie so low?" — "Here wast thou bayed, brave hart." — "Over thy wounds now do I prophesy"); and of Brutus and Antony in the rostrum ("Not that I loved Cæsar less, but that I loved Rome more"; and "I come to bury Cæsar, not to praise him"), — these together with the quarrel and reconciliation of Brutus and Cassius in the tent at Philippi. Certain episodes, too, are deservedly famous: such as the description by blunt-speaking, superstitious Casca of the night-storm of thunder and lightning and rain (the ghosts, the surly-glaring lion, and other portents); the dispute at Brutus's house about the points of the compass ("Yon grey lines that fret the clouds are messengers of day"); the scenes in which that type of loyal wifeliness, Portia, appears (the wound she gave herself to prove her fortitude, and her sad death by swallowing fire); and finally the pretty scene in the last act, of the little page falling asleep over his musical instrument, in the tent in the dead silence of the small hours of morning, when by the waning taper as he read, Brutus saw the ghost of murdered Cæsar glide before him, a premonition of his death on the morrow at Philippi.

JUNGLE, THE, by Upton Sinclair (1906). In this book the author has vividly portrayed life in the Chicago stockyards and his revelations are so shocking and revolting that one cannot read them without being filled with horror. In fact after

the book's publication the indignation of the general public was aroused and an investigation into the prevailing conditions of the stockyards was instituted by the United States government. The central figure in the story is Jurgis Rudkus, a poor Slav immigrant, who comes to the new world to make his fortune. He is accompanied on his venture by his father, Ona Lukoszaite the girl to whom he is engaged, and her family consisting of a stepmother and half a dozen brothers and sisters. Their experiences are harrowing in the extreme; they are cheated, abused, and oppressed on every hand, suffer privations of every kind and find death a blessed release when it finally ends their sufferings. In the beginning of the story Jurgis is young and strong, and fortified by undaunted courage and hope, but after struggling against the terrible conditions which surround him without avail, he becomes wrecked physically and morally. The first year of existence in the new country is hard for the newcomers, but they manage to get work in the yards and keep their heads above water, and Jurgis and Ona are married. Soon after, however, their troubles begin to increase and misfortunes of every kind overtake them. Ill treatment from those who employ them, unhealthy conditions where they are forced to work, and other evils, undermine their health and happiness. One by one the members of this unfortunate household sicken and die, working to the last in order to do their part in the great struggle. The death of Ona is particularly tragic as she dies in giving birth to her second child surrounded by the most frightful conditions of poverty and want that can be imagined. Jurgis takes to drink and finding it impossible to gain a living in an honest way gives way to the temptations that surround him and becomes utterly debased. In conclusion Jurgis becomes a socialist hoping thereby to improve his condition. Throughout the story the dominating influence of the trades' unions is strikingly illustrated and the futility of a workingman's struggle against them.

JUNGLE BOOKS, THE, by Rudyard Kipling. The central figure in these books is the boy Mowgli, who, straying from his village home when an infant, had been lost in the forest, and there sheltered and nursed with her own cubs by a mother-wolf, and the hairy Orson. Joined to this element of human interest, and with the coloring of high romance, these stories picture the personal characteristics and social and political life of the gaunt wolf-family in their cave and the free republic of wolves, assembled in the Pack; the snarling Bengal tiger, Shere Khan, who, though fearful, like the other beasts, of man's superior wit, roams boastfully for prey, attended by his obsequious but mischief-making jackal servant, Tabaqui, the Dish-Licker; they tell about Baloo, "the sleepy brown bear who teaches the wolf-cubs the Law of the Jungle, which is the reproof of human codes in its comprehensive justice"; the black panther, Bagheera; Kaa, the big rock python; and many others, including the monkey people, filthy chatterers despised by all the rest. They describe also how Mowgli's coming disturbed these forest creatures; how his human will proved more powerful than Shere Khan's jaws and claws; and how the brown bear and other friends rescued him with some trouble when he had been carried off through the tree-tops by the monkey people; and how he finally went back to live among men, but with a better knowledge of beasts. Unlike the talking beasts in Æsop's fables, those of the 'Jungle Books' are not men in hides and on all fours discussing human problems. Kipling's genius represents them thinking and behaving, each according to his own peculiar beastly habit and experience, with such dramatic skill that one is almost forced to believe that he has intimately dwelt among them as Mowgli did. The stories were published in St. Nicholas, and collected into two volumes in 1894 and 1895.

JUNIUS LETTERS, THE. During the period between November 21st, 1768, and January 21st, 1772, there appeared in the London Daily Advertiser a series of mysterious letters aimed at the British ministry of that day, and signed by various pen-names — the most remarkable of them by that of one "Junius." During the century ensuing, the authorship of these epistles has been assigned with some degree of probability. Yet enough of uncertainty, of mystery, still remains to make the genesis of the 'Junius Letters' one of the most interesting of literary puzzles. A bibliography has developed, and new light is still shed from time to time upon the problem. Meanwhile the merits of the 'Letters' have been sufficient to give them a life all the more vigorous, perhaps, because they have been conjecturally assigned to Sir Philip Francis.

The author was a man thoroughly cognizant of British politics; a vehement opponent of the government, and of the ministerial leaders, Sir William Draper, the Duke of Grafton, and the Duke of Bedford; a supporter of Wilkes, the opposition chief; and a fiery pleader for popular liberty. The dominant message is sounded in these words from the first letter of the series: "The admission of a free people to the executive authority of government is no more than compliance with laws which they themselves have enacted." Much constitutional knowledge is shown in these trenchant attacks, which continually refer to the British Constitution as the bulwark of the people's rights. In manner, the letters are vigorous, bold, and among the finest specimens of impassioned invective and irony in English literature. To read them now is to understand readily the stir they made on their appearance before an already excited public.

For years their authorship was not assigned to Francis. Burke, Lord Temple, Hamilton, Dr. Butler, Wilkes, and several others were suspected, and many ingenious arguments proved the validity of this claim or that, no less than thirty-five names having been considered by students of the subject. In 1813, forty years after their publication, John Taylor published his 'Discovery of the Author of the Letters of Junius,' in which they were attributed to Sir Philip Francis and his father; the first of whom was still living when the volume appeared, and did not deny them.

Sir Philip Francis, son of an Irish clergyman and schoolmaster of repute, a man of culture and travel, holding important governmental positions and having intimate knowledge of the political machine, was, at the time the 'Letters' appeared, in the War Office. Taylor points out that Junius shows remarkable familiarity with that department, many of the letters having been written upon war-office paper. It is known, too, that Francis kept elaborate note-books on the English constitutional questions so ably discussed in the 'Letters.' Woodfall, the publisher of the Daily Advertiser, in which the 'Junius Letters' were printed, was a schoolmate of Francis at Eton. Expert examination of the disguised handwriting in which the letters were penned, identified it with the hand of Francis. W. R. Francis, Sir Philip's grandson, in his 'Junius Revealed,' strengthens the case. He discovered a poem known to be written by Francis, yet copied out in the feigned hand of Junius. He found also that several of the seals used on the 'Junius Letters' were used on private letters by Francis. To these significant facts the grandson adds that Sir Philip's character, as revealed in his official work, was of the same arrogant, sarcastic strain which comes out in the Advertiser communications.

This testimony, some of it very significant, more of it cumulative in effect, makes altogether a good case for the Franciscan theory. Judging the 'Letters' as literature, however, the whole question of the personality of Junius becomes a secondary one. Enough that they represent one of the most powerful examples of political polemics

in English literature, which even now, when the events that begot them seem but the shadow of a shade, stir the blood and compel admiration. The letter which made the deepest sensation at the moment is the famous one addressed to the King. The edition of 1812, upon which the many later ones are based, is that of Woodfall, the publisher, who was arraigned for trial because of printing the Junius screeds.

JUST DAVID, by Eleanor H. Porter (1916), is the story of a little boy who is a musical genius and who by his loving and unworldly nature wins the hearts of all about him. The death of David's father, a once celebrated musician, who has brought the motherless boy up in a lonely cabin on a mountain-top, teaching him to love nature and his music, leaves the orphan of ten years, a wanderer with only his violin for company. The boy is taken into the household of a farmer, named Holley, who with his wife, takes pity upon the waif. At first David finds his new home almost unbearable as Mr. and Mrs. Holley are plain, hard-working people with little sympathy for the artistic and spiritual side of life to which the boy has been accustomed in his intercourse with his father. David's past is a mystery, as a letter left by his father, which contains certain suggestions for his future, has a signature which none of the village-folk can decipher. David makes many friends among both rich and poor; he brightens the life of a blind boy, Joe Glaspell, to whom he lends his father's violin, and becomes devotedly attached to a rich and beautiful young woman named Barbara Holbrook, whom he calls his "Lady of Roses." He acquires a warm friend in Jack Guernsey, a young man who is in love with Barbara Holbrook, but who does not approach her on account of her great wealth and his own poverty. Guernsey's little sister Jill becomes David's playmate and they spend happy hours together. When at last David becomes dangerously ill his many friends realize his worth in the community and lavish attentions upon him. By his bedside Jack Guernsey and Barbara Holbrook meet and are reunited through the boy's efforts. Mr. and Mrs. Holley, who are softened by the boy's influence, become reconciled to their son John, from whom they have been estranged for years. John returns and discovers that David's father was a world-famous musician and that wealthy relatives are awaiting the coming of the gifted child, who is from this time to have the long-dreamed-of opportunity to develop his art.

JUSTICE; a tragedy by John Galsworthy (1910). William Falder, a young clerk in a solicitor's office is in love with a woman, who is being cruelly treated by her husband. In an ill-balanced moment he commits forgery in order to find money to rescue her from her husband's brutality. He is discovered as he is on the point of sailing with her to South America. At his trial his counsel pleads guilty for him, but asks the jury to believe that the prisoner acted under great emotional stress, and adds, "men like the prisoner are daily destroyed under our law for want of that human insight, which sees them as they are, patients, and not criminals." The judge sums up against this plea, and the prisoner is sentenced to three years' penal servitude. On his release, he is unable to keep employment that had been found for him, as his fellow-employees learned about his past. "He seems (he tells someone who knew him) to be struggling against a thing that is all around him." His old employers offer to take him back again on condition that he gives up the company of the woman for love of whom he had committed forgery. He refuses, and his employers relent, but at that moment a detective enters to arrest him because for four weeks he has failed to report himself. He throws himself out of a window and is killed. This

play made so great an impression on the public mind that certain important reforms in prison administration in England are directly to be traced to its influence.

"K," a novel by Mary Roberts Rinehart (1915), depicts a brilliant young surgeon who because of a fatal error in his work drops his chosen profession and takes an assumed name. He first appears in the narrative as K. Le Moyne, known familiarly as "K"; he has taken the position of bookkeeper in a gas-office and boards quietly with a family named Page. He falls in love with Sidney Page, a charming and attractive girl, but she does not suspect his feelings towards her and regards him only as a dear friend. Sidney enters a hospital to become a trained nurse and wins the love of the head surgeon Dr. Max Wilson who is handsome and fascinating but of doubtful reputation where women are concerned. Sidney becomes engaged to Max and although "K" has been associated with him in his old professional days and knows his character, he does not feel at liberty to interfere. Carlotta Harrison, an attractive young nurse, who had previously received the head surgeon's attentions, is violently jealous of Sidney and does everything possible to break up the match. She finally traps Dr. Wilson into a compromising situation with her at a disreputable road-house, and there he is shot by a jealous boy who loves Sidney and thinks she is Wilson's companion on this occasion. Wilson is thought to be fatally injured, but his old friend "K" saves his life by coming forward and performing the operation for which he was once famous. Subsequently Carlotta, who had also been associated with "K" in the past, confesses that while assisting at the fatal operation she had caused him to make the blunder which had shattered his career. "K" resumes his chosen profession, and Sidney, whose eyes have been opened to Wilson's failings, realizes that she does not love him, but does care for "K" the devoted and faithful friend who has been her protector and guide through all her trials.

KANT, IMMANUEL, HIS LIFE AND DOCTRINE, by F. Paulsen, translated by J. E. Creighton and A. Lefevre (1902). The recluse philosopher of Königsberg led such a routine and retired existence, that it is almost difficult to realize that he lived a human life at all. Born in the East Prussian town in 1724, he spent his days within a narrow circle. "He was a German professor of the old style: to work, to teach, to write books, was the sum and substance of his life. Important external events, exciting crises, other than intellectual, in his history there are none. His birthplace Königsberg, with its university, is the scene of his life and activity. He spent only a few years, as tutor in a country family, outside its walls, and never passed the boundaries of his native province." Sprung from parents of the poorest class, he nevertheless had the luck to get good schooling and to be entered at the University. His biographer traces the evolution of his thought and the development in his mind of the firm belief in immortality, the freedom of the human will, the existence of God, the "categorical imperative" or law of duty. Over his grave in the Cathedral are inscribed the well-known words from his Critique of Practical Reason,

> "The starry heavens above me
> The moral law within."

It is remarkable that to a philosopher whose influence upon thought has been incalculably great, the outer world was known only through books. Though he was the first academic teacher of physical geography, he had never seen a mountain, and had never visited the sea, though it was not more than forty miles away. While grateful

to Frederick the Great for his firm administration, he was not one of that monarch's unqualified admirers. "He so often," says Dr. Paulsen, "and so emphatically expressed his abhorrence of war, this scourge of mankind, this destroyer of all that is good, expecially of war undertaken without necessity for political reasons, that one cannot refrain from including the wars of Frederick the Great in this judgment." His political sympathies were not with an absolute and monarchical form of government, but with a democracy of the kind that had recently been established in North America, and seemed likely to be set up in France. His philosophy brought him into contact with the ruling powers, especially on publication of his work 'Religion within the Bounds of Pure Reason.' In October, 1794, he received an order of the cabinet in these terms. "Our highest person has been greatly displeased to observe how you misuse your philosophy to undermine and destroy many of the most important and fundamental doctrines of the Holy Scriptures and of Christianity. We demand of you immediately an exact account, and expect that in the future you will give no such cause of offence, but rather that, in accordance with your duty, you will employ your talents and authority so that our paternal purpose may be more and more attained. If you continue to oppose this order, you may certainly expect unpleasant consequences to yourself." Kant in reply maintained the right of the scholar to form independent judgments on religious matters and to make his opinions known, but nevertheless agreed to refrain in future from all public address on religion, both natural and revealed, either in lectures or in writings.

KEMBLE, FRANCES ANNE, see **RECORDS OF A GIRLHOOD: RECORDS OF LATER LIFE.**

KENELM CHILLINGLY, 'His Adventures and Opinions,' by Edward Bulwer Lytton (Lord Lytton) (1873). This, one of Bulwer's artistic novels of English life, is considered by many a masterpiece, and is certainly one of his most popular works. Kenelm Chillingly is the long-desired heir of an old family, who develops symptoms of remarkable precocity, to the anxiety of his parents and teachers. After leaving school, he is given an insight into London society, and enters Cambridge with matured opinions and judgment, graduating with honors. Coming of age in the early part of the nineteenth century, — a time of unwonted progress, of unsettlement of beliefs, and of dissatisfaction with the existing state of affairs, — he adds to the general unrest of his generation an individual melancholy of temperament, a phenomenal clearness of vision which detects and despises shams, and an inability to fit himself into commonplace grooves and the ruts of inherited habit. In various phrases throughout his biography he is described, or describes himself — "A mere dreamer"; "He had woven a solitude round him out of his own heart"; "I do not stand in this world: like a ghost I glide beside it and look on." With the temperament of the idealist, Kenelm possesses an attractive face and figure, a fondness for athletic exercise, and a perfect physical development. He leaves home in search of adventures, an unknown pedestrian with a few pounds in his pocket (and unlimited credit at his bankers'), unincumbered by letters of introduction or social fetters. His adventures, which are in keeping with his personality, extend over a few years, varied by periodical returns to his family and reappearances in society; where he is courted for his wealth, his gentle birth, and his eccentricities. The culmination of his fortunes is reached in an unfortunate love affair with Lily Mordaunt, a spirituelle creature, half child, half woman, a "human poem," who dies broken-hearted when a cruel fate separates her from her lover.

'Kenelm Chillingly' is less the life of a man than the prelude to a life; a preface of dreams, of disappointments, of disillusionments, before the realities begin. He himself epitomizes his future and his past, when he says to his father, in their last recorded interview, "We must — at whatever cost to ourselves — we must go through the romance of life before we clearly detect what is grand in its possibilities"; and again, "My choice is made: not that of deserter, but that of soldier in the ranks."

Round him are grouped many interesting characters, — Sir Peter and Lady Caroline, his father and mother ; his cousin, Gordon Chillingly, the ambitious politician; Chillingly Mivers, the caustic editor of The Londoner; the reformed bully, Tom Bowles; the pretty village belle, Jessie Somers, and her crippled husband; Cecilia Travers, who remains faithful to her unreciprocated attachment for Kenelm; Mr. Welby, the polished man of society; Walter Melville, the celebrated artist and "Wandering Minstrel"; and several others.

KENILWORTH, by Sir Walter Scott, appeared in 1819, when its author was fifty and had long been distinguished both as poet and novelist. 'Kenilworth' was the second of his great romances drawn from English history. The central figure is that of Elizabeth, the haughty queen. She is surrounded by the brilliant and famous characters of the period — Burleigh, Edmund Spenser, Sir Walter Raleigh; and also by a host of petty sycophants. The Earl of Surrey and the Earl of Leicester are rivals, each high in her favor, each thought to be cherishing a hope of winning her hand. But beguiled by the charms of Amy Robsart, the daughter of a country gentleman, Leicester has secretly married her, and established her at Cumnor Place, a lonely manor-house where she lives with surly Tony Foster as guardian, and his honest young daughter, Janet, as attendant. Amy had formerly been engaged to Tressilian, a worthy protégé of her father. Tressilian discovers her hiding-place; and not believing her married, vainly tries to induce her to return home. He then appeals to the queen before the whole court. A disclosure of the truth means Leicester's ruin, but seems inevitable, when his confidential follower, the unscrupulous Richard Varney, saves the situation. He affirms Amy to be his own wife, and is ordered to appear with her at the approaching revels at Kenilworth, Leicester's castle, which the queen is to visit. Amy scornfully refuses to appear as Varney's wife, and Varney attempts to drug her. In fear of her life, she escapes and makes her way to Kenilworth. The magnificent pageant prepared there for Elizabeth, and the motley crowds flocking to witness it, are brilliantly described. Amy cannot gain access to her husband, but is discovered and misjudged by Tressilian. The Queen finds her half-fainting in a grotto, and again Varney keeps her from learning the truth. He persuades Elizabeth that Amy is mad. He persuades Leicester that she is false and loves Tressilian, and obtains the earl's signet ring and authority to act for him. Amy is hurried back to Cumnor Place. There, decoyed from her room by her husband's signal, she steps on a trap-door prepared by Varney and Foster, and is plunged to death, just before Tressilian and Sir Walter Raleigh arrive to take her back to Kenilworth. They have been sent by Elizabeth to whom Leicester, discovering the injustice of his suspicions, has confessed all. He falls into the deepest disgrace; and Elizabeth, feeling herself insulted both as queen and as woman, treats him with scorn and contempt. 'Kenilworth' is regarded as one of the most delightful of English historical romances.

KENNEDY SQUARE, by F. Hopkinson Smith (1911). This is a story of life in the South in the Ante-Bellum days. Kennedy Square is an aristocratic spot in one of

Maryland's principal cities, and here abides St. George Temple, in the ancestral mansion which his family has occupied for generations. He is a genial bachelor of middle age, who dispenses hospitality in a generous and courtly fashion, and is beloved by all, especially by the young people to whom he is "Uncle George." His particular favorites in this circle are Harry Rutter and Kate Seymour, both endowed with wealth, social position and personal charm, and who are in love with each other. Their engagement is to be announced at a large ball given by Harry's parents, but while it is in progress, and before the good news has been made public, Langdon Willetts, one of Harry's rivals, being excited by liquor, insults Kate. Harry's hot blood is aroused and he challenges Willetts to a duel, which takes place immediately, and Willetts is seriously wounded. This unhappy occurrence causes Harry's proud and autocratic father to disown him on the spot, as he considers his son has disgraced his blood by shooting a guest under his own roof. Kate also heart-broken over the affair, tells Harry all is over between them. St. George then slips into the breach and exonerating Harry from blame says he shall henceforth be as his own son. Harry stays with St. George until business reverses come to him and then rather than be a burden on his kind friend he books as a common seaman on a ship sailing for South America and is gone for three years. On his return he finds his kind Uncle George in poor health, reduced to absolute poverty, and living in the wretched home of one of his faithful negro servants. Harry makes immediate plans to restore to his old friend his home and his beloved possessions and is successful in his efforts. He and his father become reconciled and he is re-united to Kate who has never ceased to love him. The story closes with the return of St. George to his ancestral home, which Harry and Kate have restored and put in perfect order for his coming.

KENTUCKIANS, THE, by John Fox, Jr. (1898) is a study of the two races that inhabit the State of Kentucky: the prosperous and cultured dwellers of the "blue-grass" region, and the rough, savage, ignorant mountaineers, whose civilization to-day is exactly that of their ancestors, the early settlers. Hallard, the mountain leader, and Marshall, the brilliant townsman, are rivals in the legislature, and rivals for the love of Anne Bruce, the governor's daughter; and the struggle between them forms the story of the book, which is a remarkably brilliant picture of some interesting phases of American life, as well as a sober statement of certain social problems which insist on a settlement. Fox's pages bear their own assurance of authenticity, not less in their vividness of portraiture than in their reserve. Nothing is overstated.

KENTUCKY CARDINAL, A, and **AFTERMATH,** by James Lane Allen (1895–96). The 'Kentucky Cardinal' is a fresh and dainty tale, which may be called an "idyl of the woods." The story tells of the wooing of Adam Moss, a recluse who devotes himself to nature, and who dwells in a garden, which his loving touch converts almost into fairyland, where all the fruits and flowers blossom and ripen to perfection, and where all the birds have learned to rest on their migratory journeys. Adam knows all the birds and loves them best of all living creatures, until he meets Georgianna, his beautiful next-door neighbor. She is a lovely, tormenting, bewildering creature, who eludes him one day, encourages him the next, and scorns him on a third. Despite her endless resources for tormenting Adam, she is undeniably charming and alluring. She is, however, possessed by a vague fear that her lover's fondness for nature and for his birds is something that must prevent his entire allegiance to her. She tests his affection by demanding that he cage for her the splendid "Kentucky cardinal"; and Adam wages a bitter warfare with himself before allowing his love for Georgiann

to triumph over his lifelong principle and conscientious attitude towards his feathery friends. The caging of the bird, which beats its life out in the prison, is converted by the author's skill into a veritable tragedy, wherein the reader keenly shares Adam's remorse and Georgianna's grief. The lovers quarrel; and then follows a reconciliation which reveals each more clearly to the other, and unites them finally. The conversations of Georgianna from her window to Adam in his strawberry bed below are a delightful feature of the story, which is enlivened by his dry humor and her witty repartee. 'Aftermath,' the second part of 'A Kentucky Cardinal,' follows the lovers through the days of their engagement and their brief wedded life, which is one of ideal happiness while it lasts. Georgianna strives to win her husband from his overmastering fondness for nature; and he, to please her, enters into social life and seeks to interest himself more in the "study of mankind." At the birth of a son Georgianna passes away, leaving her husband to seek consolation where he can best obtain it, — from his beloved "nature." Mr. Allen has a delicate touch and a charm of style; and his descriptions of nature and of bird life possess a really poetic beauty, while they are characterized by a ring of truthfulness which convinces the reader that the author's heart is in his words. There is a blending of pathos and humor in the work which makes it delightful reading.

KIDNAPPED, by Robert Louis Stevenson, was published in 1886, when the author was thirty-six, and was his seventh work of fiction. In his own opinion, it was his best novel; and it is generally regarded as one of his finest performances in romantic story-telling. The full title reads: 'Kidnapped: Being Memoirs of the Adventures of David Balfour in the Year 1751'; and the contents of the tale are further indicated on the title-page, thus: "How he was Kidnapped and Cast away; his Sufferings in a Desert Isle; his Journey in the Wild Highlands; his Acquaintance with Alan Breck Stewart and other notorious Highland Jacobites; with all that he Suffered at the hands of his Uncle, Ebenezer Balfour of Shaws, falsely so called." David, on his father's death, visits his uncle near Edinburgh, and finds him a miser and villain, who, to get rid of his nephew, packs him off on the brig Covenant, intending to have him sold in America. On shipboard he falls in with Alan, the dare-devil Jacobite, one of the most spirited and vivid characterizations of Stevenson. David espouses the Stuart cause, and in company with Alan has a series of lively experiences narrated with great swing and color. The fight in the roundhouse of the brig, the flight in the heather from the red-coats of King George, and other scenes, are conceived and carried out in the finest vein of romance. After these wanderings, David, circumventing his rascally uncle, comes into his own.

KIM, by Rudyard Kipling (1901). In this brilliant piece of work the author offers a new example of his remarkable versatility. It exhibits his extraordinary power of characterization as well as his probably unsurpassed knowledge of Indian modes and customs. Kimball O'Hara, known as Kim, is a little vagabond of Irish parentage, orphaned when a baby, and left to shift for himself in the depths of the native quarter of Lahore. He meets an aged lama from Thibet, who is seeking the all-healing River of the Arrows, or stream of Immortality, and roams through India in his company. The two are lodged and fed by the pious people of the country and as they tramp about undergoing manifold experiences, a deep affection springs up between them. Kim is presently recognized, reclaimed and adopted by the Irish regiment, to which his father belonged, and is given an education in a Catholic college. He endures the thraldom of St. Xavier's in Lucknow, only upon the

condition of being allowed to tramp the continent in the long vacation with his beloved Buddhist priest. Col. Creighton discovers Kim's remarkable fitness for employment in the Secret Service of the English government and he receives tuition from proficient natives. The result is that he distinguishes himself while yet a stripling by capturing in the high Himalayas, the credentials and dispatches of a formidable Russian spy. The author takes leave of Kim in the flush of his first victory. The book contains a marvelous picture of India with its wealth and poverty, and its crowded cities teeming with human life, where, with Kim, one may enter the bazaars of the natives and become intimately acquainted with the "brown" men and women who live and move in an atmosphere of their own. One may view the forgotten temples and holy rivers and terrible stretches of burning plain, and learn to appreciate the grandeur of the magnificent mountain barrier of the North. In 'Kim,' Kipling seems to have embodied not only the wonderful material and physical aspect, but the human soul of the Orient.

KING JOHN, a drama by Shakespeare, the source of which is an older play published in 1591. The date of the action is 1200 A. D. John is on the throne of England, but without right; his brother, Richard the Lion-Hearted, had made his nephew Arthur of Bretagne his heir. Arthur is a pure and amiable lad of fourteen, the pride and hope of his mother Constance. The maternal affection and the sorrows of this lady form a central feature of the drama. Arthur's father Geoffrey has long been dead, but his mother has enlisted in his behalf the kings of Austria and of France. Their forces engage King John's army under the walls of Angiers. While the day is still undecided, peace is made, and a match formed between Lewis, dauphin of France, and John's niece Blanche. The young couple are scarcely married when the pope's legate causes the league to be broken. The armies again clash in arms, and John is victorious, and carries off Prince Arthur to England, where he is confined in a castle and confided to one Hubert. John secretly gives a written warrant to Hubert to put him to death. The scene in which the executioners appear with red-hot irons to put out the boy's eyes, and his innocent and affectionate prattle with Hubert, reminding him how he had watched by him when ill, is one of the most famous and pathetic in all the Shakespearian historical dramas. Hubert relents; but the frightened boy disguises himself as a sailor lad, and leaping down from the walls of the castle, is killed. Many of the powerful lords of England are so infuriated by this pitiful event (virtually a murder, and really thought to be such by them), that they join the Dauphin, who has landed to claim England's crown in the name of his wife. King John meets him on the battle-field, but is taken ill, and forced to retire to Swinstead Abbey. He has been poisoned by a monk, and dies in the orchard of the abbey in great agony. His right-hand man in his wars and in counsel has been a bastard son of Richard I., by Lady Faulconbridge. The bastard figures conspicuously in the play as braggart and ranter; yet he is withal brave and patriotic to the last. Lewis, the dauphin, it should be said, makes peace and retires to France.

KING LEAR. Shakespeare's great drama, 'King Lear,' was written between 1603 and 1606. The bare historical outline of the story of the King he got probably from Holinshed or from an old play, the 'Chronicle History of Leir'; the sad story of Gloster was found in Sir Philip Sidney's 'Arcadia.' The motifs of the drama are the wronging of children by parents and of parents by children. With the fortunes of the King are interwoven those of Gloster. Lear has she-devils for daughters

(Goneril and Regan), and one ministering angel, Cordelia; Gloster has a he-devil for son (Edmund), and one faithful son, Edgar. The lustre of goodness in Cordelia, Edgar, Albany, loyal Kent, and the faithful Fool, redeems human nature, redresses the balance. At the time the play opens, Lear is magnanimously dividing his kingdom between his sons-in-law Cornwall and Albany. But he has already a predisposition to madness, shown by his furious wrath over trifles, his childish bids for affection, and his dowering of his favorite daughter Cordelia with poverty and a perpetual curse, simply for a little willful reserve in expressing her really profound love for him. Blind impulse alone sways him; his passions are like inflammable gas; for a mere whim he banishes his best friend, Kent. Coming into the palace of Goneril, after a day's hunt with his retinue of a hundred knights, his daughter (a fortnight after her father's abdication) calls his men riotous and asks him to dismiss half of them. Exasperated to the point of fury, he rushes out tired and supperless into a wild night storm; he is cut to the heart by her ingratitude. And there before the hovel, in the presence of Kent, the disguised Edgar, and the Fool, insanity sets in and never leaves him until he dies at Dover by the dead body of Cordelia. In a hurricane of fearful events the action now rushes on: Gloster's eyes are plucked out, and he wanders away to Dover, where Cordelia, now Queen of France, has landed with an army to restore her father to his rights. Thither, too, the stricken Lear is borne at night. The joint queens, most delicate friends, lust after Edmund. Regan, made a widow by the death of Cornwall, is poisoned by Goneril. Cordelia and Lear are taken prisoner, and Cordelia is hanged by Edmund's order. Edmund is slain in the trial by combat. Lear dies; Gloster and Kent are brokenhearted and dying; Regan has stabbed herself; Edgar and Albany alone survive. The Fool in 'Lear' is a man of tender feeling, and clings to his old comrade, the King, as to a brother. His jests are like smiles seen through tears; they relieve the terrible strain on our feelings. Edmund is a shade better than Iago; his bastardy, with its rankling humiliations, is an assignable cause, though hardly a palliation of his guilt.

KING MILINDA, QUESTIONS OF THE, see **SACRED BOOKS OF THE EAST.**

KING NOANETT, by F. J. Stimson ("J. S. of Dale" 1897). This novel is based upon the history of old New England and of England during the Protectorate. Bampfylde Moore Carew tells the story of his life. As a lad of twenty he is living with his grandfather, Farmer Slocombe. While wandering over his favorite moors of Devonshire, Carew first meets Mistress St. Aubyn, with whom he falls desperately in love. This love is henceforth to be the leading influence of his life; its first effect being, however, to bring him to arrest and exile. Having drawn his sword in defense of her grandfather, Lord Penruddock, he is taken under arms by Cromwell's soldiers, and is sentenced to the Colonies. Among his fellow-prisoners on the ship he meets Miles Courtenay, an Irishman and cavalier, and Jennifer, a young girl whom they take under their protection. Her gratitude to Courtenay expresses itself in a great and self-sacrificing love. Though themselves in ignorance of the fact, Carew and Courtenay both love the same woman, Mistress St. Aubyn. The desire of each is to find her. In Virginia they work as slaves on the tobacco plantations, then escape to join the army. While warring with a tribe of Indians, they capture the mighty chief King Noanett. The mystery surrounding this strange personage is at once penetrated by the two young men, and a romantic episode closes the story. The book contains beautiful descriptions of Devonshire, and most interesting sketches of old

Dedham and its laws. It is said that the dashing and warm-hearted Irishman was modeled on the character of the late John Boyle O'Reilly, with whom the author often talked over the plan of the book.

KING OF THE MOUNTAINS, THE ('Le Roi des Montagnes'), by Edmond About, appeared in 1856, when he was twenty-eight. The scene is laid in and near contemporary Athens. The story is an animated and delightfully humorous account of the adventures befalling two English ladies and a young German scientist, who are captured and held for ransom by the redoubtable Hadgi-Stavros, king of the brigands. Mrs. Simons is an amusing caricature of British arrogance. "I am an Englishwoman," is her constant refrain; and she cannot comprehend how any one dare interfere with the rights of herself and her daughter Mary Ann. The Simons family is rich. Hermann Schultze, the young German, is attracted by pretty Mary Ann, and with the thrift of his nation, wants to make his fortune by marrying her. He tries to ingratiate himself by proposing plans of escape which Mrs. Simons rejects. Hadgi-Stavros dictates his private correspondence in the presence of his captives. Thus Schultze learns that the king has a large sum of money in a London banking house to which Mrs. Simons's brother belongs. She writes to have the amount of her ransom paid; and the king is persuaded to give a receipt by which he can be tricked out of the amount. Mother and daughter are released. Schultze tries to escape, but fails, and is severely punished. He attacks the king, and nearly succeeds in poisoning him. A friend in Athens, John Harris, a typical American full of resources, rescues Hermann. The king is devoted to his one child Photini, a schoolgirl in Athens. Harris persuades Photini aboard his barge, keeps her prisoner, and threatens to treat her as Schultze is treated. Thereupon Schultze is released. He afterward narrates the whole story to a friend, between whiffs of his long porcelain pipe. This story is one of the most brilliant and delightful of About's telling.

KING RENÉ'S DAUGHTER: A Danish lyrical drama, by Henrik Hertz. (Translation by Theodore Martin: 1849.) The seven scenes of this drama are located in Provence, in the valley of Vaucluse, in the middle of the fifteenth century. The chief characters are King René of Provence, and his daughter Iolanthe, rendered blind by an accident in early infancy, but raised in ignorance of this deficiency to her sixteenth year, when by the skill of her Moorish physician she is to be restored to sight. Plighted in marriage by her father to Count Tristan of Vaudemont, for state reasons, without love, the two destined partners have never met; and the count on arriving at manhood repudiates the forced contract. Wandering with his fellow troubadours through the valley of Vaucluse, he comes by accident upon the secluded garden and villa where King René had kept his daughter in confinement under the care of the faithful Bertrand and Martha. The count, entering while Iolanthe is sleeping under the spell of the Moorish physician, and ignorant that she is the king's daughter, is ravished by her beauty, and lifts the amulet from her breast, at which she awakes. He first reveals to her the secret of her blindness, and declares his love. Surprised by the arrival of the king, he renounces his engagement with his daughter, and thereby his inheritance of a kingdom, that he may marry this beautiful stranger. The Moor appears, declaring the time and the conditions fulfilled for Iolanthe's restoration. Iolanthe comes forth seeing, and is owned by the king as his daughter, and the count as his bride. The whole transaction is between noonday and sunset, and takes place in the rose garden of Iolanthe's villa. The deep psychological motive of the play lies in the fact of the soul's vision independent of the physical sight, and

of the inflowing of the soul's vision into the sense rather than the reverse, as the principle of seeing. Ebn Jahia, the Moor, teaches thus: —

> "You deem, belike, our sense of vision rests
> Within the eye; yet it is but a means.
> From the soul's depths the power of vision flows. . . .
> Iolanthe must be conscious of her state.
> Her inward eye must first be opened ere
> The light can pour upon the outward sense.
> A want must be developed in her soul:
> A feeling that anticipates the light."

The coming of the count, and the love inspired in Iolanthe by the sound of his voice and the touch of his hand, creates the necessary discontent: —

> "Deep in the soul a yearning must arise
> For a contentment which it strives to win."

The interview between Iolanthe and the count and his companion is partly in interchanged songs after the Minnesingers's manner. The construction of the drama is highly artistic, and the work is of rare and unique beauty. The play was performed with success at the Strand Theatre, London, in 1849.

KLAUS HINRICH BAAS; the story of a Self-Made Man, by Gustav Frenssen (1909). The life story of an energetic peasant boy from his childhood until he is a successful merchant in a commercial German city, a typical self-made man. His father's death makes it necessary for him to leave school and go to work. A kind old woman, an artist, hires him to clean her studio, and introduces him to a merchant who gives him employment. He is a faithful clerk, and is chosen to go with the son of the head of the firm to India to examine a mine. He gains business experience, which helps him to get a better position when he returns to Hamburg after two years. When he is twenty-six he marries a frail flower of a girl whose nature is too different from his for companionship. This ill-assorted marriage ends in a separation. His genius for finance enables him to save from failure the aristocratic firm of Eschen, which had sent him to India, and he becomes a partner. He marries Sanna Eschen and is happy with her. Always he remains the primitive natural peasant secretly amazed at his comfortable surroundings, his self-possessed fine looking wife and dainty children. The book leaves him at middle-age, with his character formed through hardship, labor, and passion to self-knowledge and self-mastery. A great variety of characters appear in the story. The LIBRARY reprints chapters in the hero's early life which picture his father and mother. His mother is a stern hard woman, from whom Klaus inherits his masterful disposition. She works day and night to keep a home for her children, and spends her life in the effort to stamp out the weakness and vanity which comes to him from his handsome, lively father. Klaus is less arrogant in his success in the closing chapters. He says to his wife, "Nature blindly endows people with a collection of gifts which their ancestors had. They may be useful or useless, good or bad. It is not possible to break or to reform the original character; nor is it right to blame or despise it. The only thing that can be done is to improve it. You can strengthen the weak somewhat, and soften the obstinate, and turn the mischievous toward good; and you can humble the arrogant and presumptuous a little. I've found that out."

KNICKERBOCKER'S HISTORY OF NEW YORK. In a later preface to this work, first published in 1809, Washington Irving says: "Nothing more was contemplated

than a *jeu d'ésprit*, written in a serio-comic vein, and treating local errors, follies, and abuses with good-humored satire." Diedrich Knickerbocker is the imaginary historian who records the traditions of New Amsterdam. The book begins with the creation of the world, the discovery of America by the Dutch, and the settlement of the New Netherlands. Hendrick Hudson appears, with other navigators; there are descriptions of the "Bouwerie," Bowling Green, the Battery, and Fort Amsterdam, with the quaint Dutch houses, tiled roofs, and weathercocks, all complete. Dutchmen in wide trousers, big hats, feathers, and large boots, continually puffing long pipes, are seen with their wives and daughters in voluminous petticoats, shoes with silver buckles, girdles, and neat head-dresses. Along the Hudson sail high-pooped Dutch ships. Legends of the island of Manhattan and its surrounding shores are interwoven with the humorous chronicle. The history treats of Oloffe Van Kortlandt, the valiant Kip, the Ten Broecks, Hans Reiner Oothout, the renowned Wouter Van Twiller, descendant of a long line of burgomasters, the patroon Killian Van Rensselaer, Stoffel Brinkerhoff, William Kieft called "William the Testy," Antony Van Corlear the trumpeter, Peter Stuyvesant with his silver leg, and a complement of Indians, Dutch, and Yankee settlers. "Before the appearance of my work," says Irving, "the popular traditions of our city were unrecorded; the peculiar and racy customs and usages derived from our Dutch progenitors were unnoticed or regarded with indifference, or adverted to with a sneer."

KNIGHT OF THE BURNING PESTLE, THE, by Beaumont and Fletcher (1607). This mock-heroic drama owed in large part its influence to Don Quixote; the aim of the authors was to ridicule the military enthusiasm of the city of London and the romantic dramas by which it was stimulated in the same way as Cervantes had satirized the antiquated chivalry of Spain. Naturally, therefore, it did not meet with a favorable reception at first, though it began to have a reputation a generation later. The play opens with an entertainment performed before a citizen-grocer and his wife who keep up a running fire of comments on the progress of the piece. They are specially interested in the acting of Ralph, an apprentice of their own, for whom they have managed to secure a place in the cast in order that he may play the part of the hero. The pompous dialogues in the Quixotic manner between the Knight and his Squire, and between the Knight and the landlord of the Bell Inn are perhaps the most diverting parts in a diverting play.

KNIGHTLY SOLDIER, THE, by H. Clay Trumbull (1865) is a biography of Major Henry Ward Camp of the Tenth Connecticut Volunteers, who fell in one of the battles before Richmond in 1864. It was written while the War was still in progress; while the author, who was chaplain in the army and an attached friend of the subject of the memoir, was still amid the stress of the great conflict; and he writes with the warmth of personal affection and comradeship of the career of a young American soldier. It is a noble monument to the memory of the author's friend; at the same time it is a graphic chronicle of a soldier's life in the field. The letters of Major Camp interwoven with the narrative reveal the man's study of himself in the experiences of battle, prison, flight, recapture, liberation; and show him to be indeed a "knightly soldier."

KNITTERS IN THE SUN, by "Octave Thanet" (Miss Alice French, 1887) is a collection of nine short stories, all but one illustrating the life of the South or West. They are tales of every-day life and more or less every-day people; notable for

simplicity and honesty, excellent as character-studies, and without striking incident, while a sunny wholesome philosophy pervades them all.

KORAN, see **SACRED BOOKS OF THE EAST.**

LADDER OF SWORDS, A, by Gilbert Parker (1904). The scene of this romance is laid in the Isle of Jersey during the reign of Queen Elizabeth. The principal characters in the story are a pair of Huguenot lovers named Michel de la Foret and Angele Aubert who have been forced to flee from France. Angele with her family precedes her lover to the Island of Jersey and there awaits his coming. Before his arrival she is sought in marriage by the Seigneur of Rozel, a big and blustering, but kind-hearted man, and when she declines the honor he has done her he tells her he will remain her true friend. The ship which is bringing Michel to his expectant betrothed is overtaken by a storm and wrecked within sight of land and those waiting to welcome him. Michel and his companion, a pirate named Buonespoir, are thrown into the sea where they would have perished had not the Seigneur of Rozel manned a boat and brought about their rescue. The re-united lovers have but a short time to enjoy their happiness as their intercourse is rudely interrupted by the arrest of Michel by the order of Queen Elizabeth. The cause of this edict is that Michel, who was an officer in the army of Comte Gabriel de Montgomery, who was slain by the Medici, is an innocent victim of the latter's rage. Catherine de Medici requests Elizabeth to render him into their hands and she in order to keep on good terms with France accedes to the other's request. Michel is taken to London where he is on trial for his life and is finally pardoned by Elizabeth. His two friends, the Seigneur of Rozel and Buonespoir, follow him to London and work faithfully for his release. Angele also intercedes with the Queen and does everything in her power to save her lover's life. After his acquittal Michel and Angele are married and return to the Isle of Jersey. After seven years of happiness Angele and her baby die of the plague and Michel, who prefers death to life, is killed in combat a year later.

LADY BALTIMORE, by Owen Wister (1906). The scene of this story is laid at the present time in a southern city called Kings Port, which has retained all the conservatism and old-fashioned customs which existed before the Civil War. It is visited by a young man from the North who makes quite a sojourn within its sacred limits, and has brought letters which admit him to the inner circles of society. The title of the story is derived from a certain kind of cake which is described as being most delectable and goes by the name of "Lady Baltimore." The visitor has his first introduction to it when he is taking luncheon at the Woman's Exchange, which is presided over by a very charming young woman whom he afterwards learns is Miss Eliza La Heu, a member of one of the oldest families but who is financially reduced. On this occasion, the visitor becomes interested in a young man who comes to the Exchange to order a Lady Baltimore cake for his wedding the following week. The visitor's curiosity being aroused he makes inquiries and finds that the young man is named John Mayrant and that he is also a member of an aristocratic family and is making a match which is highly disapproved of by his relations. The young lady in question who possesses beauty and much worldly wisdom is Hortense Rieppe, the daughter of an indigent General. She arrives upon the scene with a party of fashionable friends in the automobile of a rich admirer known to the reader as "Charley," and the visitor is puzzled to find out how John Mayrant fits into her scheme of life. He surmises that John has changed in his feelings towards Hor-

tense but is too honorable to withdraw. The dénouement comes when Hortense jumps overboard from Charley's steam yacht to try her lovers and on being rescued by John, the latter feels that he can honorably release himself from his engagement and does so on the spot. John then marries Eliza who was to have made the wedding cake for Hortense and makes it instead for her own wedding, and Hortense marries Charley who will be able to supply her with all the worldly goods she requires.

LADY OF FORT ST. JOHN, THE, by Mary Hartwell Catherwood (1892). This weird and highly imaginative little story is a romance based on the history of Acadia in 1645, and describing how Marie de la Tour, in the absence of her lord, defends Fort St. John against the besieging forces of D'Aulnay de Charnisay. La Tour, as a Protestant, is out of favor with the king of France; D'Aulnay, with full permission from Louis XIII., is driving him from his hereditary estates. Marie sustains the siege with great courage, until news comes from her husband that their cause is definitely lost; then she capitulates. The end is tragic. There are several well-drawn subordinate characters. The story takes good rank among the hosts of historic romances of the time.

LADY OF QUALITY, A, by Mrs. Frances Hodgson Burnett (1896). The scene of this story is laid in England, during the reign of Queen Anne. Clorinda, the unwelcome daughter of a dissolute, poverty-stricken baronet, Sir Geoffrey Wildairs, loses her mother at birth, and with her little sister grows up neglected and alone, fleeing from the sound of her father's footsteps. At the age of six she wins his heart by belaboring him with blows and kicks; and from that day, dressed as a boy, she is the champion and plaything of his dissolute friends. Her child-life is pathetic in its lawlessness, and prophesies a future of wretchedness if not of degradation. But at fifteen she suddenly blossoms into a beautiful, fascinating, and — strange to say — refined young lady. Her adventures, from the time of this metempsychosis defy the potency of heredity and environment, and hold the reader in amazed attention till the curtain falls upon an unexpected conclusion. This story achieved so great a popular success that it has been followed by a sequel called 'His Grace of Osmonde,' wherein the same characters reappear, but the story is told from the point of view of the hero instead of that of the heroine. 'A Lady of Quality,' in spite of the severe strictures of many critics, has been dramatized by the author and performed with much success.

LADY OF ROME, A, by F. Marion Crawford (1906). This is a story of Maria, Countess of Montalto, a beautiful woman with a past. In the opening of the narrative she is twenty-seven years of age and has been separated for seven years from her husband Count of Montalto, whom she had married at the age of eighteen. This marriage, which was a brilliant one, brought about by parental persuasion, was contrary to the dictates of Maria's heart as she was deeply in love with Baldassare del Castiglione, a penniless young officer. After the marriage, a flirtation which at first seems harmless, is indulged in by the young wife and her old lover but before they realize their danger their passion has carried them beyond the limits of virtue. In course of time Maria's husband discovers the truth and being an honorable and generous man, avoids a public scandal and leaving his wife quietly goes to live with his mother in Spain. Maria continues to live in Rome with unsullied reputation and devotes herself to her son Leone, whose unlikeness to the Count cannot fail to be noticed. After seven years of absence Castiglione returns to Rome and Maria

realizes that she still adores the man she has tried so hard to despise. Castiglione, who has bitterly repented of his sin and has since led a blameless life, sues for Maria's forgiveness and they agree to a platonic friendship. Soon after this the Count's mother dies and he writes to Maria begging for a reconciliation, as he still loves her passionately and she acquiesces to his proposal though she has no affection for him and is actually repelled by his presence. The Count returns and he and Maria take up life again, she promising to put Castiglione from her forever. This is a difficult proceeding and she goes frequently to the confessional for help. Finally some old love-letters of Castiglione's are stolen from her desk and are used for the purpose of blackmail. The matter is straightened out by Castiglione through the intervention of Maria's confessor, but her husband convinced that Maria has deceived him again becomes violently angry. He appreciates his mistake and is filled with remorse but is stricken with apoplexy and dies, leaving a letter telling Maria to marry Castiglione, which it is assumed she will do, after a proper period has elapsed.

LADY OF THE AROOSTOOK, THE, a novel of the present day, by W. D. Howells, was published in 1879. In its heroine, Lydia Blood, is drawn the portrait of a lady of nature's own making. She is a New England school-teacher, young, beautiful, and fragile. For the benefit of the sea voyage she leaves her grandparents on a remote New England farm, to visit an aunt and an uncle in Venice. Two of her fellow-passengers on the Aroostook are a Mr. Dunham and a Mr. Staniford, young gentlemen not at first attracted by a girl who says "I want to know." Before the voyage is over, however, Mr. Staniford falls in love with Lydia, whose high-bred nature cannot be concealed by her village rusticity. In Venice, among fashionable sophisticated people, she shows in little nameless ways that she is a lady in the true sense. The book closes with her marriage to Staniford.

'The Lady of the Aroostook' is in Howells's earlier manner, its genial realism imparting to it an atmosphere of delicate comedy.

LADY OR THE TIGER, THE, the first of a brief collection of short stories published under this title in 1884. A semi-barbaric king of olden times had decreed that every person accused of crime should be placed in a vast amphitheatre, where, in the presence of the king, the court, and the assembled multitude he was compelled to open one of two doors which were exactly alike and side by side. He might open which ever door he pleased, but had absolutely no guidance or suggestion to direct him. Behind one door was a hungry, man-eating tiger and behind the other a beautiful lady, dressed as a bride. If he opened the door which concealed the tiger he was at once devoured, and the operation of chance was judged to have proved him guilty; if he opened the door which concealed the lady, he was held to be proved innocent and was immediately married to her with great rejoicings. No previous ties were allowed to put a stop to this marriage. The disposition of the lady and of the tiger behind the two doors was subject to change on every occasion and was, of course, a profound secret. Now it happened that a young courtier of humble rank won the love of the king's daughter; and being detected by the king was imprisoned and brought to trial in the arena. The princess by means of gold and a woman's determination discovered behind which doors the lady and the tiger were to be placed. She went through a long and agonized conflict between horror at the thought of her lover's destruction by a ferocious tiger and jealousy at the idea of his possession by another, the fairest maid of honor of the court. At length her mind was made up. On the day of the trial she unobtrusively signalled to her lover, to open the right-

hand door. This he immediately did. The author does not undertake to say what followed, but leaves the question to his readers: "Which came out of the opened door,—the lady, or the tiger?" The force and succinctness of this story, the surprise of the conclusion, and the piquancy of the concluding question (which has a parallel in the *questions d'amour* of the mediæval courts of love) have made this tale justly famous.

LADY ROSE'S DAUGHTER, by Mrs. Humphry Ward (1903). This is the story of Julie le Breton, a brilliant and fascinating young woman who is introduced to the reader as the companion and protégé of Lady Henry. The latter, an elderly and infirm woman of domineering nature, who has been a social leader in her day, finds her companion's tact and cleverness indispensable in the entertainment of the guests who still flock to her house. Julie, whose antecedents are known to but few persons, is really the daughter of Lady Rose Delaney, who left her uncongenial husband and went away with an artist named Marriott Dalrymple. Julie was the child of this union, which was never sanctioned by the marriage rite, and after the death of her parents took the name of the governess in whose care she was left. Lady Rose was the daughter of Lord Lackington, an habitué at Lady Henry's, who becomes very fond of the charming Miss Le Breton; she finally makes known her identity to him and he accepts her affectionately as his grand-daughter and provides for her at his death. When upon his death-bed he exacts a promise from Julie to marry Jacob Delafield, a nephew of Lady Henry's and the heir to a title and large estates. Delafield has loved Julie for years but she has refused his offer of marriage and given her affection to Captain Warkworth, a handsome and selfish fellow, who is already engaged to her cousin Aileen Moffatt. Julie does everything in her power to further Warkworth's interests and through her influence with those in authority he is made a major. He wins Julie's love under the guise of friendship and plays with her affection. When the time comes for his return to the army, Julie feels she cannot give him up and consents to meet him in France and stay with him till his departure. This plan is frustrated by Delafield, who discovers her as she is alighting from the train at Paris and telling her that her grandfather is dying escorts her back to his bedside. Julie does not see Warkworth again and in time consents to marry Delafield, who in spite of his knowledge of her previous experience remains true to her. Warkworth dies of fever leaving his fiancée heartbroken and Julie crushed with grief. Her husband nobly comforts her and she begins to appreciate his sterling qualities. Delafield's cousin, the Earl of Chudleigh, dies leaving him his title and possessions and Julie who has grown to love her husband is happy in the thought of the new life that is opening for them.

LADY WINDERMERE'S FAN, by Oscar Wilde (1892). Lady Windermere quarrels with her husband on the ground that he is paying undue attentions to another woman. The real fact is that this woman is her own mother whom she has not seen since she was a child and whom she believes to have died long since. Lord Windermere has been trying to help her without revealing who she is. He invites her to his house under an assumed name, whereupon Lady Windermere leaves him with the intention of running away with a lover, Lord Darlington. She writes a letter to her husband stating that she is leaving him, but her mother, Mrs. Erlynne finds it and tears it up. She goes to Lord Darlington's room whither her daughter has gone and persuades her to go back to her husband. She herself waits to meet Lord Darlington and his friends including Lord Windermere, returning from their club. Lord Winder-

mere picks up his wife's fan on the floor and wrathfully asks how it comes to be in Lord Darlington's rooms. Mrs. Erlynne promptly says that she took his wife's fan in mistake and allows it to appear that she herself had come in secret to Lord Darlington's rooms. Lady Windermere is reconciled to her husband and Mrs. Erlynne marries Lord Augustus Lawton on condition that they live out of England. The play abounds in the wit which made Wilde the most brilliant talker of his time.

LALLA ROOKH, by Thomas Moore (1817) a series of Oriental tales in verse, enclosed in a prose framework. This latter relates the journey of Lalla Rookh, the beautiful daughter of the Emperor Aurengzebe, from Delhi to meet her betrothed, the young king of Bucharia, in the vale of Cashmere. On the way she and her train are entertained by four tales related by Feramorz, a beautiful young poet from Cashmere with whom she falls in love and who proves at the conclusion of the journey to be the king of Bucharia himself. A touch of humor is supplied by her chamberlain, Fadladeen, whose suspicion of the young poet's impression upon the princess finds voice in caustic criticisms of his verses, and who is astonished and discomfited by the discovery of the youth's identity. The first tale, which is in heroic couplets, treats of Mokanna, the 'Veiled Prophet of Khorassan,' a hideous impostor who by his magic arts gained control of that province, hiding his face from his devoted followers by a silver veil. To his haram he has enticed the beautiful Zelica a maiden of Bokhara, on the promise of admission to Paradise, where she hopes to be the bride of her lover, Azim, supposedly dead. Azim, however, returning from the wars in Greece, joins the veiled prophet. But when he finds his love, Zelica, wedded to Mokanna and cruelly treated, Azim deserts him and joins the invading army of the Caliph. The Veiled Prophet is defeated and kills himself by plunging into a vat of corrosive poison which consumes him. Zelica, who wishes only to die, puts on his veil, confronts the Caliph's army, and is slain by Azim, with whom she exchanges forgiveness in death. In the second story, 'Paradise and the Peri,' one of the airy spirits, offspring of the fallen angels, who live on perfume and perform beneficent tasks though excluded from Paradise, was promised admission by the angelic guardian of the portal if she could bring thither the gift most dear to Heaven. She brought first a drop of blood from a patriot dying to free India from a tyrant, then the last sigh of an Egyptian maiden, expiring of grief at the loss of her lover, whom she had nursed through the plague; and finally, from the valley of Balbec a tear of repentance dropped by an impious criminal as the result of a child's prayer. This penitent's tear, the gift most prized by Heaven, opens Paradise to the Peri. The metre of this second story is stanzaic, each stanza containing twelve octosyllabic lines, six rhyming in couplets, and the last four alternately. The third narrative, 'The Fire-Worshippers' deals with the Ghebers, or Persians of the old religion, who retained their ancient beliefs after the Mohammedans had conquered the country, keeping up a resistance in the mountainous districts. Hafed, their leader, falls in love with Hinda, daughter of Al Hassan, the Arabian emir who has come to root out these enemies of Islam. The young Gheber gains admission to her bower, incognito, and wins her love. Later she is captured by the Ghebers and learns that her beloved is their chieftain. In a sudden attack the Arabs defeat the Persians and Hafed immolates himself on a funeral pyre. Hinda who is being sent back to her father for safety's sake, leaps from a galley into the lake and is drowned. The metre of this and the succeeding tale is a varied one, like that of Scott's 'Lay of the Last Minstrel.' Fourth and last comes the story of the Sultana Nourmahal, the 'Light of the Haram' favorite wife of the Emperor Selim, son of the great Akbar. While they are celebrating the Feast of Roses in the

Vale of Cashmere she quarrels with her husband. In order to effect a reconciliation she persuades an enchantress, Namouna, to teach her a magic song. The singing of this by Nourmahal, masked, at the Emperor's banquet, wins back his love. The work is graceful in style, bright, sometimes luscious in coloring, occasionally over-sentimental and theatrical in incidents and dialogue, but unbroken in narrative interest. As an entertaining series of romantic tales it fully accomplishes its purpose, which can have been only to give pleasure.

LAMPLIGHTER, THE, by Maria Susanna Cummins, was the author's first book, and appeared in 1854, when she was twenty-seven. This simple home story secured an immediate popularity. The scene is laid in New York. Gerty, a forlorn and ignorant girl, spends her early years with Nan Grant, a coarse, brutal woman who abuses her. Her greatest pleasure is watching old Trueman Flint as he goes his rounds to light the city lamps. Trueman rescues the child, and although he is poor himself, adopts her. Under his loving care, and in association with his neighbors, — thrifty Mrs. Sullivan and her son Willie, a boy somewhat older than herself,— Gertrude grows into a happy and beautiful young girl, the great comfort of Uncle True. She is befriended by Emily Graham, a noble Christian character, the beautiful only daughter of a rich, indulgent father. Emily is blind as the result of a careless act of her young brother. Overcome by remorse, and embittered by his father's reproaches, this brother has disappeared, to Emily's great sorrow. Gerty is sent to school, where she is fitted to teach; but after Trueman's death she becomes a member of the Graham family. Willie Sullivan, the friend of her childhood, becomes a noble-minded and successful young man who falls in love with Gertrude. In Philip Amory, a high-minded man whom Emily and Gertrude meet while traveling, they discover the long-lost brother; and he proves in the end to be Gertrude's father, who for years has been vainly searching for her. The story is weak in plot and characterization; but the idyllic charm of its first hundred pages or so gave it for a few years a very extraordinary vogue. It is now little read.

LAND AND LABOR, 'Lessons from Belgium,' by Seebohm Rowntree (1910). "This book" (says its author) "is written in the hope of contributing to the solution of the problem of poverty in Britain by throwing some light on its relation to the system of land tenure." It records the results of four years' microscopic investigation (which could only have been undertaken by a very wealthy and disinterested man into all the main aspects of the social and economic life of Belgium. Part 1 is devoted to the history and constitution of the country, the history of land tenure, and the number of landowners in Belgium classified according to the size of their holdings. Three quarters of the landowners in Belgium had less than five acres each, 95% had less than 25 acres, and only 146 men more than 2500 acres each. Parts 2 and 3 deal with the industrial and agricultural conditions of Belgium, part 4 with the chief factors which account for its extraordinary productiveness before the war, whether in industry or agriculture and part 5 with the standard of life. No European country before the war was producing so much per capita either in industry or in agriculture. Detailed information is given as to methods of scientific farming, market gardening, afforestation, agricultural societies, and other activities. The means of transport in Belgium, whether by rail or water, were not only the cheapest but the most complete in the world, and had an extraordinary effect not only in industry and agriculture but upon the general life of Belgium. The volume as a whole is a model of disinterested, impartial, and thorough investigation.

LAND OF COCKAYNE, THE, by Matilde Serao (1891). A powerful study in fiction of the passion for gambling and the evil effect of the national lottery in Naples on all classes of society. The lottery is the joy and curse of the Marquis di Formosa as well as Gaetano, the glove-maker, Carmela, the factory girl and her insolent lover Raffaele. Cesare, the wealthy pastry maker, loses everything he has in the hope of getting money from the lottery for a new venture. The Marquis has ruined himself and is sacrificing his frail young daughter, the Lady Bianca, to his terrible passion. A medium whom he and his friends consult about winning numbers makes him believe that Bianca's innocence may call on the spirits to reveal lucky numbers, and the Marquis destroys her health and happiness trying to force the sensitive neurotic girl to see spirits for him. She loves Dr. Amanti, peasant born, but a great and wealthy physician, but her father, advised by the medium, forbids her to marry and she obeys. The idyllic love story of Bianca and Dr. Amanti has a tragic ending. Her father refuses her prayers to bring him to her until it is too late for him to save her life. All the characters lose money, honor, and self-respect through the curse of their obsession. The story is also a description of Naples, of its people and scenes at all times and seasons. The panorama of the procession of the festival of San Genaro is a vivid picture.

LAND OF COKAINE, THE. An old English poem, of a date previous to the end of the twelfth century, preserved, among other sources, in Hickes's 'Thesaurus' and the 'Early English Poems' of Furnivall. The name appears also in the French and German literatures, sometimes as 'Cocaigne,' again as 'Cokaygne.' In every instance it represents an earthly land of delight, a kind of Utopia. Dr. Murray thinks the name implies "fondling,"—a gibe of countryfolk at the luxurious Londoners.

The old English poem in question is a naïve description of the extremely unspiritual delights of a land on the borders of the earth, "beyond West Spain," where all the rivers run wine or oil, or at least milk, where the shingles of the houses are wheaten cakes, and the pinnacles "fat puddings," and where, — undoubted climax of felicity, — "water serveth to nothing but to siyt [boiling] and to washing."

In this fair land of Cokaine, where no one sleeps or works, and where men fly at will like the birds, stand a great abbey and cloisters both for nuns and monks. The ease and gayety of the religious vocation in this paradise of gray friars and white is depicted with the broad humor and exceeding frankness of our forefathers. It is a satire on the morals and pretensions of the ecclesiastical body; but, though the picture is painted in colors veiled by no reverence, they are mixed with little bitterness. The author laughs rather than sneers.

The French poem of the same name, 'Pays de Cocaigne,' differs from the English in that it lacks the whole satirical description of the cloisters.

LAND OF HEART'S DESIRE, THE, by W. B. Yeats (1894). A fairy play based on the legend that on May Eve the fairies may steal away a newly married bride if only she be tempted to give them, at their asking, fire and milk. Maurteen Bruin and Bridget his wife, Shawn, their son and his "newly-married bride, Maire," and the village priest, Father Hart, are sitting in the kitchen in the twilight. Old Bridget has been scolding her son's wife for reading a book about the fairies, instead of helping with the work. "A little queer old woman" knocks at the door begging "a porringer of milk," and the girl gives it to her in spite of Bridget's warning. Later she gives "a burning sod" to "a little old man" to light his pipe. To Bridget's reproaches she answers, in anger at her nagging tongue, that she calls on the fairies to take

her from the dull house, where she is unhappy. They hear singing, and the father opens the door to a little child with red gold hair dressed in pale green. They play with her and pet her, thinking she is only a human child, and the priest takes down the crucifix from the wall because it frightens her. The child begins to dance and calls the young bride to ride upon the winds with her. The family, except Maire, gather around the priest in terror. Without the crucifix he is powerless. Shawn tries to keep his wife, reminding her of their love, and she turns to him, but the fairy child has lured her away. When the child leaves and Shawn crosses the primroses the child has strewn around the "newly-married wife," he clasps in his arms no more than "a drift of leaves, or bole of an ash-tree changed into her image."

LAND OF POCO TIEMPO, THE, by Charles F. Lummis (1893), is a delightful record of the author's travels in New Mexico; a land, as he describes it, of "sun, silence, and abode . . . the Great American Mystery — the National Rip Van Winkle." The different chapters treat of New-Mexican customs of the inhabitants, of the folk-songs, of the religious rites. Perhaps the most fascinating portion of the work is that devoted to the "cities that were forgotten"; those great stone ruins, rearing ghost-like from illimitable plains, with as little reason for being there as the Pyramids in the sands of the desert. The book is written in a pleasant conversational style, and with much picturesqueness of description.

LANDLORD AT LION'S HEAD, THE, by W. D. Howells (1897), is a subtle study of types of character essentially the product of present-day conditions of life in New England. It is a masterpiece in the sense of its having been written with the strong and sure hand of the finished artist. The author assumes complete responsibility for his work, and the reader is at ease. The story is concerned chiefly with the fortunes of the Durgin family, New England farm-people, who own little but a magnificent view of Lion's Head Mountain. By the chance visit of an artist, Westover, they are made to realize its mercantile value. Mrs. Durgin's ambitions, aroused by the success of her "hotel," are centred in her son, Jeff Durgin. The portrait of this country boy swaggering through Harvard, standing, but with a certain impudence, always on the edge of things, is drawn with wonderful clarity. Another admirable creation is Whitwell, a neighbor of the Durgins, a sort of rural philosopher, with a mind reaching helplessly out to the pseudo-occult, and to the banalities of planchette. His daughter Cynthia, the most hopeful figure in the book, is a sweet, strong mountain girl, "capable" in the full sense of the word. In strong contrast to her is the Boston society girl, Bessie Lynde, who flirts with Jeff for the sake of a new sensation. The scenes are laid partly in Boston, partly in the mountains. The vulgarity of certain aspects of both city and country life is mildly satirized. The novel is supremely American.

LANGUAGE AND THE STUDY OF LANGUAGE, by William Dwight Whitney (1867). This work attempts to answer the question, How did language originate? The growth of language is first considered, with the causes which affect the kind and the rate of linguistic change; then the separation of languages into dialects; then the group of dialects and the family of more distantly related languages which include English; then a review of the other great families; the relative value and authority of linguistic and of physical evidence of race, and the bearing of language on the ultimate question of the unity or variety of the human species: the whole closing with an inquiry into the origin of language, its relation to thought, and its

value as an element in human progress. Professor Whitney's theory is that acts and qualities were the first things named, and that the roots of language — from which all words have sprung — were originally developed by man in striving to imitate natural sounds (the onomatopoetic theory) and to utter sounds expressive of excited feeling (the interjectional theory); *not* by means of an innate "creative faculty" for phonetically expressing his thoughts, which is Max Müller's view.

LAOKOON. Lessing's 'Laokoon,' written in 1766, marked an epoch in German art-criticism. It derives its title from the celebrated piece of sculpture by the Greek artists Polydor, Agesander, and Athenodor, which is taken as the starting-point for a discussion on the difference between poetry and the plastic arts. The group represents the well-known episode during the siege of Troy, when the Trojan priest, Laokoon, and his two sons, are devoured by snakes as a punishment for having advised against admitting the decoy horse of the Greeks into the town. In this group Laokoon apparently does not scream, but only sighs painfully. Virgil, who recounted the same episode in his Æneid, makes the priest cry out in his agony. Lessing asks why this divergence in treatment between the artist and poet? and answers — because they worked with different materials. The poet could present his hero as screaming, because the heroes of classical antiquity were not above such shows of human weakness. But the artist, in presenting human suffering, was limited by the laws of his art, the highest object of which is beauty; hence he must avoid all those extremes of passion, that, being in their nature transitory, mar the beauty of the features. He can reproduce only *one* moment, whereas the poet has the whole gamut of expression at command. This constitutes the radical difference between poetry and the plastic arts, related though they be in many ways. The plastic arts deal with *space*, and have for their proper objects bodies with their visible attributes; they may, however, suggest these bodies as being in action. Poetry deals with *time*, and has for its proper objects a succession of events or actions; at the same time it may suggest the description of bodies. Homer already knew this principle, for in describing the shield of Achilles he invites us to be present at its making. In like manner we know what Agamemnon wore by watching him dress. All descriptive poetry and allegorical painting is hereby ruled out of court. There is yet another difference. The plastic arts in their highest development treat only of beauty. Poetry, not being confined to the passing moment, has at its disposal the whole of nature. It treats not only of what is beautiful or agreeable, but also of what is ugly and terrible.

These principles, developed by Lessing in his small treatise, came like a revelation to the German mind. Goethe thus described the effect: "We heartily welcomed the light which that fine thinker brought down to us out of dark clouds. Illumined as by lightning we saw all the consequences of that glorious thought which made clear the difference between the plastic and the poetic arts. All the current criticism was thrown aside as a worn-out coat."

LA SALLE AND THE DISCOVERY OF THE GREAT WEST, see **FRANCE AND ENGLAND IN NORTH AMERICA.**

LAST ATHENIAN, THE ('Sidste Athenaren'), by Viktor Rydberg (1880), translated from the Swedish by W. W. Thomas in 1883. The scene of the novel is laid in Athens in the fourth century of our own era; and deals with the inner dissensions of the Christian church, the struggles and broils of the Homoiousians and Athanasians,

and the social and political conditions involved in or affected by these differences. The corruption of the upper classes, the lingering power of the old religion of Greece, the strange melée of old and new philosophies and erratic social codes, are presented by the introduction of many types and individuals. But a confusing multiplicity of interests and characters interferes with a clear view. The stage is too crowded. The parts of the plot are woven together about the love-story of Hermione, daughter of the philosopher Chrysanteus, and a young Athenian of the degenerate type, who from a promising youth passes into the idle and heartless dissipation of the typical Athenian aristocrat. Influenced by divided motives, he makes an attempt to regain his moral standing, and does regain Hermione's confidence; but on his wedding night, he is killed by the lover of a young Jewish girl whom he has betrayed and deserted. The famous historic figures of the epoch are all introduced into Rydberg's picture, — emperors and bishops, political schemers and professional beauties, soldiers and merchants, princes and beggars. Even St. Simeon Stylites on his pillar is painted in all his repulsive hideousness of saintly squalor. A pretty interlude to the development of the story is afforded by several charming interpretations of the old legend of Narcissus and the Echo.

LAST DAYS OF POMPEII, THE, by Edward Bulwer, Lord Lytton (1834). The characters and scenes of this story are in a great measure suggested by the peculiarities of the buildings which are still to be seen at Pompeii. The tale begins a few days before the destruction of Pompeii, and ends with that event. The simple story relates principally to two young people of Grecian origin, Glaucus and Ione, who are deeply attached to each other. The former is a handsome young Athenian, impetuous, high-minded, and brilliant, while Ione is a pure and lofty-minded woman. Arbaces, her guardian, the villain of the story, under a cloak of sanctity and religion, indulges in low and criminal designs. His character is strongly drawn; and his passion for Ione, and the struggle between him and Glaucus, form the chief part of the plot. Nydia, the blind girl, who pines in unrequited affection for Glaucus, and who saves the lives of the lovers at the time of the destruction of the city, by conducting them in safety to the sea, is a touching and beautiful conception. The book, full of learning and spirit, is not only a charming novel, but contains many minute and interesting descriptions of ancient customs; among which, those relating to the gladiatorial combat, the banquet, the bath, are most noteworthy.

LAST LETTERS FROM EGYPT, see **LETTERS FROM EGYPT,** by Lady Duff-Gordon.

LAST OF THE MOHICANS, THE, a novel of frontier life, one of the 'Leatherstocking Tales' by James Fenimore Cooper, published in 1826. During the siege of Fort William Henry on Lake George by the French and Iroquois under Montcalm (1757) two daughters of its commander, Colonel Munro, set out from the neighboring Fort Edward to join their father. They are accompanied by Major Duncan Heyward, and the singing master David Gamut, and guided by a renegade Huron, called by the French "Le Renard Subtil." The latter leads them astray with a view to betraying them into the hands of a wandering party of Iroquois. But his designs are foiled by the scout, Natty Bumppo (called "Hawkeye" in this story), and his comrades, the Mohican, Chingachgook, and his son, Uncas, who rescue the party from the scalping-knife and bring them safely to the fort. Soon afterwards Munro surrenders on honorable terms to Montcalm and is permitted to march out of the fort with arms

and colors. The stragglers, however, are massacred by the Indian allies of the French, and in the confusion the two girls, Cora and Alice Munro, are again carried off by Le Renard Subtil. Munro and Heyward set out in search of them, aided by Hawkeye, Chingachgook, and Uncas. After a series of hair-breadth escapes and cunning ruses Alice is rescued but Cora is slain rather than become the wife of Le Renard Subtil and Uncas dies in avenging her. Lastly, Le Renard Subtil perishes by falling from a cliff.

LAVENGRO: 'The Scholar, Gipsy, Priest' (1851). **ROMANY RYE** (1857) (Sequel to Lavengro). By George Borrow. These books comprise a tale of loosely connected adventures introducing romantic, grotesque, and exciting episodes, and interwoven with reflections on the moral and religious condition of the world, with a large intermixture of mystic and philosophic lore. They suggest Le Sage's story; and like the 'Gil Blas,' the characters are drawn largely from Spanish sources. Gipsy life and legends form a kind of background to the writer's reflections on the men and morals of his time. The author, born in East Dereham, Norfolk, England, 1803, had been employed in 1840–50 as an agent of the British and Foreign Bible Society in distributing Bibles in the mountainous districts of Spain, and had met with hardships and rough usage which helped to embitter his feelings toward the Roman Catholic religion, at the same time that they afforded him glimpses of the simple life of the lower classes, and especially an acquaintance with the Gipsy tribe-life, which had a peculiar charm for him. "Lavengro" is depicted as a dreamy youth following the fortunes of his father, who is in military service. His visits are divided between the Gipsy camp, the "Romany chal," and the "parlor of the Anglo-German philosopher." The title "Romany Rye" (Gipsy Gentleman) is introduced in the verse of a song, "The Gipsy Gentleman," sung in Chapter liv. of 'Lavengro':—

> "Here the Gypsy gemman see,
> With his Kernan jib and his rome and dree;
> Rome and dree, rum and dry,
> Rally round the Romany Rye."

The song is sung by "Mr. Petulengro," the author's favorite Gipsy character. The hero's trials of mind and faith are depicted, when, at the age of nineteen, he is cast upon the world in London to make his living as a hack author. Meeting with success with one of his books, he leaves London to roam abroad, and becomes in turn tinker, gipsy, postilion, and hostler; but ever preserves the self-respect of the poor gentleman and the scholar in disguise. His object in writing is to show the goodness of God, and to reveal the plots of popery; he shows much contempt for the pope, whom he calls "Mumbo-Jumbo," and for all his ceremonies. He would encourage charity, free and genial manners, the exposure of the humbugs of "gentility," and the appreciation of genuine worth of character in whatever social station. The titles "Scholar, Gipsy, Priest," are not successive characters assumed by the author, but stand for these various types of humanity. A marked feature of these books is their use of elaborate fables for moral instruction. Such are those of the 'Rich Gentleman' and the 'Magic Touch,' the 'Old Applewoman,' and 'Peter William, the Missionary.'

LAWS OF ENGLAND, by Sir William Blackstone, see **COMMENTARIES ON THE.**

LAWS, THE (Leges), of Plato, translated by Benjamin Jowett. In the early years of life according to the doctrine contained in 'The Laws' education is wholly a discipline imparted by means of pleasure and pain. The discipline of pleasure is imposed chiefly by the practice of the song and dance. The forms of these should be fixed,

for it would be political unwisdom to depend on the fickleness of the multitude. There should be choruses of boys and girls and grown-up persons, and all will be heard repeating the same strain that "virtue is happiness." The chorus of aged minstrels, who will sing the most beautiful and the most useful of songs will give the law to the rest. Education is to begin at or rather before birth, to be continued for a time by mothers and nurses under state inspection and finally is to include music and gymnastics. In the category of music Plato included reading, writing, playing on the lyre, arithmetic, and a knowledge of mathematics, enough to preserve the citizens in after-life from impiety, which to Plato meant either atheism or denial of Providence or grotesque and immoral superstitions. Gymnastics, the primary aim of which was mental and not merely physical development, are to be practised in order that the pupil might acquire the due balance between mental and physical which would make him useful in war.

'The Laws' abounds in profound reflections which suggest principles that are only in the twentieth century beginning to be carried out by social and educational reformers. "Cities will never cease from ill until they are better governed." Education should begin with birth and even before it. Wise policy must include a programme of sanitation. These and other suggestive ideas make 'The Laws' even yet one of the stimulating treatises on education (circa 360–347 B.C.).

LAWS OF ECCLESIASTICAL POLITY, THE, by Richard Hooker (1593–97). A learned and broadly rational treatise on the principles of church government, the special aim of which was to prove, against the Puritanism of the time, that religious doctrines and institutions do not find their sole sanction in Scripture, but may be planned and supported by the use of other sources of light and truth; and that in fact the Scriptures do not supply any definite form of church order, the laws of which are obligatory. The course of church matters under Queen Elizabeth had so completely disregarded the views and demands of the Puritans as to give occasion for a work representing other and wider views; and Hooker's genius exactly fitted him to supply a philosophical and logical basis to the Elizabethan church system. Of the eight books now found in the work, only four were published at first; then a fifth, longer by sixty pages than the whole of the first four, in 1597; and three after his death (November 2d, 1600), — the sixth and eighth in 1648, and the seventh in 1617. The admirable style of the work has given it a high place in English literature; while its breadth of view, wealth of thought, and abundant learning, have caused it to increase in favor with the advance of time.

LAY DOWN YOUR ARMS, see **GROUND ARMS.**

LAY SERMONS, ADDRESSES, AND REVIEWS, by Thomas Henry Huxley, a series of fifteen lectures and essays, written at various times between 1854 and 1870 and collected in the latter year. Six of the individual essays or addresses are educational, pleading for the recognition of natural science as not only a utilitarian but also a liberal study. Huxley had deep convictions on this subject, and strong opposition to overcome. He writes, therefore, with great vigor and effectiveness, as also in the two articles defending Darwin's 'Origin of Species.' Two of the lectures were delivered with the aim of popularizing scientific knowledge. The address 'On the Physical Basis of Life' shows that every living creature is formed by different dispositions of one substance — protoplasm, and argues that this material substance is the source of all life; at the same time Huxley repudiates the charge of materialism on the ground that he makes no inquiry into the essential nature of protoplasm,

since that question is unanswerable. 'On a Piece of Chalk,' a lecture delivered to workingmen in Norwich, makes the chalk a text for a discourse on geology and the origin of species. The chalk, being composed of the shells of aquatic animals, naturally leads to these topics. An address on Descartes traces the influence of his philosophy through the two developments of idealism and scepticism, and a review of one of Huxley's hostile critics emphasizes the distinction between agnosticism and positivism. Finally, there are three presidential addresses, delivered before scientific societies, on evolution as applied to geology and to botany, and on spontaneous generation. The value and charm of these essays lie in their honesty, directness, simplicity, clearness, and incisive reasoning power.

LAZARILLO DE TORMES, formerly attributed to Diego Hurtado de Mendoza. This "picaresque" novel was first published in 1553, but was written when the author was a student at Salamanca (1520–23). Mendoza's authorship has been questioned, and it has been attributed to Juan de Ortega, and to certain bishops, who are said to have composed it on their way to the Council of Trent. Still, the probabilities are all in favor of Mendoza, and it is the work upon which his literary fame chiefly rests. The hero is a young rogue who begins his career as guide to a rascally blind beggar. The beggar ill-treats him, and he avenges himself cruelly but comically. He then passes into the service of a priest, a country squire, a "pardoner," a chaplain, and an alguazil. The author leaves him in the position of town-crier of Toledo. The story opened the way for the *novela picaresca*, *i. e.*, the novel of thieves, to which we owe 'Guzman d'Alfarache' and 'Gil Blas'; and is one of the best of its kind. The author shows his originality by breaking away from the magicians, fairies, knights errant, and all the worn-out material of the Middle Ages, and borrowing his characters from the jovial elements to be found in the shady side of society. All his characters, as well as the hero, are vagabonds, beggars, thievish innkeepers, knavish lawyers, or monks who have become disreputable; and all throb with intense life in his brisk and highly colored narrative. Every episode in Lazarillo's checkered existence is a masterpiece of archness and good-humor. The work, which created an epoch in the history of Spanish prose, is, unfortunately, unfinished: the author, having apparently become a little ashamed of this offspring of his youth, refused to complete it. A second part was added by De Luna, a refugee at Paris, in the following century; but it is far from having the qualities of Mendoza's fragment.

LAZARRE, by Mary Hartwell Catherwood (1901). This romantic novel is founded upon the legend that at the time of the French Revolution, the Dauphin was spirited away to America by the court painter Bellenger. In the story the young Prince grows up among the Indians of the Northwest under the name of Eleazer Williams — softened by them to Lazarre. Having been reduced almost to imbecility by previous harsh treatment, the child at first believes himself to be the son of the Indian chief in whose care he has been placed. Under the healthful influence of the climate, he regains both mental and physical strength and, attracting the notice of the settlers, gains an education. While studying at the manor house, he falls in love with Eagle, Madame De Ferrier, who recognizes him as the Dauphin, seen by her years before in St. Bat's Church, London. When news is received from France of the death of Eagle's husband, Lazarre confesses his love and asks her hand in marriage. Though deeply attached to him, she tells him she cannot marry a King, and starts for France to reclaim her estates. He follows her to France and mingles in the brilliant court of Napoleon, making an unsuccessful plea for recogni-

tion to Louis XVIII. After various thrilling adventures he returns to his beloved wilderness in America, where, after years of waiting and searching, he finds Eagle for whom he renounces the crown, which is offered him by an envoy of the Bourbons, who turn to him as a last resource. The story is one of sustained interest and displays the author's knowledge of the wild country in the old time, as well as her fertile imagination. The character of the Prince is an interesting study and that of Eagle is drawn with remarkable charm and skill.

LEARNED LADIES ('Les Femmes Savantes'), a comedy by Jean Baptiste Poquelin, universally known as Molière, was first acted in 1672, when the author, although then in the last stages of consumption, played a leading part. One of the brilliant social satires, in which the great realist dared point out the faults and follies of contemporary society, it ridicules the pedantry and affectation of learning then fashionable among court ladies. Chrysale, an honest bourgeois, loving quiet and comfort, is kept in continual turmoil by his wife Philaminte — who affects a love of learning and refuses to keep even a kitchen maid who speaks incorrectly — and by her disciple, his foolish old sister Belise, who fancies every man she sees secretly in love with her. Chrysale and Philaminte have two daughters, — Armande, a pedant like her mother, who scorns marriage and rebuffs her lover Clitandre; and Henriette, honest and simple, who when Clitandre transfers his love to her, accepts it in spite of her sister's jealous sneers. Chrysale prefers Clitandre as son-in-law, but is too hen-pecked to resist his wife's will until spurred by the scorn of his brother Ariste. The plot is too complicated to be reproduced, and the strength of the play lies in its character-drawing. The wit with which Molière heaps scorn upon ill-founded pretension to learning, and his powerful exposition of vanity and self-love, have kept the play popular in France for over two hundred years.

LEATHERSTOCKING TALES, a series of five novels of frontier life by James Fenimore Cooper. The title is derived from one of the nicknames applied to the hero, Natty Bumppo, a brave pioneer and woodsman who appears in each of the stories. He is also called Hawkeye and Deerslayer. The novels were not written according to the chronological sequence of the hero's life. The earliest novel, 'The Pioneers'; or, 'The Sources of the Susquehanna' (1823) represents him as an old man, retreating across the Alleghanies before the advance of civilized settlement. In the next novel, 'The Last of the Mohicans, a Narrative of 1757' (published in 1826) he appears in the prime of life as a scout in the campaign of Fort William Henry. 'The Prairie' (1827), reverting to his old age, describes his further retirement to the western plains, and his death. Some years later Cooper returned to the subject and wrote two stories of Natty Bumppo's youth. In the first of these, 'The Pathfinder, or the Inland Sea' (1840) he appears as the lover of Mabel Dunham. The other, 'The Deerslayer, or the First War Path' (1841), though the latest of the novels, depicts incidents earlier than appear in any of the others. It describes Natty's first experience of Indian warfare. The order of publication and the fictitious chronology may best be indicated by the following table:

Order of Publication	*Fictitious Chronology*
'The Pioneers' (1823)	'The Deerslayer' } youth
'The Last of the Mohicans' (1826)	'The Pathfinder' } youth
'The Prairie' (1827)	'The Last of the Mohicans' (prime of life)
'The Pathfinder' (1840)	'The Pioneers' } old age
'The Deerslayer' (1841)	'The Prairie' } old age

The whole series forms an admirable picture of the period of settlement and Indian warfare and offers some excellent portrayals of character. For further details see under 'Deerslayer' and 'Last of the Mohicans.'

LEAVES OF GRASS, a collection of poems in free rhythms by Walt Whitman, first published in 1855, and re-issued with additional poems in 1856, in 1860, in 1866, in 1871, and in 1876. Whitman said that the purpose of the book was "to articulate and faithfully express in literary or poetic form, and uncompromisingly, my own physical, emotional, moral, intellectual, and æsthetic Personality, in the midst of, and tallying, the momentous spirit and facts of its immediate days, and of current America — and to exploit that Personality, identified with place and date, in a far more candid and comprehensive sense than in any hitherto poem or book." 'Leaves of Grass' is accordingly the frankest self-revelation, the fullest embodiment of American life, and the most original stylistic and metrical experiment of any poetical work ever published. Whitman portrays himself as a lover of life in all its forms, particularly of men and women, a wanderer of city streets, country roads, battlefields, and hospitals, eager to fraternize with people of every rank, and especially with the rough and poor. He is keenly sensitive to all the delights of life, physical, mental, and spiritual, and it is his cardinal doctrine that matter, mind, and spirit are equally noble; hence the extreme sensuousness of some of his poems never becomes sensuality but is a part of his faith in the goodness of life as a whole. But above all the joys of physical satisfaction, beautiful landscape, human comradeship, and spiritual contemplation, is the joy of self-consciousness, the feeling of his individual being. It is not conceit or exaggerated egotism but a delight in being alive, which turns impatiently from doctrines of asceticism and original sin to happy contemplation of self and the world. One of the longest poems of the collection is entitled 'Song of Myself,' and this title might have been given to the whole book. Again, Whitman is an American through and through, and his poems depict almost every conceivable type of American landscape, American social life, and American manhood and womanhood, as observed by a man who had mingled with it all in a human, democratic way. On the sea-beaches of Long Island, the crowded ferries and pavements of Manhattan, the farms and lumber-camps of the Alleghanies, the tents and battlefields of the Civil War, the plantations of the South, the prairies, the Rockies, the Pacific Coast, and hundreds of other typical American backgrounds he constantly portrays that sense of equality, comradeship, and confident hopefulness in pioneer enterprise which is the distinctive American characteristic. Most striking of all Whitman's peculiarities, however, is the freedom of his style and metre. Discarding all literary references and borrowings, all conventional and ornamental poetic diction, and all regular measures, he wrote in a style which, though fluent and exuberant in imagery, was clear and direct. His typical poetic form is a long rhapsody in lines of a length and metre varying with the emotional mood and of a rhythm exquisitely corresponding to it. The predominating line is very long, of six, seven, or eight stresses, and an indetermined number of unstressed syllables; such long lines are occasionally varied by the insertion of very short lines. Whitman's work is by no means to be called "prose poetry" for it has a very marked poetic though unstandardized rhythm; and, although the logical connection of his thought is not always fully expressed, each poem, and indeed the whole work, has an organic unity of idea and sentiment. Although the frankness of some of Whitman's verse injured his reputation among the more Puritanic of his fellow-countrymen, his powers were early recognized by men of letters, including Emerson. They were eagerly read in English and French intellectual

circles and have been highly influential in the development of twentieth-century verse, English and American.

LECTURES ON ART, see **ART, LECTURES ON,** by H. A. Taine.

LECTURES ON HEAT, see **HEAT, LECTURES ON,** by John Tyndall.

LED HORSE CLAIM, THE, by Mary Hallock Foote. The scene of this charming romance is laid in a Western mining-town. On opposite sides of the Led Horse Gulch are the two rival mining-camps, the Shoshone and the Led Horse. Cecil Conrath, lately come to join her brother, superintendent of the Shoshone camp, while wandering alone one morning, finds herself, to her dismay, on Led Horse ground, and face to face with Hilgard, superintendent of the rival camp. He is a handsome and fascinating man, and the two young people rapidly fall in love with each other, though they meet but seldom, on account of the animosity existing between the two mines. From sounds that reach him through the rock, Hilgard discovers that Conrath has secretly pushed his workings beyond the boundary line, and that the ore of which the Shoshone bins are full is taken from the Led Horse claim. The case is put into the hands of lawyers; but before anything can be done, Conrath makes an attempt to jump the Led Horse mine. Hilgard has been warned; and with his subordinate, West, awaits the attacking party at the passage of the drift. Shots are exchanged, and Conrath is killed, whether by Hilgard or West is unknown. Though Hilgard has done but his duty in defending his claim, Cecil cannot marry the possible murderer of her brother. He returns to New York, where he would have died of typhoid fever, had not Cecil and her aunt opportunely appeared at the same hotel to nurse him back to life. In spite of the disapproval of her family, the lovers are finally married. This book was published in 1883, and was read with great interest, as being one of the first descriptions of mining life in the West, as it remains one of the best.

LEE, GENERAL ROBERT E., RECOLLECTIONS AND LETTERS OF, by his son, Captain Robert E. Lee, was published in 1904. It is a pleasant, intimate record of the great Confederate general from the point of view of his family. In an informal and conversational style the author gives his recollections of his father beginning with the earliest, and intersperses them with extracts from his letters and a running account of the various incidents of his career. The book thus conveys in its quiet way a very fair idea of what Lee accomplished and an admirable picture of his private life and character. This narrative confirms the general impression of his manliness, nobility, and simple dignity. Particularly interesting is the account of his work as president of Washington College in Virginia and its contribution to the reconstruction of the South.

LEIGHTON COURT, by Henry Kingsley (1866). This book is an interesting story of English social life at the time of the Indian mutiny. Robert, the younger brother of Sir Harry Poynitz, masquerading as a master-of-hounds under the name of Hammersley, is engaged by Sir Charles Seckerton to take care of his pack. He falls in love with Laura Seckerton, and at last tells her of his attachment, when she urges him to leave the country. The next morning Hammersley's horse is discovered drowned on the sea-shore, and his master is supposed to have shared the same fate. Laura, believing him dead, accepts the hand of Lord Hatterleigh. The plot now concerns itself with gambling debts, family quarrels, and intrigues social and financial, tale-bearings, challenges, and sudden deaths. It moves rapidly, however, to a proper

ending. The author calls the story "a simple tale of country life." The character of Hatterleigh, with his sterling worth hidden under a rather dull and effeminate exterior, is very cleverly drawn, as is also Sir Henry Poynitz, with his life of apparent villainy and final justification.

LEILA, by Antonio Fogazzaro, see **THE PATRIOT.**

LEISURE CLASS, see **THEORY OF THE.**

LEO THE TENTH, THE LIFE AND PONTIFICATE OF, by William Roscoe. (2 vols., 1868). This work is a natural sequel to its author's 'Life of Lorenzo de' Medici,' which made his reputation. It was translated into French (1808), German (1818), and Italian (1816–17). Though the Italian version, Count Bossi's, was placed on the Index Expurgatorius, 2800 copies were sold in Italy. The work was severely criticized by the Edinburgh Review for an affectation of profundity of philosophy and sentiment, and for being prejudiced against Luther. On the whole, however, it is one of the best works on one of the most fascinating and instructive periods of human history, containing not merely the biography of Leo but to a large extent the history of his time; describing not only Cæsar Borgia and Machiavelli, but Wolsey, Bayard, and Maximilian. It was the first adequate biography of Leo X.; and its attempt to prove him widely influential in the promotion of literature and the restoration of the fine arts, as well as in the general improvement of the human intellect that took place in his time, is certainly successful.

LEON ROCH (La Familia de León Roch) by B. Pérez Galdós (1878). This novel is a painful study of the struggle which is to-day taking place between dogma and modern scientific thought. The field of battle is the family of Leon Roch, a young scientist, married to Maria, the daughter of the Marquis de Telleria. Leon thinks he will have no trouble in molding the young girl, but finds soon after marriage that she expects to convert him. When he laughingly asks her how, she tears a scientific book from his hand and destroys it. Knowing that his wife's confessor is responsible for her conduct, he offers to forsake his scientific studies if she will leave Madrid and confine her churchgoing to Sundays. She refuses; but when he insists on a separation, she consents. The visit of her brother Luis, a religious fanatic, prevents its accomplishment; and his death places an insuperable barrier between husband and wife.

From this event the story moves rapidly to a sad ending.

LETTERS CONCERNING THE ENGLISH NATION, by Arouet de Voltaire (1733). These letters were written by Voltaire while on a visit to London to his friend Thiriot. Though very simple in style and diction, they are graced by a certain charm and by delicate touches which are a constant delight.

They might be divided into four main sections. The Quakers, Presbyterians, Episcopalians, and Unitarians occupy the first seven letters, and are subjected to the witty but not biting remarks of the French critic. The second division discusses the government of England as a whole. The philosophy of Locke and the science of Sir Isaac Newton, with an interesting letter on Inoculation, including its history and uses, can be classed together in the third division. To all lovers of English literature, and especially of Shakespeare, the fourth division is of much interest. In his remarks on the English drama, Voltaire says of Shakespeare, "He was natural and sublime, but had not so much as a single spark of good taste."

In speaking of religion, Voltaire says: "Is it not whimsical enough that Luther, Calvin, and Zuinglius, all of 'em wretched authors, should have founded sects which

are now spread over a great part of Europe, when Sir Isaac Newton, Dr. Clark, John Locke, and Mr. Le Clerc, the greatest philosophers as well as the ablest writers, should scarce have been able to raise a small handful of followers?"

LETTERS FROM A CHINESE OFFICIAL ('Being an Eastern View of Western Civilization') is a brief series of essays contrasting Chinese and Western life to the strong advantage of the former. Originally published anonymously in England in 1902 and in America in 1903, they attracted wide attention by the pungency of their criticism, the boldness of their accusation of modern civilization, and the piquancy of their concealed authorship. It was at first generally believed that they were actual products of a Chinese visitor; but it afterwards transpired that the author was Mr. G. Lowes Dickinson, a brilliant English essayist. Writing with reference to the European reprisals against China after the Boxer uprising, the supposed mandarin sets forth an explanation of Chinese hostility to the Western peoples by pointing out the fundamental distinction between the two civilizations. In China the typical community is agricultural, economically self-sufficient, and stable, governed by strong family obligations; in England, the prevailing type of society is urban, dependent on trade for the necessities of life, impelled primarily by individual self-interest and the love of gain. The typical Chinese is industrious, contented, appreciative of beauty, able to enjoy life; the typical Westerner is restless, dissatisfied, striving for greater wealth, concerned with the means of life rather than its enjoyment. The Chinese religion is a simple belief in human brotherhood and the dignity of labor and it is actually practised. The Christian religion is a glorification of the spiritual at the expense of the physical, elevating human love and brotherhood but condemning all other worldly interests, all violence, aggressiveness, and selfishness. But the Western nations though professing this creed, always evade it in practical life; as witness their treatment of the Chinese after the Boxer outbreak. The Chinese government is decentralized but stable, resting on immemorial custom and family loyalty; Western government is highly developed but constantly changing, often with the overthrow of long-established institutions. Chinese art and literary culture aim at the appreciation of beauty in the ordinary relations of life. Western art is commonplace, choked by materialistic science and commercialism. For all these reasons the Chinese prefer their own civilization; and it was their resentment at the attempt to force on them a culture inferior, as they believed, to their own which caused the Boxer uprising and its cruel suppression by the Western powers. This little book is most effectively written and may be accepted as a faithful representation of the point of view which it pretends to give at first hand.

LETTERS FROM EGYPT, LAST, of Lady Duff-Gordon, to which are added 'Letters from the Cape.' (1875). These letters, which cover the period from 1862 to 1869, are written in a free and familiar vein, at once engaging and frank. The descriptions of travels, adventures encountered, people met, and sights seen, are written to give friends at home a gossipy account of all her movements, and with no view to publication. But Lady Gordon, as Lucy Austin, had begun in early childhood to write fascinating letters, and these were too good to be withheld from the public. They touch upon an endless variety of topics, with the readiness of a mind quick to observe, trained by happy experience, and always sympathetic with the best.

LETTERS OF F. M. DOSTOEVSKY (1915). These seventy-seven selected letters cover forty years. The first letter, written to his father when Dostoevsky was

seventeen, is a pitiful appeal for money. The humiliating struggle with poverty continues all his life to be topic of his correspondence. When he leaves the army at twenty-three, he writes to his brother that he is in danger of imprisonment because he has not money to buy civilian clothes. The letters to his brother tell of his omnivorous reading of European literature. At twenty-four the publication of his first novel 'Poor Folk' brings him fame and, for a time, fortune. The four years' exile to Siberia follows this extravagant and unproductive period. He writes to his brother a vivid account of the journey of the political prisoners to Siberia, and the tragic suffering of his life in prison. At thirty-eight he was permitted to return to European Russia, but was obliged to leave finally to escape his creditors. For ten years he wanders, ill and unhappy, in Germany, France, Italy, and Switzerland, writing to make money to pay his debts so that he may return to Russia. Dostoevsky cannot work, cannot think, cannot truly live except on Russian soil and in Russian atmosphere. His passion for Russia makes him despise the culture of Germany and France. The letters show that his antipathy to Turgeneff was due to the latter's affectation of contempt for Russian ideals and achievement. Russia is always his inspiration. A month before his death, he writes, "I hold all evil to be founded upon disbelief," "and maintain that he who abjures nationalism abjures faith also." "The national consciousness of Russia," he says, "is based on Christianity." "The inmost essence and ultimate destiny of the Russian nation is to reveal to the world her own Russian Christ." The last ten years of his life he spent in Russia, recognized as a genius and enjoying great popularity.

LETTERS OF HORACE WALPOLE, fourth Earl of Orford (1798), are among the most brilliantly written correspondence of the eighteenth century; and new editions, with added pages, continued to appear down to 1847. Enjoying the income of three sinecures secured to him through his father, the thrifty Sir Robert, the elegant Horace dawdles through a charming society life, dilating, for the pleasure of the pretty women and fashionable men whom he chooses to favor with his observations, on the butterfly world of trifles and triflers in which he flutters his fragile wings. A fascinating chronicle of small-talk it is, which this busy idle gentleman has bequeathed to later generations. His own hobbies and fancies, as he indulges them in his Gothic villa at Strawberry Hill, he dwells upon with an indulgent smile at his own weakness; and he praises or condemns, with equal mind, the latest fashions of Miss Chudleigh's ball, the American war, or his own love of scenery. Witty, lively, thoroughly cheery, are his descriptions of his environment. "Fiddles sing all through them," says Thackeray; "wax-lights, fine dresses, fine jokes, fine plate, fine equipages, glitter and sparkle there: never was such a brilliant, jigging, smirking Vanity Fair as that through which he leads us." Perfectly heartless, quite superior to emotion, these gossipy pages of the "most whimsical of triflers and the wittiest of fops" have never failed to delight the literary public of succeeding generations, which enjoys seeing the eighteenth century reflected in the mirror of a life long enough to stretch from Congreve to Carlyle.

LETTERS OF MADAME DE SÉVIGNÉ, THE, first published about thirty years after her death at La Haye in 1676, compose the most famous correspondence of the seventeenth century. Contained in fourteen stout volumes, their copiousness alone implies an atmosphere of leisure. Most of the letters were written to her only daughter, after that young lady married and went to her husband's estates in southern France. Here are the lively records of her daily interests and occupations at the

Hôtel Carnavalet in Paris, at Livry, or at her country seat, 'Les Rochers,' in Brittany. She is now a financier, cramping her income to meet the reckless obligations of her son; now a fervent devotee, working altar-cloths with her own hands, and ardently in sympathy with the school of Port Royal and the Jansenists; now a noted beauty at court or a brilliant wit among the "precious ones" at the Hôtel de Rambouillet; at all times a fine lady, resourceful, gracious, captivating. Her affection for her daughter vents itself in a thousand reiterations of her desire to have her again at Paris; while passages of delightful gossip, always amusing, often pathetic, crowd the pages. Among her other correspondents, Madame de Sévigné reckoned the Duc de Rochefoucauld and the famous literary twins, Madame de La Fayette and Madame de Scudéry, all of them her intimate friends. Essentially intellectual, familiar with Quintilian, Tacitus, and St. Augustine, she greatly admired Corneille, while she merely tolerated Racine, whose pathos left her unmoved. Yet so vivid was her imagination that where she could not feel, she divined; and her literary judgments are thoroughly appreciative. This imaginative force in a naturally reserved temperament gives an extraordinary value to the pictures which she has drawn of the society of her time, admirably faithful to all its aspects and employments in the country, the domestic circle, at the play, at the court, in the undertaking of momentous social and political reforms. The literary charm and vivacity of the letters, where she lets the pen "gallop away with the bridle on its neck," make them classic in a literature rich in famous letters.

LETTERS OF OBSCURE MEN, see **EPISTOLÆ OBSCURORUM VIRORUM.**

LETTERS OF PLINY, a collection of ten books of letters by Pliny the Younger, published between 97 and 109 A. D. For a synopsis of their contents and a critical estimate see the LIBRARY under 'Pliny the Younger.'

LETTERS OF ROBERT BROWNING AND ELIZABETH BARRETT BROWNING, 1845–1846, THE, were published by Robert Barrett Browning, son of the two poets, in 1899. The two volumes comprise all the letters that passed between Browning and Miss Barrett from their first acquaintance to their marriage, September 12, 1846, and clandestine departure for Italy. Since they were never separated thereafter no other letters are in existence. The circumstances of the correspondence were unusual and romantic. Miss Barrett was an invalid, confined to the house and subject to the whims of a selfish and eccentric father. She was the best-known woman poet of her day, and much more famous than Browning, whose work was appreciated only by a few. Each was greatly impressed by the poetry of the other, and he fell in love with her before they met. After some months' correspondence they were brought together through the good offices of a common friend, and Browning was thereafter a weekly visitor. In the letters, which are almost daily through the eighteen months of their courtship, we read their discussions of one another's poetry, their expression of intimate friendship rapidly growing into love, their playful contention in unselfish devotion, their expression of all that love has effected in transforming and enriching their lives. As the correspondence continues we note the difficulty caused by the father's irrational opposition to the match, the daughter's final determination to act without his consent, the marriage concealed from him for a time, and the arrangement for Elizabeth Browning's departure with her husband for Italy—a step which in spite of her father's predictions of disaster proved the foundation of health and happiness, though it was never forgiven. At the time of publication

some controversy arose as to the propriety of giving these letters to the world. It should be noted that Browning left them to his son to use as he saw fit, and that therefore he could not have objected to the idea of their publication. Moreover, although the reader sometimes has a feeling that he is an eavesdropper in a conversation sacred to two persons only, this feeling disappears in his enthusiasm at witnessing the idealizing power of love in its noblest form. To destroy the record of the love of two such highly-gifted natures, whose love was itself a poem, would have been a wrong to the world.

LETTERS OF THOMAS GRAY, THE, published after his death by his friend Mason in 1775, constitute not the least brilliant title of this author to the fame of a great letter-writer, in a century of letter-writers. The letters contain a series of minute sketches of the poet's life, and afford an insight into the endless choosing and refining of his supersensitive taste. His daily noting of the direction of the wind, his chronological lists, his confession that he would like to lie upon his back for hours and read new romances by Marivaux and Crébillon, his careful annotations in books, alternate with discussions of his own theory of verse and of poetical language, or criticisms on his friends. A certain playfulness, as distinct from humor on the one hand as from wit on the other, gives these epistles an air of careless ease and cheerfulness quite unique and individual. Writing to Walpole, a martyr to the gout, he says: "The pain in your feet *I* can bear." Concerning the contemporary French he says: "Their atheism is a little too much, too shocking to be rejoiced at. . . . They were bad enough when they believed everything." The pregnant *obiter dicta*, "Froissart is the Herodotus of a barbarous age," and "Jeremy Taylor is the Shakespeare of divines," are well-known illustrations of his keen critical perception. These letters have held their own, since they appeared, as models of epistolary style, easy, unaffected, and brilliant.

LETTERS TO AN UNKNOWN, by Prosper Mérimée, was published after his death, in 1873, under the editorship of Taine. The *Inconnue* was Mademoiselle Jenny Dacquin, the daughter of a notary of Boulogne, whose friendship with Mérimée extended over nearly forty years. For some time after the publication of the letters her identity remained a mystery to the public, as it had been to Mérimée during the first nine years of their correspondence.

The letters have a double value. They throw light upon two complex types of modern character. They record subjective impressions of contemporary persons and events — impressions all the more valuable because of the rare individuality that received them. They reveal a man whose intellect was not in league with his heart; who was as fearful of the trickery of the emotions as the English are of "scenes"; a man of the world who had a secret liking for other-worldliness; a cynic who made his cynicism a veil for tenderness.

The woman is a more elusive personality. She knew the power of mystery, of silence, of contradiction. She preferred to keep friendship by carelessness, than to lose it by intensity. The letters begin before 1842, and continue until Mérimée's death in 1870. They touch lightly and surely upon every event of importance in political, literary, and social circles. Many are written from Paris; many from Cannes; some from London; some from the Château de Fontainebleau. They mention everybody, everything, yet in a spirit of detachment, of indifference, sometimes of weariness and irony: — "Bulwer's novel 'What will He Do with It?' appears to me senile to the last degree; nevertheless it contains some pretty scenes, and has a

very good moral. As to the hero and heroine, they transcend in silliness the limits of romance." "The latest, but a colossal bore, has been 'Tannhäuser.' . . . The fact is, it is prodigious. I am convinced that I could write something similar if inspired by the scampering of my cat over the piano keys. . . . Beneath Madame de Metternich's box it was said by the wits that the Austrians were taking their revenge for Solferino." These extracts fairly illustrate the keen observation and good sayings of the 'Letters.'

LETTERS TO DEAD AUTHORS, by Andrew Lang (1886), are little essays in criticism, addressed in a spirit of gentle humor to the "dear, dead women" and men of whom they treat. The ninth, to Master Isaak Walton, begins: "Father Isaak — When I would be quiet and go angling, it is my custom to carry in my wallet thy pretty book, 'The Compleat Angler.' Here, methinks, if I find not trout I shall find content." The letter to Theocritus is heavy with the scent of roses and dew-drenched violets. The author's pagan sympathies lead him to inquire — "In the House of Hades, Theocritus, doth there dwell aught that is fair? and can the low light on the fields of Asphodel make thee forget thy Sicily? Does the poet remember Nycheia with her April eyes?" To Thackeray he says: "And whenever you speak in earnest, how magical, how rare, how lonely in our literature is the beauty of your sentences!" And to Dumas: "Than yours there has been no greater nor more kindly and beneficent force in modern letters." Each letter gives the serene compliments of the author to the author on what was really best in his work. Each letter is gay and unassuming, but under the nonchalance is the fine essence of criticism. An odor as of delicate wine pervades the volume, the fragrance of an oblation to the great Dead, by a lover of their work.

LETTERS TO HIS SON, by Philip Dormer Stanhope, Earl of Chesterfield (1774). These letters were not written for publication, but were intended by Chesterfield to aid in training his son and forming his character; and were first given to the public after the Earl's death. They are characterized by a mixture of frivolity and seriousness, justness and lightness. Begun when the boy was but seven years old, the earlier ones are filled with rudimentary instruction regarding history, mythology, and the use of good language; later follows what has been called "a charming course of worldly education," in which mingle philosophical truths, political sophistries, petty details regarding wearing apparel, and so on. Almost every page contains some happy observation or clever precept worthy to be remembered. Chesterfield endeavors to unite in his son the best qualities of the French and English nations; and provides him with "a learned Englishman every morning, and a French teacher every afternoon, and above all, the help of the fashionable world and good society." In the letters the useful and the agreeable are evenly blended. "Do not tell all, but do not tell a lie. The greatest fools are the greatest liars. For my part, I judge of the truth of a man by the extent of his intellect." "Knowledge may give weight, but accomplishments only give lustre; and many more people see, than weigh." "Most arts require long study and application; but the most useful art of all, that of pleasing, requires only the desire." The letters show evidences of the lax morality of the times; but are remarkable for choice of imagery, taste, urbanity, and graceful irony.

LETTRES DE FEMMES, by Marcel Prévost (1892) was succeeded in 1894 by 'Nouvelles Lettres de Femmes' in 1894 and 'Dernières Lettres de Femmes' in 1897. The letters are supposed to be written by women to each other, the correspondent think-

ing no one but the recipient will see the letter. They are entertaining and gracefully written composed at mahogany desks in boudoirs, and are always intimate revelations of character and mood. The subject is invariably the writer's love affairs with husband, lover, or both. They are witty and ironic. The author has been heralded as the "master of feminism." They are written from the French standpoint of morals and taste.

LETTRES PERSANES, LES ('Persian Letters'), by Montesquieu, were at first published anonymously in 1721. The book is a piquant satire on French society during the eighteenth century, its manners, customs, oddities, and absurdities being exposed through the medium of a wandering Persian, who happens to find himself in Paris. Usbek writes to his friends in the East and in Venice. The exchange of letters with his correspondent in the latter city has for its object to contrast two centres of European life with each other and with Ispahan, the centre of social life in Persia. But Montesquieu is not only a keen and delicate observer of the fashionable world, — some of his dissections of the beaux and belles of his time remind one of Thackeray — but he touches with firmness, though with tact and discretion, on a crowd of questions which his age was already proposing for solution: the relations of populations to governments, laws, and religion; the economic constitution of commerce; the proportion between crimes and their punishment; the codification of all the laws of the various provinces of France; liberty, equality, and religious toleration. These questions were particularly menacing at the time the author wrote, and the skill with which he stated them through the mouths of his Persians had something to do with their ultimate settlement. The portraits of different types in the 'Lettres,' sketched with apparent carelessness, would not be out of place in the gallery of La Bruyère; they are less austere, but they reveal more force and boldness. The work is, unfortunately, disfigured by many scenes that are grossly immoral; and this fact had as much to do with its extraordinary success as its pictures of ideal social virtues. Its mysterious and incomplete descriptions of Oriental voluptuousness delighted the profligates of the Regency. To the *philosophes* and skeptics of the time, also, the 'Lettres' showed that Montesquieu was one of themselves; and they were happy to have an opportunity of laughing at the Christian religion, while pretending to laugh at the Mohammedan. Still, if the objectionable portions of the 'Lettres Persanes' were removed, there would yet remain enough matter to furnish a volume at least as wise as Bacon's Essays, and far more witty.

LEVIATHAN, or 'The Matter, Form, and Power of a Commonwealth, Ecclesiastical and Civil,' a political and sociological treatise by Thomas Hobbes, published in 1651. The book was written in defence of monarchy but its arguments were based not on divine right but on natural law. After a psychological analysis of man as an individual, in which all his powers and faculties are traced to natural sources, Hobbes asserts that the natural state of man in society would be one of war — "a war of every man against every man." To avoid this anarchy the individual must yield up his rights to one supreme individual or body, the 'Leviathan,' which should have supreme power to dispose the state as it sees fit; and this absolutism in the state must extend also to the church. This conclusion pleased neither the Puritans, who had overthrown King Charles, nor the Royalists, who believed that all rightful governments were divinely established. In deriving the power of a sovereign from an agreement made by the people Hobbes placed the ultimate power in their hands and thus prepared the way for the 'Social Contract' theory of the eighteenth century,

and for the French Revolution. The 'Leviathan' is noteworthy in an age of long periods and elaborate displays of erudition for the directness, concentration, and business-like plainness of its style. In the history of English thought it marks an important stage in the progress of naturalistic views.

LIARS, THE, a comedy by Henry Arthur Jones (1901). Young and pretty Lady Jessica resents the neglect of her husband, Gilbert Nepean, and indulges in a desperate flirtation with a distinguished diplomat, Edward Falkner, who adores her. She has met her lover at the "Star and Garter" but their little dinner is interrupted by the arrival of her brother-in-law, who threatens to tell her husband of her indiscretion. Lady Jessica and her sister and her cousin Dolly invent an elaborate maze of lies to save the situation. The husbands and men friends are dragged unwillingly into the conspiracy. All seems to go well until the lover arrives and tells the wrong lie, and then the truth "with a vengeance." Lady Jessica, irritated at her husband's attitude, is ready to elope with her hero, but yields to the persuasion of the wise family friend, Sir Christopher, who points out to her the social inconvenience of liaisons on this particular planet. She becomes reconciled to her thoroughly frightened husband, and the unhappy lover departs for the wilds of Africa.

LIBERTY, ON, by John Stuart Mill (1858). A small work on individual freedom under social and political law. It had been planned and written as a short essay in 1854, and during the next three years it was enlarged into a volume, as the joint work of the author and his wife; but according to Mr. Mill's protestation, more her book than his. His own description of it is, that it is a philosophic text-book of this two-fold principle: — (1) The importance, to man and society, of the existence of a large variety in types of character, the many different kinds of persons actually found where human nature develops all its possibilities; and (2) the further importance of giving full freedom of opinion and of development to individuals of every class and type. Mr. Mill thought he saw the possibility of democracy becoming a system of suppression of freedom, compulsion upon individuals to act and to think all in one way; a tyranny in fact of the populace, not less degrading to human nature and damaging to human progress than any of which mankind has broken the yoke. A reply to Mill's views was made by Sir J. F. Stephen in his 'Liberty, Fraternity, and Equality' (1874). Stephen attempted to so re-analyze and re-state the democratic ideas as to show that Mill's fears were needless.

LIFE AND ADVENTURES OF GUZMAN D'ALFARACHE, see **GUZMAN D' ALFARACHE.**

LIFE AND ADVENTURES OF JACK OF THE MILL, see **JACK OF THE MILL.**

LIFE AND DEATH OF RICHARD YEA-AND-NAY, THE, by Maurice Hewlett (1900). A historical romance of the third Crusade. The story purports to be written by the Abbot Milo, confessor and friend of Richard Cœur de Lion called Richard Yea-and-Nay by Bertran de Born, the troubadour, because of the strange self-contradictions that mark this masterful ruler, "torn by two natures," "sport of two fates," "the loved and loathed," "king and a beggar," "god and man." Jehane Saint-Pol is the beautiful girl he loves and wrongs. He renounced her saying Nay to his heart, but stole her back from before the altar of her marriage with another saying Nay to his head. He crowned her Countess of Anjou, but repudiated the

marriage when he becomes king, to make Berengère his queen in order to have her dowry to make his crusade to the Holy Land. He refused to be husband to the queen and was faithful to Jehane to the end. Jehane sacrifices all for the man she loves. She becomes a wife in the harem of the Old Man of Musse as the price of Richard's life. Richard dies in Jehane's arms, the romantic hero of chivalry. The pageant of this feudal age is reproduced in brilliant pictures.

LIFE OF JESUS, see **JESUS.**

LIFE OF THE BEE, THE ('La Vie des Abeilles'), a literary description of the social life of bees, by Maurice Maeterlinck, was published in 1901. An English translation by Alfred Sutro, to whom the work was dedicated, appeared in 1902. The author is familiar with all the scientific literature of bees and is himself an experienced apiculturist, but in this book he aims to present the facts not in the arid manner of the matter-of-fact scientist or writer of practical directions but with such literary charm as to bring out the romantic, poetic, and picturesque aspects of the subject and to show its appeal to the scientific and philosophic imagination. This end he accomplishes without any sacrifice of scientific truth and accuracy, all of his details being precise and proven fact being sharply distinguished from "pathetic fallacy." A meditative preface, 'At the Threshold of the Hive,' discusses the literature, general outlines, and philosophic bearings of the subject. 'The Swarm' traces the life of a hive from early spring to the establishment of a new colony. 'The Foundation of the City' describes the construction of the new home and the functions of the queen, workers, and drones. 'The Young Queens' pictures the rivalry between the queens, the elder of whom destroy the younger unless restrained by the workers in the interest of new colonies, and the process of parthenogenesis by which the queen lays eggs which develop only male bees or drones. In 'The Nuptial Flight' is described the remarkable union of one male bee and the queen. It can take place only at the summit of a lofty flight, where the queen is overtaken by the strongest male; it is immediately followed by the death of the male; and it suffices to fecundate the queen for life, enabling her to lay thousands of eggs which produce males, females, and workers. 'The Massacre of the Males' shows how the drones, useless encumbrances after the fertilization of the queen, are ruthlessly killed by the workers; and how the bees hibernate. The last chapter, 'The Progress of the Species,' is devoted to a demonstration of the thesis that bees have not a mere mechanical instinct but an active intelligence and are capable of material and social progress. The whole book is an admirable union of scientific accuracy and literary grace.

LIFE ON THE LAGOONS, by Horatio F. Brown (1890). Beginning where Nature began to hint at Venice, Mr. Brown describes the peculiar topography of the region: the deltaed rivers flowing into the broad lagoon; the Lidi, or sandy islands, that separate the lagoon from the Adriatic, and guard the city for seven miles inland, from attack by war-fleet or storm; and the Porti, or five channels that lead from the lagoon to the sea. When the reader knows the natural geography of Venice as if he had seen it, he may pass on and behold what man has done with the site, since the year 452, when the inhabitants of the near mainland, fleeing before Attila the Hun, the scourge of God, took refuge on the unattractive islands, amid six miles of shoals and mud-banks and intricate winding channels. The descendants of these fugitives were the earliest Venetians, a hardy, independent race of fishermen, frugal and hard-working, little dreaming that their children's children would be merchant princes,

rulers of the commercial world, or that the queen city of the Middle Ages should rise from their mud-banks. Mr. Brown gives a concise sketch of the history of Venice, from its early beginnings to the end of the Republic in 1797, when Napoleon was making his new map of Europe. These preliminaries gone through (but not to the reader's relief, for they are very interesting), he is free to play in the Venice of to-day, to see all its wonderful sights, and read its wonderful past as this is written in the ancient buildings and long-descended customs. He may behold it all, from the palace of the Doges to the painted sails of the bragozzi. The fishing boats, the gondolas, the ferries, the churches, the fisheries, the floods, the islands across the lagoon, the pictures, the palaces, the processions and regattas, and saints' days, all have their chapters in "this spirited and happy book," as Stevenson called it. All the beauty and fascination of the city, which is like no other city in the world, have been imprisoned in its pages; and the fortunate reader, though he may never have set foot in a gondola, is privileged to know and love it all.

LIFE ON THE MISSISSIPPI, by Mark Twain (1883), is in part an autobiographic account of the author's early life, during which he learned and practiced a pilot's profession on the river, wholly unconscious of the literary channels in which his later course would be steered. It is prefaced by a graphic description of the mighty Mississippi, its history, its discovery by La Salle and others, and its continuous and wonderful change of bed, so that "nearly the whole one thousand three hundred miles which La Salle floated down in his canoes is good solid ground now." He relates his boyish ambition to be a steamboat-man, and how he attained it. His descriptions of his training and experiences before he became a full-fledged pilot are as characteristic and unique in handling as is the subject itself, which covers a long-vanished phase of Western life. The second half of the book recounts a trip made by the author through the scenes of his youth for the purposes of the work and the acquirement of literary materials: he enumerates the changes in men, manners, and places, which the intervening twenty years have brought about, and intersperses the whole with many lively digressions and stories, comments upon foreign tourists (Captain Hall, Mrs. Trollope, Captain Marryat, Dickens, and others); Southern vendettas; a thumbnail story, probably the nucleus of 'Pudd'nhead Wilson'; 'Murel's Gang'; the "fraudulent penitent"; and others. The book is especially valuable as the author's personal record of an epoch in the country's growth which has now passed into history.

LIGHT OF ASIA, THE, by Sir Edwin Arnold (1878). 'The Light of Asia' is a poetic exposition in eight books of the Hindoo theology. "It was," the author says, "inspired by an abiding desire to aid in the better mutual knowledge of East and West." Through the medium of a devout Buddhist, Arnold presents the life of the young Gautama, living in princely joy, shielded from every care and pain. He develops the wistfully dreamy character of the young prince into the loftiness of the noble, loving Buddha, who "cast away the world to save the world." The religious teaching is merely indicated, because of the limitations of the laws of poetry and the sacrifice of philosophical details to dramatic effect.

The Buddha of Arnold teaches that the way to attain Nirvana, the highest desire of every soul, is through four truths. The first truth is Sorrow: "Life which ye prize is long-drawn agony." The second truth is Sorrow's Cause: "Grief springs of desire." The third truth is Sorrow's Ceasing. The fourth truth is the way, by an eightfold path, "To peace and refuge"; to Nirvana, the reward of him who van-

quishes the ten great sins. Nirvana, according to the poet, is not annihilation. It is the calm sinless state reached, by the suppression of all fond desires, through an existence continually renewed according to the law of Karma. The poem, which was published in 1878, is rich in sensuous Oriental pictures and imagery. It has been translated into many languages, both European and Asiatic; and has done much to create an interest in the religion of Buddha.

In 1890 appeared 'The Light of the World,' written, it was said, to silence the criticism that Buddha was Christ under another name, and to show the essential differences in the teachings of the two. The story follows the historical life of Jesus. It is divided into five sections, each of which sets forth a special aspect of the divine life. Despite its Oriental setting, the character of Christ remains simple and dignified. Like its predecessor, the book quickly became a popular favorite.

LIGHT THAT FAILED, THE, by Rudyard Kipling, appeared in 1890, and was his first novel. It is a story of the love of Dick Heldar, a young artist, for Maisie, a pretty, piquant, but shallow girl, brought up with him as an orphan. Dick goes to the Soudan during the Gordon relief expedition, does illustrations for the English papers, gains a true friend in Torpenhow, a war correspondent; and winning success, returns to London to enjoy it. But a sword-cut on his head, received in the East, gradually brings on blindness; and he tries heroically to finish his masterpiece, a figure of Melancholia, before the darkness shuts down, — the scene in which he thus works against the physical disability which means ruin, being very effective. When blindness comes, he is too proud to let Maisie know; but Torpenhow fetches her, and she shows the essential weakness of her nature by not standing by him when he is down in the world. Heart-broken, he returns to the British army in the East, and is killed as he sits on a camel fully exposed to the enemy's fire, as he desired to be. The sketch of the early friendship and love of Dick and Maisie, the vivid scenes in the Soudan, the bohemian studio life in London, and the pathetic incidents of Heldar's misfortune, are portrayed with swift movement, sympathetic insight, and dramatic force. The relation between Dick and Torpenhow runs through the tale like a golden strand. The dénouement here described is that of the first version, and preferred by Kipling; in another version Maisie remains true to Dick, and the novel ends happily.

THE LIGHTNING CONDUCTOR, by C. N. and A. M. Williamson (1903). This is a lively and entertaining description of a tour through France and Italy in a motor car. The story is told in a series of letters emanating from the pens of the principal characters, namely Miss Molly Randolph and the Honorable John Winston. The former, a pretty and attractive American girl with a rich father, who provides her with an unlimited letter of credit, is traveling in Europe with her aunt, Miss Kedison, as chaperon. While in England Molly is inspired with the idea of possessing a motor car in which to tour through France, and buys a second-hand machine of Mr. Cecil Landstown, who gives her to understand that it is in fine condition. Delighted with her bargain, Molly provides her aunt and herself with automobile outfits, engages a chauffeur and sets forth on her travels. Her satisfaction, however, is but short-lived as the machine proves to be an utter failure and accidents and catastrophes follow each other in rapid succession. The chauffeur proves incompetent and disagreeable and finally goes off to purchase a new crank for the machine with a five-hundred-franc note and never returns. At this point the Honorable John Winston, who is touring the same country in his new "Napier," is strongly attracted by the "beauty in

distress," and wishing to keep near her, offers his services as chauffeur and is accepted. Under the name of Brown he proves a most valuable and efficient guide and is dubbed the "Lightning Conductor" by his vivacious mistress. A Frenchman named Talleyrand comes upon the scene and in order to get Molly to continue her journey in his automobile sets fire to her machine and destroys it. His deed is discovered, he is dismissed by Molly, and Brown substitutes his beloved "Napier" which he claims his late master, Mr. Winston, is desirous of renting. After a series of exciting and entertaining adventures the dénouement finally comes, Brown's real identity is revealed, and Molly forgives his deception and listens favorably to his declaration of love.

LIGHTS AND SHADOWS OF SCOTTISH LIFE, by "Christopher North" (Professor John Wilson, author of 'Noctes Ambrosianæ'). First published in 1822 in book form, and dedicated to Sir Walter Scott. The stories deal with the deepest and the simplest passions of the soul, — such themes as the love of man and maid, of brother and sister, of husband and wife; death, loyal-heartedness, and betrayal; of the Lily of Liddesdale (the shepherdess lassie), and how she overcame the temptation to be false to her manly farmer lover and marry a lord; of the reconciliation of two brothers over their father's grave; of the death in childbirth of a beautiful wife; of the reconcilement of a deserted betrothed girl to her lover by the girl's friend, who was herself on the morrow about to become his bride. The tales resemble a little Hawthorne's 'Twice-Told Tales,' but a good deal more the recent beautiful Scottish stories of the 'Bonnie Briar Bush' and 'Margaret Ogilvy' variety, though devoid of the Scotch dialect of these latter. Artless tales they are, full of tenderest emotion and pathos, dealing with lowly but honest family life. A little of the melodramatic order, with just a suspicion of a taste for scarlet and the luxury of tears (as in the story of Little Nell in Dickens), and written in a florid high-flown diction. Yet admirably wholesome reading, especially for young people, who have always passionately loved them and cried over them. They give also fine pictures of Scotch rural scenery, — mountain, heath, river, snow-storm, the deep-mossed cottage with its garden of tulips and roses, the lark overhead, and within, the little pale-faced dying daughter. Such a story as 'Moss-Side' gives as sweet and quiet a picture as Burns's 'Cotter's Saturday Night.'

LIN McLEAN, by Owen Wister (1897). This volume contains six sketches and a short poem; and in each of them the "charming cowboy," as the Vassar girls call him, is the central figure. The scene is laid in Wyoming "in the happy days when it was a Territory with a future, instead of a State with a past." Lin McLean is a brave boy and a manly man, who does right from inherent goodness, not because he is afraid of the law; and he is successful, whether he is trying to rope a steer or win a sweetheart. He has his troubles, too, but rises above them all, his imperturbable good-nature being a ready ally. The chapters are sketches, primarily, for those who are tired of the pavements and brick walls of cities; the air breathes of summer, and the little cabin on Box Elder is like the shadow of a great rock in a weary land. The most noteworthy of these sketches is 'A Journey in Search of Christmas'; others are: 'How Lin McLean Went East'; 'The Winning of the Biscuit-Shooter'; 'Lin McLean's Honeymoon'; 'Separ's Vigilante'; and 'Destiny at Drybone.'

LINCOLN, ABRAHAM, by Lord Charnwood (1916), published in the Makers of the Nineteenth Century Series. This "first considered attempt by an Englishman to

give a picture of Lincoln" is the most successful interpretation of his character yet presented. Its originality lies in the perspective view probably impossible to an American writer. Lord Charnwood is an admirer of Lincoln, whom he ranks as one of the greatest men of our time, but he depicts with full candor the crudities and faults in his hero. He describes the frontier life of which he was a product, his originality of mind and persistent self-training, and the gradual development of a rare character, and its adaption to great events and demands, until his leadership is recognized by his country and he bears "on his shoulders such a weight of care and pain as few other men have borne." Writing for English readers, the author summarizes American history and conditions in order to give background to the biography. The second chapter traces the growth of the American nation through Colonial days, the Revolution, and the War of 1812, and discusses the Missouri Compromise, and leaders, parties, and tendencies in Lincoln's youth. He dwells at length upon the Lincoln and Douglas debates which brought Lincoln into prominence. A later chapter is devoted to Secession, and the case of the South against the Union. The last half of the book is the history of the Civil War. He discusses English opinion at the time of the war, regretting the "powerlessness to comprehend another country and a self-sufficiency in judging it" and explains that the case of the North was not apprehended. England was actuated by a "sincere belief that the cause of the North was hopeless and that intervention . . . might prove the course of honest friendship to all America." The British working people were persistently on the side of the North. Aside from the politicians for and against the war, Darwin and Tennyson are known to have taken the Northern cause to heart. Dickens, who hated slavery and "who in 'Martin Chuzzlewit' had appealed, however bitterly, to the higher national spirit which he thought latent in America, now, when that spirit had at last and indeed asserted itself, gave way in his letters to nothing but hatred of the whole country." Lincoln's claim to universal interest Lord Charnwood believes is that "he elected to fight the war not so much to preserve the United States government as because he believed that the preservation of that government was necessary to the triumph of democracy." His greatest deed "was the keeping of the North together in an enterprise so arduous, and an enterprise for objects so confusedly related as the Union and freedom." "He had been able to free the slaves, partly because he would not hasten to this object at the sacrifice of what he thought a larger purpose." He wrote before his presidency, "As I would not be a slave so I would not be a master. This expresses my idea of democracy." Full credit is given to Lincoln's administrative genius in his conduct of affairs, his recognition of public opinion, and the necessity of trusting subordinates, his neglect of the lesser for the greater, and his inflexibility on essentials. Lord Charnwood includes war strategy as one of the subjects on which Lincoln exercised a masterly guidance. His picture of Lincoln is a convincing portrait of a forceful and charming personality, and a great statesman.

LINCOLN, ABRAHAM, A HISTORY, by John G. Nicolay and John Hay, was first published serially in the Century Magazine between 1886 and 1890 and then in a ten-volume edition, in which certain chapters on military and political events omitted from the magazine were printed in full. The work is profusely illustrated with portraits of Lincoln and of his contemporaries and with a few photographs of scenes and documents connected with his life. The authors were private secretaries to Lincoln, and were intimately associated with him from a time previous to his election to the presidency until his death. They knew his correspondence, were acquainted

with his problems and anxieties, and had daily intercourse with his advisers both political and military. They also had charge of all of Lincoln's private papers after his death and conducted the widest researches into the diaries and records of the period. From all these materials they constructed not only the standard biography of Lincoln but a history of the Civil War. Although there is some natural exaggeration of the dominating influence of Lincoln and a tendency to find his judgment unerring in every instance and to exhibit his colleagues at a corresponding disadvantage, the work is based on honest convictions and gives a fair, reliable, and picturesque view of the great events of the period. It is a significant comment on Lincoln's personality that his two most intimate associates should have devoted so many years after his death to the erecting of such a monument to his memory.

LINCOLN, ABRAHAM, THE LIFE OF, by Ida M. Tarbell. (2 vols., 1900. New edition, 1917). The material for Miss Tarbell's biography was first published in a series of articles in McClure's Magazine in 1895 and 1896, the result of an attempt made by the publishers and the author to secure reminiscences of Lincoln from his surviving contemporaries. The value of the work is that it is to some extent based on independent research and new material. An appendix of 200 pages gives a miscellaneous collection of hitherto unpublished speeches, letters, and telegrams. It is a popular detailed biography presenting in an attractive series of pictures the leader who won the love of the people. The story of his early life and development is traced in more detail than in any other biography. Miss Tarbell corrects the commonly accepted story of the extreme poverty and unusual hardship of his boyhood as compared with average pioneer conditions. While Lincoln spoke of his life in Indiana as "pretty pinching times," his description of his youth was that of a happy joyous boyhood. The pioneer life was rude, but the pioneers were independent, self-reliant citizens enduring temporary hardship to accomplish their work of settling the new country. Documents are presented which show his mother to have been of good family and his father something more than a shiftless "poor white." Lincoln had few books of his own but they were the best, and he once told a friend that he "read through every book he had ever heard of in that country for a circuit of fifty miles." One of the books he read and studied when he was eighteen was the Indiana Statutes, which began with the Declaration of Independence, and the Constitution. Lincoln said later, "I never had a feeling politically that did not spring from the sentiments embodied in the Declaration of Independence." The author tries to do away with the legend of miraculous growth which has gathered about his remarkable career. To the later life of the President little that is new is added. Anecdotes of his relations with his associates, with the soldiers and office-seekers, present a clear picture of the real Lincoln. The illustrations include portraits of Lincoln at different ages. The new edition adds a new chapter and a twenty-page preface summing up recent publications on Lincoln and the effect of this new knowledge on our conception of Lincoln. She says: "He is to-day our national touchstone as well as the source to which liberal statesmen of all lands look for the most perfect understanding and expression of the spirit and aims of democracy."

LINCOLN, ABRAHAM; THE TRUE STORY OF A GREAT LIFE, by William Henry Herndon. (Second edition, 1892). This biography of the "foremost American" covers his life from birth to death, being extremely full with regard to his origin and early days. These first chapters contain many things that have been severely criticized as trivial, misleading, or false in effect if not in intention. Mr. Herndon was for

twenty years President Lincoln's intimate personal friend as well as his law partner, and had perhaps a closer knowledge of his character and idiosyncrasies than any other man. Feeling, as he himself says, that "'God's naked truth' can never injure the fame of Abraham Lincoln," he told what he thought to be the truth unreservedly — even unsparingly. One of Thackeray's objects in writing 'The Virginians' was to draw George Washington as he really was, with the glamour of historic idealization stripped away. Criticism objected to Mr. Herndon's book that it would go nigh to prevent the process of idealization altogether as to Lincoln. Yet throughout its minute and often trifling details, as throughout its larger generalities and syntheses, it is evident that the biographer loved his hero, and meant to do him full justice; and that whatever shortcomings the history presents are due to the fact that the historian lacked the quality of imagination, without whose aid no object can be seen in its true proportions.

LINNET, by Grant Allen (1900). This is a romance of the Tyrol and its scenery and people are described in a manner both effective and pleasing. Two young English tourists come to a little mountain village where they find the Tyrolese in all their native simplicity; the young men, with the pride and aspirations of the hunter, who dance wildly and make love fiercely, and the maidens of easy virtue who tend their cows in the summer and serve a master in the village through the long winter. One of these is Linnet, the heroine, an innocent, modest girl among her bold associates, who possesses a marvelous voice. Both tourists are charmed with the lovely singer, but while one is selfish and conceited and pays her meaningless compliments, the other, who is quiet and undemonstrative, really wins her love. His friend, however, being more wise in worldly affairs than himself, persuades him of the folly of his course, and takes him away from the place. Linnet has other lovers, among whom is the taciturn inn-keeper, who is a musician and travels with minstrel troupes of his own training, and who means to marry her as a matter of business. He takes Linnet with him on his next tour and while she is rapidly becoming famous she again meets her "Englander" and the love which began in the Tyrolese mountain again assumes its sway. The love story is told with much charm and grace, and when the scene changes to London the contrast in character and national traits between that city and the land of the Tyrol is strikingly shown.

LION OF FLANDERS, THE, by Hendrik Conscience (1838). In this Flemish historical romance, among the best he has written, the author deals with one of the most glorious episodes in his country's history; the expulsion of the armies of Philip le Bel in the thirteenth century from Flemish soil by a rising of the common people. His hero is Robert de Bethune, the "Lion of Flanders"; whose father, Guy de Dampierre, had incurred the enmity of his French suzerain by siding with the English king. The story opens with a stirring picture of the turbulence and fury of the Flemings on learning of the approach of the French army. Conscience shows in this novel that he was a close student of Sir Walter Scott. He has a thorough knowledge of the manners as well as of the history of the period in which its scenes are laid, and he has been entirely successful in giving a faithful and lifelike conception of Flanders in the thirteenth century.

LITERARY AND SOCIAL ESSAYS, by George William Curtis. The nine essays which compose this volume were collected from several sources, and published in book form in 1895. Written with all the exquisite finish, the lucidity and grace which

characterized every utterance of Mr. Curtis, these essays are like an introduction into the actual presence of the gifted men of our century in whose splendid circle the author was himself at home. Emerson, Hawthorne, and the placid pastoral Concord of their homes, are the subjects of the first three chapters and are treated with the fine power of apt distinction, with the richness of rhetoric and the play of delicate humor, which those who heard Mr. Curtis remember, and those who know him only in his published works must recognize. To lovers of Emerson and Hawthorne these chapters will long be a delight, written as they were while the companionship of which they spoke was still warm and fresh in the author's memory.

Equally interesting and valuable as contributions to the biography of American letters are the chapters on Oliver Wendell Holmes, Washington Irving, and Longfellow. Perhaps no one has given us more intimately suggestive portrait-sketches of the personalities of these familiar authors than are given in these collected essays. Particularly interesting to American readers are the occasional reminiscences of personal participation in scenes, grave or humorous, where the actors were all makers of history for New England. The book contains Mr. Curtis's brilliant essay on the famous actress Rachel, which appeared in Putnam's Magazine, 1855; a delightful sketch of Thackeray in America, from the same source; and a hitherto unpublished essay on Sir Philip Sidney, which is instinct with the author's enthusiasm for all that is strong and pure and truly gentle.

LITERARY HISTORY OF THE AMERICAN REVOLUTION, THE. Vol. i., 1763–1776; Vol. ii., 1776–1783. By Moses Coit Tyler (1897). A work of great research and accurate learning, presenting the inner history of the Revolution period, 1763–1783, as set forth in the writings of the two parties in the controversy of the time. The Loyalists or Tories, as well as the Revolutionists, are heard; and all forms of the literature of the time have been made use of, the lighter as well as the more serious, poetry as well as prose, and in fact everything illustrative of the thoughts and feelings of the people during the twenty years' struggle for independence. The care and thoroughness with which neglected persons and forgotten facts have been brought into the picture make the work not only very rich in interest, but an authority not likely to be displaced by future research. A conspicuous feature of the work, on which the author lays great stress, and which is likely to give it increasing interest with the lapse of time, is the pains taken to show that the Revolution ought not to have created an almost hopeless feud between America and England, and that a correct understanding of its history is calculated to do away with this feud. The fascination of Mr. Tyler's history is greatly heightened by its spirit of charity and fairness, and by his suggestions looking to complete future reconciliation between America and England.

LITERARY LANDMARKS OF LONDON, by Laurence Hutton (1887). The author has not attempted to make of this either a text-book or biographical dictionary. It is a work which appeals to those "who love and are familiar with Pepys and Johnson and Thackeray, and who wish to follow them to their homes and haunts in the metropolis, — not to those who need to be told who they were and what they have done." The sketches are arranged in alphabetical order, beginning with Addison and ending with Young; and the rank of the poet or writer is not determined by amount of space. For instance, Wordsworth and Herrick have assigned to them but a few lines, for they were not poets of brick and mortar; while whole pages are given to half-forgotten authors of one immortal song, who spent all their days in London.

Full indices, local as well as personal, enable the reader to find what appeals to him most in whatever part of the town he may be. He can walk with Johnson and Boswell from the Club in Gerard Street, and call on the way on Dryden, Waller, Lamb, or Evelyn; stop for refreshments at "Will's" or "Tom's" with Steele, or, in the church of St. Paul, Covent Garden, pray for the repose of the souls of Butler, Wycherley, and "Peter Pindar" who sleep within its gates. London has no associations more interesting than those connected with its literary men, and nothing of moment connected with their careers in the city has been omitted. It is plainly evident that the author's chief aim has been completeness and exactness.

LITERARY LAPSES, by Stephen Leacock (1910). A collection of humorous sketches: 'Boarding-House Geometry,' the postulates and axioms of this story are reprinted in THE LIBRARY; 'How to Live to be 200,' 'How to Avoid Getting Married,' 'Men who have Shaved me,' 'Insurance up to Date,' 'Borrowing a Match,' etc. One of the most amusing is 'My Financial Career,' the experience of a shy young man who decides to deposit his fifty dollars a month salary in a bank. In 'Number Fifty-Six' a Chinese laundryman, a second Sherlock Holmes, deducts the character and history of a man from study of his weekly wash, a logical biography but unfortunately absurdly mistaken. 'A New Pathology' takes up the powerful reaction of clothes on the wearer, and the diagnosis and treatment of such common diseases as "Contractio Pantalunæ; or Shortening of the Legs of the Trousers," the painful malady of growing youth, and "Inflatio Genu; or, Bagging of the Knees of the Trousers," in which "the patient shows an aversion to the standing posture." The author's advice to those who fear germs and bacilli is: "If one flies into your room, strike at it with your hat or with a towel. Hit it as hard as you can between the neck and the thorax. It will soon get sick of that." "A, B, and C" are the heroes of the "short stories of adventures and industry with the end omitted" we meet as John, William, and Henry in early chapters of the arithmetic, and who conceal their identity as X, Y, and Z later in problems of algebra. These delightful absurdities are the 'Literary Lapses' of a professor of economics.

LITERARY MOVEMENT IN FRANCE DURING THE NINETEENTH CENTURY, by Georges Pellissier (1889. Authorized English version, by Anne Garrison Brinton, 1897). A work which Brunetière pronounced upon its appearance not less the picture than the history, and at the same time the philosophy, of contemporary French literature. It is without doubt the best history of French achievement in letters during the last hundred years. The list of authors, sixty in number, whose works are used as examples of the literary movement, begins with Rousseau and Diderot, and embraces all the names that are of greatest interest for their relation to developments subsequent to the Revolution. The chief conceptions which have held sway in France, creating schools of literature, are carefully studied; and the examples in writers of various types are pictured with felicitous insight. After the classic period had lasted from the middle of the sixteenth century nearly two hundred and fifty years, Rousseau and Diderot became the precursors of the nineteenth century, its initiators in fact. Then Madame de Staël and Châteaubriand preside at its opening. The founders of Romanticism, modern French literature begins with them. There still lingered a school of pseudo-classicists, and then Victor Hugo brings in the full power of Romanticism. There is a renovation of language and of versification, and a wide development of lyric poetry. The culmination of Romanticism is in the new drama, and again it renews history and criticism, and creates the

novel. But half a century brought the decadence of Romanticism; and Realism, essentially prosaic, a fruit of the scientific spirit, succeeded. Its evolution, its effect on poetry and criticism, and its illustration in the novel and the theatre are carefully traced.

LITERATURE, by Hermann Grimm (1886), is a collection of scholarly essays, upon half a dozen of the great figures of literature. The book has a peculiar interest for Americans in its two essays on Emerson, whose genius Professor Grimm was the first German to recognize. Even to-day Emerson has not a large hearing in Germany, — his style is different and his ideas strange to the whole tone of German thought; and thirty-five years ago, when Professor Grimm had just discovered him, and went about sounding his praises and persuading his friends to read him, he (Grimm) was considered slightly mad. He persisted, however, in considering Emerson as the most individual thinker the world has seen since Shakespeare.

In two illuminative papers, the author undertakes to explain the most brilliant figure of eighteenth-century letters, Voltaire. In 'France and Voltaire,' he traces, from the time of Louis XIII., the governing ideas of French life, and their expression in the great writers, Corneille, Racine, Molière, and the rest, till Voltaire came to give voice to the new feelings that were surging up in the hearts of the subjects of Louis the well-beloved. In 'Frederick the Great and Voltaire,' he chronicles the stormy friendship of the erratic German genius for the erratic French one. 'Frederick the Great and Macaulay' treats of Macaulay's essay on that monarch, and incidentally Macaulay's theory of history. Other essays are on Albert Dürer, the great pioneer of modern artists; on Bettina von Arnim, the girl-friend of Goethe; on Dante; and on the brothers Grimm, father and uncle of Hermann Grimm, and known everywhere as the compilers of 'Grimm's Fairy Tales.'

LITERATURE OF THE SOUTH OF EUROPE, HISTORICAL VIEW OF THE, by Jean Charles Léonard Sismondi. L. L. de Loménie, in the 'Galerie des Contemporains Illustres,' calls Sismondi "the most eminent historian of the nineteenth century in everything relating to the science of facts"; and George Ticknor says his brilliant 'Literature of Southern Europe' will always be read for the beauty of its style and the richness and wisdom of its reflections. He was a man of enormous erudition (published sixty-nine volumes), and made truth his idol, he says. He lived eighteen months in England and five or six years in Italy, accompanying Madame de Staël on two Italian tours. His portrait shows a face strikingly like that of our Washington Irving. He was born in Geneva in 1773, and in 1811 gave there the lectures out of which the books we are considering grew. The lectures were published in four volumes (Paris), in 1813. The work is a little feeble in parts, but as a whole strikingly original. He begins with a full account of the Troubadour literature and of the Trouvères, with copious illustrative citations; and discusses with ample learning the work of Dante, Boccaccio, Tasso, Petrarch, and Alfieri. Then he gives rich tableaux of Spanish and Portuguese literature, — 'The Cid,' Cervantes, Camoens, and others. In his treatment of Spanish literature, he did not have access to all the original authors, but depended largely on his predecessor, Bouterwek. But Ticknor gives him very high praise for wide research and breadth of view.

LITTLE BAREFOOT ('Barfüssele'). From the German of Berthold Auerbach (1856). This Black Forest peasant story relates with rustic simplicity how two children, Amrie and her brother Danie, are left orphans with their home broken up; and how,

not understanding what death means, they wander back night after night to the deserted woodcutter's hut where they lived with their parents, and lifting the latch, call again and again: "Father, Mother." They are separated, and brought up as parish orphans, Amrie living with brown Mariann, an old woman who is called a witch, but who is kind to her. The dreamy, imaginative child passes her lonely days on the common as goose-girl; and to save her earnings for her little brother Danie, goes without shoes, thus winning the name of "Little Barefoot." An old friend of her mother who has married the richest farmer in the adjoining district offers to adopt her; but on Amrie's refusing to forsake her brother, she hangs a garnet necklace round the child's neck, and tells her if she is ever in need of a friend to come to Farmer Landfried's wife. Amrie is promoted to be maid in the family of the rich peasant Rudel, whose daughter Rose treats her with scorn; but one day Rudel's young daughter-in-law takes pity on the pretty Barefoot, and dresses her with her own hands for a village wedding. Here Amrie dances with a stranger, a handsome youth, who has ridden to the Feast on a fine white horse, and who chooses no partner but her. She has one day of perfect happiness, and is still dreaming of her unknown partner when she sees him riding up to Farmer Rudel's door, having been sent by his parents, the wealthy Landfrieds, to seek a bride. They wish him to marry Rudel's Rose; but the youth, on beholding again his pretty partner, has eyes only for her, and finding that Rose treats her cruelly, he comes to the rescue and carries her off on his white horse. When they approach his father's farm to which he is expected to bring a less humble bride, John's heart fails him; but the brave "Little Barefoot" goes before him, charms his old father with her artless sweetness and tact, and showing his mother the necklace she once gave her, appeals to the kindness of her dead mother's friend. So the old people's hearts are melted, and they give her a grand wedding. Danie is made head dairyman on the great farm; and when Amrie's first child comes, she is christened Barbara, but is always called by her father "Little Barefoot."

LITTLE DORRIT, by Charles Dickens, was published 1856–57, when the author's popularity was at its height. The plot is a slight one on which to hang more than fifty characters. The author began with the intention of emphasizing the fact that individuals brought together by chance, if only for an instant, continue henceforth to influence and to act and react upon one another. But this original motive is soon altogether forgotten in the multiplication of characters and the relation of their fortunes. The central idea is to portray the experiences of the Dorrit family, immured for many years on account of debt in the old Marshalsea Prison, and then unexpectedly restored to wealth and freedom. Having been pitiable in poverty, they become arrogant and contemptible in affluence. Amy, "Little Dorrit," alone remains pure, lovable, and self-denying. In her, Dickens embodies the best human qualities in a most beautiful and persuasive form. She enlists the love of Arthur Clennam, who meantime has had his own trials. Returning from India, after long absence, he finds his mother a religious fanatic, domineered over by the hypocritical old Flintwinch, and both preyed upon by the Mephistophelian Blandois, perhaps the most dastardly villain in the whole Dickens gallery. The complications, however, end happily for Arthur and Amy. The main attack of the book is aimed against official "red tape" as exemplified in the Barnacle family and the "Circumlocution Office." It also shows up Merdle the swindling banker, "Bar," "Bishop," and other types of "Society." The Meagleses are "practical" people with soft hearts; their daughter is married to and bullied by Henry Gowan, whose mother is a genteel pauper at Hampton Court. Other characters are Pancks the collector, "puffing

like a steam-engine," his hypocritical employer Casby, the humble and worthy Plornishes, the love-blighted and epitaphic young John Chivery, and the wonderful Mr. F.'s aunt with her explosive utterances.

LITTLE FADETTE ('La Petite Fadette'), a novel by George Sand, appeared in 1848.

It is one of George Sand's short studies of peasant life, considered by many critics her finest work, in which she embodied loving reminiscences of her childish days in the province of Berry. It is a poetic idyl, recounted with a simple precision which places the reader vividly in the midst of the homely incidents and daily interests of country life.

To Père and Mère Barbeau, living thriftily upon their little farm, arrive twin boys whom they name Landry and Sylvain. As the boys grow up, they show an excessive fondness for each other, which their father fears may cause them sorrow. So he decides to separate them by placing one at service with his neighbor, Père Cailland. Landry, the sturdier and more independent, chooses the harder lot of leaving home. He adapts himself to the change and is happy; while Sylvain, idle, and petted by his mother, suffers from the separation and is jealous of his brother's new friends. Later the two brothers both love the same woman, little Fadette. The plot centers itself in the outcome of this situation.

LITTLE MINISTER, THE, by J. M. Barrie. (1891). A love story, the scene of which is laid in the little Scotch weaving village of Thrums at about the middle of the last century. Aside from its intrinsic interest, there is much skilful portrayal of the complexities of Scotch character, and much sympathy with the homely lives of the poverty-stricken weavers, whose narrow creed may make them cruel, but never dishonorable. The hero, Gavin Dishart, is a boy preacher of twenty-one, small of stature but great in authority, and given to innocent frolic in exuberant moments. Grouped about him are his people, who watch him with lynx-eyed vigilance, ready to adore, criticize, and interfere; while an all-pervasive influence is the mother love and worship of "soft-faced" Margaret Dishart.

Across the narrow path of the Little Minister, and straight into his orthodox life, dances Babbie the Egyptian, in a wild gipsy frock, with red rowans in her hair. Against the persuasiveness of her beautiful eyes and her madcap pranks, even three scathing sermons against Woman, preached by Gavin in self-defense, are of no avail; and the reader follows with absorbed interest his romantic meetings with the reprehensible Babbie, and the gossip of the scandalized community. The rapid unfolding of the story reveals Babbie's sorrowful and unselfish renunciation of Gavin, and her identity as the promised bride of Lord Rintoul, who is many years her senior. A false report of Gavin's death brings the lovers together again on the eve of Babbie's marriage. Fearing pursuit, she consents to a hasty gipsy marriage with Gavin in the woods; and the climax is reached when a flash of lightning reveals the ceremony to Lord Rintoul, two stern elders of the Kirk, and Rob Dow, who is seeking to save the Little Minister from his wrathful people by killing the Egyptian. In the flood that follows, the chief actors in this dramatic scene are scattered; but Gavin and Babbie, after many adventures, are reunited, a deed of heroism on the part of the Little Minister having reinstated him in the love of his people.

The story is recounted by Dominie Ogilvy, who is at last revealed as the father of Gavin. It is lighted by touches of quaint humor that soften what might otherwise seem stern and forbidding in the picture. An instance in point is that of Tibbie

Craik, who would be "fine pleased" with any bride that the minister might choose, because she "had a magenta silk, and so was jealous of no one."

In 1897 the book was dramatized, with a violent wrenching of the plot to meet dramatic necessities.

LITTLE RED RIDING-HOOD, see **FAIRY TALES.**

LITTLE RIVERS, by Rev. Henry Van Dyke, D.D. (1895), breathes the very spirit of wholesome pleasure. The book is called a record of profitable idleness, and describes the author's wanderings with rod and line, exploring the Adirondack woods, canoeing along the silver streams of Canada to the music of the old French ballads sung by the guides, tramping the heathery moors of historic Scotland, following the fir-covered banks of the Austrian Traun, and trying casts in the clear green lakes of the Tyrol. Dr. Van Dyke has heard of people who, like Wordsworth, feel a passion for the sea or the mountains; but for his part he would choose a river. Like David's hart he pants for the water-brooks, and asks for nothing better than a quiet stream with shady banks, where trout are not too coy. He loves nature with the love of a poet and a close observer; the love of a man whose busy working-life is spent among bricks and mortar, but who has a country heart. When he was a little boy, he slipped away without leave one day, with a heavy old borrowed rod, and spent a long delightful afternoon in landing three tiny trout. Soon afterwards he was made happy by a rod of his own, and began to ply the streams with a zest that has never since failed. The good sport, the free, irresponsible, out-door life, and the beauty of wild nature are the subject-matter of the volume. Bird songs and falling waters are the music, and happy summer sunshine lights its pages. There is, says the author, very little useful information to be found here, and no criticism of the universe, but only a chronicle of plain pleasures, and friendly observation of men and things.

LITTLE SHEPHERD OF KINGDOM COME, THE, by John Fox, Jr. (1903). This is a story of Kentucky and the Civil War. It opens in the mountain region, where Chadwick Buford, a small boy of unknown antecedents, finds himself suddenly homeless through the death of the kind mountaineer and his wife, with whom he has lived. His only possession is a fine shepherd dog named Jack to whom he is devotedly attached, and with him for a companion he starts out in search of an abiding place. After much weary tramping he arrives at the settlement of Kingdom Come, where he is taken in and made welcome by a family named Turner. "Chad," as he is called, makes himself useful in tending the sheep and Jack shows his wonderful ability in that line.

In the household is a pretty little girl named Melissa, an adopted waif, who forms a warm attachment for Chad. He goes to school and becomes the protégé of the schoolmaster, Caleb Hazel, who appreciates his sterling qualities. While on a logging trip with the Turners and Hazel, Chad becomes separated from them and is left behind in the city of Lexington.

He falls into the hands of Major Buford who becomes interested in his namesake and takes him to his home.

There Chad becomes acquainted with the Deans, the Major's neighbors, and finds in Margaret, the daughter of the house, the ideal of his life. He soon finds out that his unknown pedigree causes him to be shunned by his companions, and, heartbroken, he steals away from the Major's house, and returns to the Mountains.

Later the supposed blot upon his birth is removed. He is proved the Major's

kinsman, and returns to college and occupies his rightful position. He becomes engaged to Margaret, but with the opening of the Civil War feels that his duty is towards the Union and enlists in that Army, thereby estranging himself from both Margaret and the Major. His career during the war is one of brave deeds and generous actions, and he risks his life to save that of his enemy, Daniel Dean. Melissa makes a hazardous trip at night to warn Chad that his life is in danger, and dies later as a result of her exposure on that occasion. When peace is finally declared, Chad returns home a Major, all is forgiven, and he and Margaret are re-united.

LITTLE WOMEN, by Louisa M. Alcott (1868–69). A story of the daily home life of four girls in a New England family of half a century ago. The March family is the author's own family, and the "little women" are herself and her sisters. In the first chapter Jo, the heroine, is fifteen, a lovable tomboy, with ambition to be a writer. The oldest sister, pretty Meg, is sixteen and aspiring to be a young lady. Beth is a shy timid little girl of thirteen, the saint of the family. Golden-haired Amy, the youngest, tells her sisters that her ambition is to be a great artist and to overcome her selfishness. Their mother is "a stout motherly lady," with a "can I help you" look about her, whom the girls know is the most splendid woman in the world. The girls go to parties, and jolly picnics, act out Pilgrim Progress to make their work more interesting, and take turns reading aloud to irascible old Aunt March. There are tragedies as when the proud Amy is obliged by the teacher at school to open her desk and throw two dozen delicious pickle limes out of the window and have her hands slapped with a ruler. See this sad chapter quoted in the LIBRARY. Jo writes wonderful melodramas in her den in the attic when genius burns, and the 'Witches' Curse' is acted by the sisters to an admiring audience of girl friends. Their best friend is Laurie, the boy who lives with his grandfather in the great house next door. Meg becomes engaged to Laurie's tutor and the first wedding in the family is a great event. It is a disappointment to girl readers that Jo will not marry Laurie. He decides to go to Europe to forget her, and says good-bye to them all racing down the stairs "as if for his life," turning back to ask once more "Oh Jo, can't you?" but she sends him away. Gentle Beth grows more frail and Jo loses her best loved sister. Aunt March prefers Amy's politeness to Jo's blunt manners and independent spirit and invites Amy to go to Europe. Jo struggles along with her stories and goes to New York to try her literary wings. She intends to be the old maid of the family, but instead falls in love with a middle-aged German professor, a striking contrast to the polished boyish Laurie. Laurie meets Amy in Italy and consoles himself with her. The charm and wholesomeness of the story made it a prime favorite with the last generation and it remains one of the best juvenile books ever written.

LIVES OF THE ENGLISH POETS, by Samuel Johnson. The first four volumes of this once very popular work were published in 1779, the last six in 1781. Macaulay pronounced them the best of Samuel Johnson's works. The style is largely free from the ponderous lumbering sentences of most of his other works, the narratives entertaining and instructive, and the criticisms often just, yet sometimes grossly prejudiced. The volumes were small in size, but Johnson had intended to make his sketches much smaller. They had been ordered by forty of the best booksellers in London to be used as prefaces for a uniform edition of the English poets. Johnson was peculiarly qualified for the work, deriving his material largely from personal recollections. The publishers, it is said, made $25,000 or $30,000, while the writer got only $2,000. The MS. of the work he gave to Boswell, who gives us certain variorum readings.

Johnson himself thought the life of Cowley, the best, and Macaulay agrees with him. The account of Pope he wrote *con amore* said that it would be a thousand years before another man appeared who had Pope's power of versification. In the sketch of Milton the old Tory spoke with scorn and indignation of that patriot poet's Roundhead politics, calling him "an acrimonious, surly Republican" and "brutally insolent," and poured contempt on his 'Lycidas.' Such things as this, with his injustice to Gray, called down on his head a storm of wrath from the Whigs; which, however, failed to ruffle in the least the composure of the erudite old behemoth. It is amazing to read the names of "*the* English poets" in this collection. Who now ever hears of Rochester, Roscommon, Pomfret, Dorset, Stepney, Philips, Walsh, Smith, King, Sprat, Halifax, Garth, Hughes, Sheffield, Blackmore, Fenton, Granville, Tickell, Hammond, Somerville, Broome, Mallet, Duke, Denham, Lyttleton?

LIVES OF THE HUNTED, by Ernest Seton-Thompson, was published in 1901, and has added a companion volume to his former successful book, 'Wild Animals I Have Known.' It is a collection of eight short stories and each one bears its underlying message of the kinship between man and animals, and shows that the enduring interests and passions, mother love, pride, and the desire of liberty, are shared alike by all living creatures. Five of the stories relate to the four-footed race and three to the birds, and they are all vital with interest and display the author's keen observation and his sympathetic knowledge of his subject. In the snowy ranges of the Northwest, we are shown Krag, the mighty Kootenay ram, delighting in his strength and beauty, who at last falls victim to man's desire for "trophies of the chase." In the guarded forests of the Yellowstone Park we see little "Johnny Bear" borne down in his struggles for existence, and Chink, the trembling little pup, who rises to the heights of dog-like fidelity and courage. In the sage-brush deserts of New Mexico, we follow the Kangaroo rat to the fairylike labyrinths of his underground kingdom, or view the experiences of Coyotito. Mother Teal, guarding her helpless brood against the perils of the world, Randy, the busy little cock-sparrow, and the chickadees of the North woods, are all pictured in a way that cannot fail to impress the reader. This book, like its predecessor, strikes a note that is clear and forcible as well as appealing, and will do more to change one's attitude towards the dumb animals than protective and preventive legislation could ever have accomplished.

LIVES OF THE PAINTERS, by Giorgio Vasari, more fully 'Lives of the most excellent painters, sculptors, and architects' was published in 1550, and in a revised and enlarged edition in 1568. This work is our chief source of information concerning the artists of the Italian Renaissance. Its author was himself an accomplished painter and architect, a sympathetic yet discriminating critic, and an excellent stylist. He had wide acquaintance among artists and wrote of them with delight, though somewhat too ready to accept unverified statements and to neglect accuracy of detail. Browning knew the 'Lives' well and drew from them the materials for his 'Fra Lippo Lippi' and 'Andrea del Sarto.'

LIZA-DVORYANSKOE GNYEZDO ('Nest of Nobles'), by Ivan Turgeneff (1858. English translation 1869). The story of this gloomy novel is not easily analyzed, but a bare statement of the plot would run thus: Maria Dmitrievna Kalitine, a rich widow living in a Russian provincial town, has a beautiful daughter Liza, who is deeply religious. Vladimir Nikolaevich Panshin, who pays court to her, is a young man with charming manners and an easy flow of egotistical talk. Presently appears

Fedor Ivanovich Lavretsky, a distant cousin of Maria Dmitrievna, who is known to live unhappily with his wife. Between his father, a despotic, narrow-minded egotist, and his aunt Glafira, a harsh, fierce old woman, Lavretsky's bringing-up has been a strange and solitary one; and at the age of twenty-three he naturally falls in love with the first pretty girl he sees, — Varvara Pavlovna Korobine, — whom he marries. As she detests Russia, they finally settle in Paris where he discovers her faithlessness and leaves her. Maria Dmitrievna receives him cordially, and he becomes a frequent visitor to the house. Little by little he and Liza fall in love; and upon the complications that thus arise, the interest of the story is founded. The difficult situations are skillfully managed, and the reader cannot resent the sadness of the tale as needless, because it results inevitably from the conditions. Like all Turgeneff's books, the chief interest of 'Liza' lies in its study of character.

LOG-BOOK OF A FISHERMAN AND ZOOLOGIST, by Frank Buckland (1875). The chapters of this book were originally published as articles in the periodical Land and Water. They all have some bearing on zoölogy; and possess such titles as 'Exhibitions Outside the Cattle Show,' 'King Charles the First's Parrot,' 'Foot of Napoleon's Charger,' 'Fish at Great Grimsby Docks,' 'Singing Mice,' 'Experience of a Whitstable Diver,' 'The Woodpecker and the Bittern,' 'Reminiscences of Natural History in Scotland,' 'My Monkeys,' etc. The book is agreeable light reading; always entertaining, and often instructive. In the chapter on 'Horseflesh Dinner at the Langham Hotel,' the author's opposition to hippophagy is recorded; while the chapter on 'Dinner of American Game at the Langham Hotel' is duly appreciative. The account of a fight between a scorpion and a mouse, in which the mouse comes off victorious, is very curious. The essayist is a firm believer in the value of observation. He thinks the education of the present day is too much restricted to book-learning, taking quite too much for granted the authority of whatever ideas and opinions obtain the authenticity of print. Adults, even more than the young he thinks, should be not only trained to observe and impress exact images of objects on the memory, but to use their fingers in analyzing and drawing, and above all, in dissecting beasts, birds, and fishes, so as to understand their wonderful structure and mechanism. Few naturalists have united exact knowledge and minute observation with so agreeable a faculty of description.

LOKIS, by Prosper Mérimée (1868), is one of the strongest and most skillfully constructed of his works. The motive is the almost universal belief that human beings may be transformed into animals. A German professor and minister, commissioned to make a new translation of the Scriptures into the Zhmud language, is invited by a Lithuanian nobleman (Count Szémioth) to reside at his castle and use his valuable library during his labors.

The Count's mother, on the day of her marriage, had been carried off by a bear, and when rescued, found to be hopelessly insane, even the birth of her son having failed to restore her reason.

The Professor finds the Count an agreeable companion, but observes in him certain strange and often alarming characteristics. The Count is in love with a beautiful, witty, but rather frivolous young girl, Miss Julia Ivinska, and the Professor goes with him several times to visit her at Doughielly. At last their engagement is announced, and the Professor is recalled to the castle to perform the marriage ceremony.

The next morning the bride is found dead, and the Count has disappeared.

The whole trend of the story, the incidents and conversations, often seemingly irrelevant, the hinted peculiarities of the Count, all serve to point, as it were inexorably, at the inevitable conclusion that the man has at last undergone the terrible transformation and become a bear, after killing and partially eating his helpless victim.

The perfect simplicity and naturalness of the language, the realism of its romance, the grace and wit of the dialogue, and the consistency of the characters, — particularly of the Professor, who narrates the story with the utmost plausibility, — give it the effect of history. While the supernatural is the most dramatic quality of the story, every incident in it might nevertheless be explained scientifically.

LOMBARD STREET, 'A Description of the Money Market,' by Walter Bagehot, is a lucid exposition of the English banking system published in 1873. The Bank of England, the Private Banks, the Joint Stock Banks and the bill-brokers are considered in turn, the main features of the whole system explained, and the problems arising from them discussed. "Two fundamental ideas run through the whole of Mr. Bagehot's book, of which the first is this: that it is wrong, unjust, and dangerous that the whole banking reserve of the kingdom should be kept in one bank, the Banking Department of the Bank of England. He points out in detail how all the country banks of Great Britain keep their cash resources in some one of the London banks, and how all of these London banks keep *their* cash resources with the Bank of England, so that the reserve of notes in this one institution constitutes the fund which must meet a sudden demand from all parts of the kingdom. . . . While admitting, however, the grave defects of the one reserve system as practised in England, Mr. Bagehot frankly states that it is useless to hope for or advocate any change. He treats the adoption of a many reserve system as wholly impracticable . . . confining himself to the consideration of what should be the proper management of the single reserve in the Bank of England." (Gamaiel Bradford in North American Review, vol. cxix, October, 1874). The second fundamental idea is that in a time of panic it is the true policy of a reserve-holding bank to be liberal in granting loans and discounts and not to be too rigid in scrutinizing security. Only thus can public confidence be maintained; otherwise the impression that money cannot be obtained will create a rush for money. The book is an admirable and rare example of business ability and experience united with literary skill, economic insight and the gift of clarity in exposition.

LONDON, by Sir Walter Besant (1892, New ed. 1894), is a comprehensive survey of the metropolis of the modern world from the Roman days to those of George the Second. The material is of course well worn, but the skill of the writer's method and the freshness of his interest make it seem new. He begins his tale with the occupation of the Romans, who appreciating the value of the river Thames, picked out a dry hillock in the great stretches of marsh along the stream, and founded the town of Augusta, — an isolated spot in the midst of fen and forest. After the Roman evacuation of Britain, no more is heard of Augusta; the town having been deserted or destroyed. It was a new settlement in the old spot that rose again to prosperity as Lud's Town. From the sixth century onward, the city, though ravaged by plagues, and more often by fires, always its bane, has grown steadily in population, wealth, and importance. Roman, Saxon, Danish, Norman, Plantagenet, and at last English, it has always been a city of churches and palaces. Its burghers have always been free men, owning no lord but the king; and its mayors have rivaled great nobles in

power and splendor. Dick Whittington may not have made his fortune by selling a cat; but it is certain that when, as mayor of London, he entertained King Henry V., he burned £60,000 worth of royal bonds, as a little attention to royalty. The city's greatest mayor was Sir Thomas Gresham, who, in Elizabeth's Day, conceived the idea of transferring the center of the world's commerce from Antwerp to London, and to that end built the Royal Exchange. The record of each century is full of incident, story, and social changes. Mr. Besant is writing on a subject he loves, and spares no pains to lay before the reader a brilliant picture of the streets and buildings, businesses, customs, and amusements of the ever-flourishing, ever-changing city, now the great center of the financial, economical, and social world.

LONDON, see **LITERARY LANDMARKS OF,** by Laurence Hutton.

LONDON SOCIAL LIFE, see **IMPRESSIONS OF,** by E. S. Nadal.

LONELY WAY, THE ('Der einsame Weg') by Arthur Schnitzler (1904). The theme of the play is the inevitable emptiness and loneliness of lives devoted wholly to self-indulgence without regard to the welfare or suffering of others. In a succession of quiet conversations the characters reveal themselves and their relations to each other, which make the situation a tragedy. A young art student, Wegrath, takes his friend, Julian Fichtner, to visit his betrothed, Gabrielle. The fascinating Julian falls in love with her, and they plan to elope a week before the wedding. The night before they are to leave together, Julian decides that he wishes to be free from the ties and duties which marriage brings, and he deserts her. She marries Wegrath, who becomes a professor of art and president of the Academy. The oldest of her two children Felix, is Julian's son. The play opens just before Gabrielle's death when Philip is twenty-three. Julian has drifted about in pursuit of pleasure and has not fulfilled the great promise of his early years. His hope of solving the problem of the "lonely way" is to claim the love and companionship of his son Felix. Felix turns from him to the father he has always known and loved as his own. Von Sala, a middle-aged dramatic poet, who like Julian has lived for himself, disregarding human ties, points out to Julian that he had acquired no right of possession in Felix. He defines love as service. For those who will not serve, there lies ahead the "lonely way." The lonely are "their kind" who are free because they have never belonged to anyone but themselves. Johanna, the sister of Felix, loves Von Sala, and he commits suicide when he learns she has drowned herself for his sake. The characters of the two egoists, Julian and Von Sala, are brilliantly and consistently drawn.

LONG ROLL, THE, by Mary Johnston (1911). This is the first of two books dealing with the Civil War, and opens out before the secession has taken place. The scene is laid in Virginia and the opening chapters show how generally opposed the people are to war and how they hope for the preservation of the Union. When war is declared, however, all the loyal Virginians put their state first, and enter upon the great struggle. The book contains many stirring descriptions of battles and skirmishes and shows the sufferings of the soldiers and of those left behind. The family of General Warwick Cary figure prominently in the story and he and his son Edward are among the first to volunteer. There are three daughters the most beautiful of whom is Judith, whose romance is shadowed by the sadness of war. She has two suitors, Richard Cleave and Maury Stafford; the former is the chosen one, while the latter filled with jealous rage vows vengeance on his rival. Both men are officers in

the Confederate army and during the conflict the moment comes when Stafford can gratify his evil desire. He is given a message by General Stonewall Jackson to convey to Colonel Cleave and he changes the order in such a manner that Cleave commits a great indiscretion which results in disaster to his troops. He is court-martialed, found guilty of disobedience to orders, and dismissed from the Army, a disgraced man. Though innocent of wrong-doing Cleave is unable to clear himself, as the man to whom Stafford gave the message to deliver verbally to him is dead. However, desirous of doing his duty against all odds Cleave changes his name and enlists as a gunner in the Artillery. Here he does notable service and is finally recognized by General Stonewall Jackson who has an explanation with him which clears up much that has been mysterious. The next day Jackson is shot in battle and subsequently dies, but before his death requests that Richard Cleave be given another trial. The story ends with the description of the funeral of Stonewall Jackson, the eccentric but beloved soldier, and the reader is convinced that Cleave's innocence will soon be acknowledged and that the faithful and devoted Judith who has been nursing the sick and wounded in the hospitals, will have her patience and loyalty rewarded.

LOOKING BACKWARD (1888), and **EQUALITY** (1897) by Edward Bellamy. Bellamy's nationalistic romance, or vagary, 'Looking Backward,' has had a sale of nearly 400,000 copies in ten years, and is still in demand. It recounts the strange experiences of Julian West, a wealthy young Bostonian, born in 1857, a favorite in the highest social circles, engaged to a beautiful and accomplished lady, Miss Edith Bartlett. West has an elegantly furnished subterranean apartment, where he is accustomed to retire for privacy and rest. In 1887 he is put into a hypnotic sleep.

In the year 2000, Dr. Leete, a retired physician, is conducting excavations in his garden, when West's chamber is disclosed. The doctor, assisted by his daughter Edith, discovers and resuscitates the young man, who finds himself in a regenerated world.

The changed appearance of the city, the absence of buying and selling, the system of credits, the method of exchanges between nations, the regulation of employment by means of guilds, all overwhelm him with surprise.

He notes no distinctions of rich and poor, no poverty, no want, no crime. All the people are mustered into an industrial army at the age of 21, and mustered out at 45.

The national system of dining-rooms, the condition of literary men, the abolition of middlemen, the saving of waste through misdirected energy, matters of religion, of love, of marriage, all open up lines of thought and of action new and strange to him; and falling in love with Edith, he finds he has fixed his affections upon the great-granddaughter of his old love, Edith Bartlett.

He falls asleep, and seems awake and finds himself back again in the old Boston with its monopolies and trusts and the frenzied folly of its competitive system, with its contrasts of living and its woe, with all its boundless squalor and wretchedness. He dines with his old companions, and endeavors to interest them in regenerating the world by well-planned coöperative schemes. They denounce him as a pestilent fellow and an anarchist, and he is driven out by them. He awakes from this troubled dream to find himself in harmony with the new conditions; and here 'Equality' takes up the story, and through the explanations of Dr. Leete and Edith, and through his own experiences, he learns how the crude ideals of the nineteenth century were realized in the year 2000.

The first step is substituting democracy for monarchy. To establish public schools is next, since public education is policy for the public welfare. It is further

urged that each citizen be intrusted with a share of the public wealth, in the interests of good government. He will then no longer be a champion of a part against the rest, but will become a guardian of the whole.

Life is recognized as the basis of the right of property, since inequality of wealth destroys liberty — private capital being stolen from the public fund. Equality of the sexes is permitted in all occupations; even the costumes are similar, fashion having been dethroned.

The profit system is denounced as "economic suicide," because it nullifies the benefits of common interests, is hostile to commerce, and largely diminishes the value of inventions.

There is a common religion (based upon the doctrine of love); the old sects are abolished. "If we love one another, God dwelleth in us," is the keynote of the new dispensation.

There are no more wars; "Old Glory" now betokens that nowhere in the land it floats over is there found a human being oppressed or suffering any want that human aid can relieve.

All questions concerning "killing competition," "discouraging independence and originality," "threatening liberty," etc., as well as the Malthusian objection, seem to be satisfactorily settled in the wonderful success of this great coöperative commonwealth; which would be a less futile dream, if the author had taken the trouble to abolish "human nature" in the beginning.

LORD JIM, a romance by Joseph Conrad (1915). A promising young Englishman, son of a clergyman, becomes chief mate of the "Patua" before he has been tested by experience of the hardships of life at sea. He dreams of heroic deeds, but when the real crisis comes, panic seizes him, and he deserts the sinking ship with the other officers, leaving the eight hundred sleeping pilgrim passengers to their fate. The ship, by some miracle, keeps afloat, and is towed into Suez by a French man-of-war, and its officers are disgraced. The issue of Jim's honor is for him beyond the decision of any court of inquiry. Another chance must come to let him prove himself the hero of his romantic imagination. He tries to make a fresh start, but the wretched story follows him everywhere. Finally he accepts the position of trader in a remote Malay village, where as adviser, practically chief, he is loved, trusted, and admired by a savage tribe. By courage and self-sacrifice, he feels he has mastered his fate, and atoned for his moment of cowardice. Unfortunately his people endow him with supernatural power. He allows a band of pirates to go free after an attack on the village. They abuse his safe conduct, and kill the young son of Chief Dorian, his own closest friend. Instantly his prestige is gone. He is regarded as a devil who has brought about this dire misfortune. He refuses to fight for his life, leaves the girl he loves, and gives himself up to be shot by the aged Dorian. Descriptions of the calm moonlight night on the tropic sea in the "Patua" are quoted in the LIBRARY from the second and third chapters.

LORD ORMONT AND HIS AMINTA, by George Meredith (1894). In this novel the author deals with a weighty social question with a light and graceful touch.

Lord Ormont, a distinguished general, is the object of the hero-worship of two children: Aminta Farrell, called "Browny," and Matey Weyburn. When Aminta becomes a young lady, she marries Ormont, no longer a hero, but a mere civilian dismissed from his country's service, and soured by public neglect. To show the world how he despises its opinion, he refuses openly to acknowledge his marriage to

Aminta. She, of course, is the chief sufferer from this perversity of humor. Weyburn meantime becomes Lord Ormont's secretary, falls in love with his old playmate, and does not conceal his love. The ensuing scandal is less tragic than humorous. Matey and Browny betake themselves to the Continent; and, contrary to all precepts of conventional morality, "live happily ever afterwards." The novel is at once sprightly and judiciously sober. It is remarkable for one or two magnificent scenes, scarcely surpassed in the whole range of fiction. Nothing could be more beautiful and effective as a study of sky and sea, of light and air and out-door glory, than the scene where Aminta and Weyburn swim in the ocean together, creatures for the time being of nature, of love, and of joy.

LORNA DOONE: A Romance of Exmoor (1869), by R. D. Blackmore, is its author's best known work; and is remarkable for its exquisite reproduction of the style of the period it describes. "To a Devonshire man it is as good as clotted cream, almost," has been said of it; and it is Blackmore's special pride that as a native he has "satisfied natives with their home scenery, people, life, and language." But the popularity of the brilliant romance has not been local, and has been equally great on both sides of the Atlantic. Even without so swift a succession of exciting incident, the unhackneyed style, abounding in fresh simile, with its poetic appreciation of "the fairest county in England," combined with homely realism, would make it delightful reading. Much as Hardy acquaints us with Wessex, Blackmore impresses Exmoor upon us, with a comprehensive "Englishness" of setting and character. It is out-of-door England, with swift streams, treacherous bogs, dangerous cliffs, and free winds across the moors. The story is founded on legends concerning the robber Doones, a fierce band of aristocratic outlaws, who in revenge for wrongs done them by the government, lived by plundering the country-side. Regarding their neighbors as ignoble churls and their legitimate prey, they robbed and murdered them at will. John Ridd, when a lad of fourteen, falls into their valley by chance one day, and is saved from capture by Lorna Doone, the fairest, daintiest child he has ever seen. When he is twenty-one, and the tallest and stoutest youth on Exmoor, "great John Ridd" seeks Lorna again. He hates the Doones who killed his father, but he loves beautiful innocent Lorna; and becomes her protector against the fierce men among whom she lives. If slow to think, he is quick to act; if "plain and unlettered," he is brave and noble: and Lorna welcomes his placid strength. Scattered through the swift narration, certain scenes, such as Lorna's escape to the farm, a tussle with the Doones, the attempted murder in church, the final duel with Carver Doone, and others, stand out as great and glowing pictures.

LOST MANUSCRIPT, THE ('Die verlorene Handschrift') by Gustav Freytag (1865). The scene of this strong and delightful story is laid in Germany towards the middle of this century. A young but very learned philologist, Professor Felix Werner, goes with his friend Fritz Halm, also a learned man, in search of a lost manuscript of Tacitus, to the castle of Bielstein, near Rossau, where he supposed it to have been hidden by the monks in the sixteenth century. Though the quest is for the moment fruitless as regards the manuscript, the professor finds in Ilse, the beautiful fair-haired daughter of the proprietor of the castle, a high-minded and noble woman. He brings her home as his wife. Werner is professor at the university; and Ilse, though brought up among such different surroundings, adapts herself readily to her new life, and becomes very popular among her husband's colleagues and with the students. The reigning sovereign, hearing of Ilse's charms, invites the professor to

pass, with his wife, some weeks at the palace; offering, as an inducement, all the aid in his power towards finding the missing manuscript. The invitation is accepted, and all at first goes well. Ilse is not long, however, in perceiving that while her husband is treated with marked distinction, she is shunned by the ladies of the court, the sovereign alone singling her out by his too marked attentions. Her position is equivocal. Werner, however, intent only upon his manuscript, is blind to the danger of his wife. During a temporary absence of her husband, Ilse, to save her honor, escapes to Bielstein. The professor, returning, misses his wife, and follows her in hot haste, and they are happily reunited. All hope of finding the manuscript proves vain, and the professor realizes with remorse that while pursuing this wild quest, he has risked losing what was dearest to him. The book is lightened by a humorous account of the hostility between two rival hat-makers: Herr Hummel, the professor's landlord, and Herr Halm, the father of Fritz Halm, who lives directly opposite. There is a subordinate love affair between Fritz Halm and Laura Hummel, the son and daughter of the rival houses, ending in marriage. The story, if not the most brilliant of Freytag's telling, is yet graphic and entertaining, and is a great favorite in Germany.

LOST SIR MASSINGBERD, by James Payn (1864). This novel, generally considered the best of this indefatigable novelist's stories, was one of the earliest. It is a modern tale of English country life, told with freedom, humor, and a certain good-natured cynicism. A bare synopsis, conveying no idea of the interest of the book, would run as follows: Sir Massingberd Heath neither feared God nor regarded man. His property was entailed, the next heir being his nephew Marmaduke, whom he tries to murder in order to sell the estates. Marmaduke is befriended by Harvey Gerald and his daughter Lucy, falls in love with Lucy, and finally marries her. Sir Massingberd in his youth secretly married a gipsy, whom he drove mad with his cruelty. She curses him: "May he perish, inch by inch, within reach of aid that shall not come." Sir Massingberd disappears, and all search for him in vain; many months later his bones are found in an old tree, known as the Wolsey Oak. It was supposed that he climbed the tree to look about for poachers, that the rotton wood gave way, and he slipped into the hollow trunk, whence he could not escape. Had he not closed up the public path which skirted the tree, his cries for help must have been heard. With his disappearance and death all goes well with the households on which the blight of his evil spirit had fallen, and the story ends happily.

LOTHAIR, by Benjamin Disraeli, Lord Beaconsfield (1870). The scene of this extravagant, but at the same time remarkable, story is laid chiefly in England about 1570, at the time when it was published.

The hero, Lothair, a young nobleman of wide estates and great wealth, is introduced a short time before the attainment of his majority. Brought up under the influence of his uncle, Lord Culloden, "a member of the Free Kirk," he has been surrounded by a Protestant atmosphere. When, in accordance with his father's will, he goes to Oxford to complete his education, his other guardian, Cardinal Grandison, determines to bring him into the Roman Church.

The story is a graphic description of the struggles of rival ecclesiastics, statesmen, and leaders of society to secure the adherence of the young nobleman.

On a visit to the ducal seat of Brentham, the home of Lothair's college friend Bertram, he falls in love with Bertram's sister, Lady Corisande, and asks for her hand, but is refused by her mother.

Lothair next comes under the influence of Lord and Lady St. Jerome, and Miss

Arundel. Charmed with the beauty and peace of their life, he is almost won over to the Romanist side. At the critical moment he meets Theodora, the wife of Colonel Campian, an American, "a gentleman, not a Yankee; a gentleman of the South, who has no property but land." Theodora is an Italian but not a Romanist, and the scale is turned toward the Protestant side. Colonel and Mrs. Campian are friends of Garibaldi; and through them Lothair is inspired to join the campaign of 1867 against the papal forces. He is severely wounded at Mentana, and is nursed back to health by Miss Arundel, who by degrees re-establishes her influence over him. Again he is saved by Theodora, who appears to him in a vision and reminds him of the promise given to her on her death-bed, that he will never join the church of Rome.

By a desperate effort, Lothair escapes the vigilance of his Romanist friends, and after travels in the East returns to London.

A second visit to Brentham renews his deep admiration for Lady Corisande, whose love he succeeds in winning.

The narrative of 'Lothair' never lags or lacks movement. The intervals between the adventures are filled with witty sketches of English society and portraits of English personalities. The character of Lord St. Aldegonde is perhaps the happiest of these. "When St. Aldegonde was serious, his influence over men was powerful." He held extreme opinions on political affairs. "He was opposed to all privilege and to all orders of men except dukes, who were a necessity. He was also strongly in favor of the equal division of all property except land. Liberty depended on land, and the greater the land-owners the greater the liberty of a country." "St. Aldegonde had married for love, but he was strongly in favor of woman's rights and their extremest consequences."

LOVE EPISODE, A, see **ROUGON-MACQUART.**

LOVE ME LITTLE, LOVE ME LONG (1857). In this story, Charles Reade turned away from his wonted exposition of social abuses to write a love story, pure and simple. It is a pleasant study of upper middle-class English life. Lucy Fountain, a young heiress, has two guardians, — her uncle Mr. Fountain, and Mr. Bazalgette, the husband of her mother's half-sister; and she divides the year between their two homes. She is pretty, charming, and useful; and both Uncle Fountain and Aunt Bazalgette want to establish her close at hand by choosing a husband for her. But Lucy is indifferent both to Mr. Hardy, the banker selected by her aunt, and Mr. Talboys, the man of ancient lineage who is favored by her uncle. She falls in love with David Dodd, a manly young sailor in the merchant service, who loves her, but who recognizes her social superiority, while he is forced to admit that his Lucy is freakish, — now kind, now cold. To escape importunity at home, she runs away and stays with her old nurse, where David discovers and wins her. They have a few blissful weeks together before David sails on the Rajah, of which through Lucy's influence he has been made captain. The story is simple, but full of homely incident, clever dialogue, shrewd character-drawing, and overflowing humor. With its sequel, 'Very Hard Cash,' it is considered among the best of Reade's novels. Lucy herself is the type of woman oftenest drawn by Reade, — pretty, emotional, noble at heart, but given to coquettish deceits and uncertain moods, until steadied by love.

LOVEL, THE WIDOWER, by W. M. Thackeray (1860). One of the great master's later books, written after his first visit to America, this simple story touches, perhaps,

a narrower range of emotion than some of his more famous novels; but within its own limits, it shows the same power of characterization, the same insight into motive, the same intolerance of sham and pharisaism, the same tenderness towards the simple and the weak, that mark Thackeray's more elaborate work. Frederic Lovel has married Cecilia Baker, who dies eight years later, leaving two children, the little prig Cecilia and Popham. Their governess, Elizabeth Prior, wins the affection of the doctor, the butler, and the bachelor friend who visits Mr. Lovel and tells the story. Lady Baker's son Clarence, a drunken reprobate, reveals the fact that Miss Prior was once a ballet-dancer (forced to this toil in order to support her family). Lady Baker orders her out of the house; Lovell comes home in the midst of the uproar, and chivalrously offers her his heart and hand, which she accepts, and he ceases to be Lovel the Widower. Lady Baker, his tyrannical mother-in-law, has become immortal.

LOVE'S LABOUR'S LOST is one of Shakespeare's early dramatic productions, written about 1588 or '89, and has all the marks of immature style; yet its repartees and witticisms give it a sprightly cast, and its constant good-humor and good-nature make it readable. The plot, as far as is known, is Shakespeare's own. There is an air of unreality about it, as if all the characters had eaten of the insane root, or were at least light-headed with champagne. Incessant are their quick venues of wit, — "snip, snap, quick, and home." In a nutshell, the play is a satire of utopias, of all thwarting of natural instincts. Ferdinand, King of Navarre, and his three associate lords, Biron, Dumain, and Longaville, have taken oath to form themselves into a kind of monastic academy for study. They swear to fast, to eat but one meal a day, and for three years not to look on the face of woman; all of which "is flat treason against the kingly state of youth." But, alas! the King had forgotten that he was about to see the Princess of France and three of her ladies, come on a matter of State business. However, he will not admit them into his palace, but has pavilions pitched in the park. At the first glance all four men fall violently in love, each with one of the ladies, — the king with the princess, Biron with Rosaline, etc.: Cupid has thumped them all "with his bird-bolt under the left pap." They write sentimental verses, and while reading them aloud in the park, all find each other out, each assuming a stern severity with the perjured ones until he himself is detected. One of the humorous characters is Don Adriano de Armado, "who draweth out the thread of his verbosity finer than the staple of his argument." In him, and in the preposterous pedant Holofernes, and the curate Sir Nathaniel, the poet satirizes the euphuistic affectations of the time, — the taffeta phrases, three-piled hyperboles, and foreign language scraps, ever on the tongues of these fashionable dudes. The "pathetical nit," Moth, is Armado's page, a keen-witted rogueling. Dull is a constable of "twice-sodden simplicity," and Costard the witty clown. Rosaline is the Beatrice of the comedy, brilliant and caustic in her wit. Boyet is an old courtier who serves as a kind of usher or male lady's-maid to the princess and her retinue. The loves of the *noblesse* are parodied in those of Costard and of the country wench Jaquenetta. The gentlemen devise, to entertain the ladies, a Muscovite masque and a play by the clown and pedants. The ladies get wind of the masque, and, being masked themselves, guy the Muscovites who go off "all drybeaten with pure scoff"; Rosaline suggests that maybe they are sea-sick with coming from Muscovy. The burlesque play tallies that in 'Midsummer Night's Dream,' the great folk making satirical remarks on the clown's performances. Costard is cast for Pompey the Huge, and it transpires that the Don has no shirt on when he challenges Costard to a duel. While the fun is at its height comes word that sobers all: the princess's father is dead. As a

test of their love the princess and Rosaline impose a year's severe penance on their lovers, and if their love proves true, promise to have them; and so do the other ladies promise to their wooers. Thus love's labor is, for the present, lost. The comedy ends with two fine lyrics, — the cuckoo song ('Spring'), and the 'Tu-whit, tu-whoo' song of the owl ('Winter').

LOVES OF THE TRIANGLES, THE, by George Canning. In 1797 George Canning then Under-Secretary of State for Foreign Affairs, planned in conjunction with George Ellis, John Hookham Frere, and others, the Anti-Jacobin, a political paper edited in the interests of the Tory party.

Satire and parody were the vehicles by which editors and contributors tried to effect their end; and among the various articles and poems, none were wittier than those written by Canning, then barely twenty-seven. One object of these contributions was to cast ridicule on the undue sentimentality of various literary men of the day, in their alleged false sympathy with the revolutionary spirit in France.

'The Loves of the Triangles' was presented as the work of a quasi-contributor, Mr. Higgins, who says that he is persuaded that there is no science, however abstruse, nay, no trade nor manufacture, which may not be taught by a didactic poem. . . . And though the more rigid and unbending stiffness of a mathematical subject does not admit of the same appeals to the warmer passions which naturally arise out of the sexual system of Linnæus, he hopes that his poem will ornament and enlighten the arid truths of Euclid and algebra, and will strew the Asses' Bridge with flowers.

This is of course a satire on the Botanic Garden of Dr. Darwin, to whom indeed the parody, 'The Loves of the Triangles,' is dedicated. Only about three hundred verses in rhymed iambics were published of this poem, forming one canto; yet argument, notes, as well as the body of the poem itself, are the perfection of parody, and in the midst of it all are several lines assailing Jacobins.

A portion of the invocation may serve as a specimen of the style: —

"But chief, thou nurse of the didactic Muse,
Divine Nonsensia, all thy sense infuse:
The charms of secants and of tangents tell,
How loves and graces in an angle dwell;
How slow progressive points protract the line,
As pendant spiders spin the filmy twine.
How lengthened lines, impetuous sweeping round,
Spread the wide plane and mark its circling bound;
How planes, their substance with their motion grown,
Form the huge cube, the cylinder, the cone."

LOVEY MARY, by Alice Hegan Rice (1903). This story continues the experience of "Mrs. Wiggs of the Cabbage Patch," and is written in the same entertaining vein. A new heroine, however, is introduced in the person of "Lovey Mary," who having begun life as a foundling, has spent her first fifteen years in a "Home." She has never known anything but rebuffs and cold treatment, and longs for affection and some of the good things of life. Her first real pleasure is derived from taking care of a child named Tommy, who is brought to the Home by his wayward mother Kate Rider, who has been a previous inmate. Lovey Mary, who has a deep aversion for Kate who has treated her unkindly in the past, is at first much opposed to the child who is put in her charge but soon overcomes this feeling and grows to love him passionately. After two years of devotion during which time Tommy has grown to return some of the affection which Lovey Mary lavishes upon him, she discovers that

Kate is planning to take her child and decides to prevent this calamity. Accordingly she slips away at early dawn with Tommy in her arms and at the end of a fruitless day finds herself at the "Cabbage Patch." Here she is met by the kind-hearted Mrs. Wiggs who immediately sets about making her comfortable. It is decided that she shall take up her location with Miss Hazy, a shiftless individual who is helped along in her struggles for existence by the inmates of the "Patch." Lovey Mary finds work in the factory and restores Miss Hazy's untidy abode to cleanly conditions. The matron of the Home discovers the whereabouts of her missing charge but instead of making the fact known decides to let Lovey Mary continue in the course she has chosen. However, Lovey Mary who has a well-developed conscience feels she is not really justified in keeping Tommy from his mother and finally decides to restore him; she goes to Kate who is sick in the hospital and after a reconciliation takes her home and nurses her till she dies. The reader takes leave of Lovey Mary and Tommy as they are starting off on a trip with their kind friends the Reddings, life having assumed a brighter aspect for the heroine than she had ever deemed possible.

LOYAL RONINS, THE, by Shunsui Tamenaga. This historical tale, translated from the Japanese by Edward Greey and Shinichiro Saito, was published in English in 1880. It relates to affairs that occurred in 1698. The book is profusely illustrated with characteristic Japanese pictures by Kei-Sai Yei-Sen of Yedo or Tokio. The graceful poetic style gives great charm to this naïve romance, the names of the characters are quaint even in translation, and the pictures of feudal Japan are vivid and fascinating. The Japanese atmosphere pervades the entire book. The main story is very simple, though there are numerous episodes touching or humorous. Lord Morningfield, Daimio of Ako, is condemned to commit hara-kiri (through the treachery and deceit of Sir Kira, master of ceremonies to the Shogun), and his property is confiscated. His widow, Lady Fair-Face, assumes the religious name of Pure-Gem and lives in retirement. Forty-seven of his retainers — now Ronins, or outlaws of the Samurai class — sign with their blood an agreement to avenge his death. Under the leadership of Sir Big-Rock, who divorces his wife and disowns his children, that they may not be punished for his deeds, the Ronins slay Sir Kira in his own house. After imposing ceremonies of respect at the tomb of their illustrious chief, the Ronins surrender themselves to the Council at Yedo. They are condemned to death and sentenced to commit hara-kiri. Forty-six forms clothed in pure white, headed by Sir Big-Rock, mount the hill of death, plunge into the dark river, and pass over to Paradise, where they are welcomed by the spirit of their beloved chief.

LUCK OF ROARING CAMP, THE, and other sketches, by Bret Harte (1870), have for their subjects strange incidents of life in the far West during the gold-fever of '49. The essential romance of that adventurous, lawless, womanless society is embodied in these tales. Representative members of it, gamblers "with the melancholy air and intellectual abstraction of a Hamlet"; all-around scamps with blond hair and Raphael faces; men with pasts buried in the oblivion east of the Mississippi; young men, battered men, decayed college graduates, and ex-convicts, are brought together in picturesque confusion, — their hot, fierce dramas being played against the loneliness of the Sierras, the aloofness of an unconquerable nature. 'The Luck of Roaring Camp' is perhaps the most beautiful of the sketches; 'The Outcasts of Poker Flat' is scarcely less pathetic. In 'Tennessee's Partner,' and in 'Miggles,' humor and pathos are mingled. The entire book is a wonderfully dramatic transcript of a phase of Western life forever passed away.

LYRICAL BALLADS, a collection of lyrical poems, mainly by William Wordsworth, but including 'The Ancient Mariner' and 'The Nightingale' by Samuel Taylor Coleridge, was first published in 1798. A second edition, with corrections and additions and a famous preface by Wordsworth, appeared in 1800. As originally planned the volume was to have been the joint production of Coleridge and Wordsworth, the former treating supernatural themes in such a manner as to create poetic belief, and the latter investing common incidents with an atmosphere of wonder and imagination. Wordsworth's superior industry and Coleridge's indolence brought it about that with the brilliant exception of 'The Ancient Mariner' the volume was confined to the second of these two objects. In his preface Wordsworth upholds his choice of ordinary events and humble life on the ground of the greater emotional sincerity and the more beautiful natural background afforded by them; and he defends the plainness and baldness of his style and metre on the ground that the language of poetry should closely approximate to the language of everyday life and that metre is not essential to poetry. (For Coleridge's criticism of these opinions, which are a natural reaction from the conventionality of eighteenth-century poetic diction, see the digest of his 'Biographia Literaria'.) Many of the 'Lyrical Ballads' like 'Anecdote for Fathers,' 'Simon Lee,' 'The Idiot Boy,' 'We are Seven,' and 'Lucy Gray' incurred ridicule through their simple ballad metre, the prosaic matter-of-factness of their expression, and the absence of externally striking incidents and climaxes; yet each of these poems, if sympathetically read, stirs the imagination and emotions of the reader and awakens him to the spiritual significance of the humblest and most commonplace events. More arresting but still simple in treatment are those rural tragedies 'Goody Blake,' 'The Thorn,' and 'Ruth.' The landscape beauty of the Lake District and the simple dignity of a humble life lived close to nature appears in 'The Old Cumberland Beggar' and in 'Michael,' both in blank verse. The poet's early love of his native dales, his moods of mystical insight, and his ties of kinship and affection are reflected in 'There was a Boy,' 'Nutting,' and 'Influence of Natural Objects' (all in blank verse, afterwards included in the 'Prelude'), 'Tintern Abbey' (a magnificent hymn to the immanent presence in nature), the address to his sister, Dorothy, in the same poem and in others, the Matthew poems dedicated to an old friend and the exquisite Lucy-poems, lamenting the loss of a real or ideal love, who had grown up under the influences of nature. Coleridge's 'Ancient Mariner,' by a marvelous *tour de force* creates and endows with reality a succession of fantastic adventures in the South Seas, involving a sailor who has incurred the enmity of the elemental spirits by killing an albatross. Spell-bound by the poet's consummate art we follow the mariner's punishment and purgation with a painful interest and a temporary conviction of reality; and are meanwhile delighted by a series of marvelous pictures, horrible and exquisite in turn. The 'Lyrical Ballads' began a new era in English poetry. They stirred contemporary writers to throw off the last restraints of conventional diction and to draw from the springs of sentiment, feeling, and imagination.

LYS ROUGE, LE, see **RED LILY.**

MACAULAY, LIFE AND LETTERS OF LORD, edited and arranged by his nephew, Sir George Otto Trevelyan (1876), is recognized as a biography of whose excellence English literature may boast. From the great historian's correspondence, private memoranda, and original drafts of his essays and speeches, and from the recollections of friends and relatives, the author has produced a model book. Macaulay's untiring

patience of preparation, the tireless labor expended in collecting materials, his amazing assiduity in arranging them, his unequaled memory, and his broad popular sympathies, are sympathetically described, and reveal to us the most distinguished, progressive, industrious, able, versatile party leader of the first half of this century. The genuine honesty and worth of his character, and his brilliant scholarship, are as evident as his limitation in the fields of the highest imagination. Throughout the book Trevelyan suppresses himself conscientiously, with the result that this work ranks among the most faithful and absorbing biographies in English.

MACBETH, Shakespeare's great tragedy of ambition and retribution, was written about 1606. The prose story used was found in Holinshed's 'Chronicles.' The sombre passions of the soul are painted with a brush dipped in blood and darkness. In every scene there is the horror and redness of blood. The faces of the murdered King Duncan's guards are smeared with it, it stains the spectral robes of Banquo, flows from the wounds of the pretty children of Macduff, and will not off from the little hand of the sleep-walking Lady Macbeth. Banquo and Macbeth have just returned from a successful campaign in the north. On the road they meet three weird sisters, who predicted for Macbeth kingship, and for Banquo that his issue should be kings. 'Tis very late; the owl has shrieked good-night; only the lord and lady of the castle are awake. He, alone and waiting her signal, sees a vision of a phantasmal dagger in the air before him. He enters the chamber. "Hark! it was but the owl." — "Who's there? what ho!" — "I have done the deed: didst thou not hear a noise?" In the dead silence, as day dawns, comes now a loud knocking at the south entry, and the coarse grumbling of the half-awakened porter brings back the commonplace realities of the day. Macbeth is crowned at Scone. But his fears stick deep in Banquo, and at a state banquet one of his hired murderers whispers him that Banquo lies dead in a ditch outside. As he turns he sees the ghost of that nobleman in his seat. "Prithee, see there! behold! look!" — "Avaunt! and quit my sight! Thy bones are marrowless, thy blood is cold; thou hast no speculation in those eyes which thou dost glare with." — "Gentlemen, rise, his Highness is not well." Macbeth, deep in crime, has no resource but to go deeper yet and becomes a bloody tyrant; but ends his career at Dunsinane Castle, where the slain king's sons, Malcolm and Macduff, and ten thousand stout English soldiers meet their friends the Scottish patriot forces. The tyrant is fortified in the castle. The witches have told him he shall not perish till Birnam wood shall come to Dunsinane, and that no one of woman born shall have mortal power over him. But the enemy, as they approach, cut branches from Birnam wood "to shadow the number of their host." This strikes terror to Macbeth's heart; but relying on the other assurance of the witches, he rushes forth to battle. He meets the enraged Macduff, learns from him that he (Macduff) was ripped untimely from his mother's womb, and so is not strictly of woman born. With the energy of despair Macbeth attacks him, but is overcome and beheaded.

McFINGAL, by John Trumbull. The author of 'McFingal,' "the American epic," was a distinguished Connecticut jurist and writer. The poem aims to give in Hudibrastic verse a general account of the Revolutionary War, and a humorous description of the manners and customs of the time, satirizing the follies and extravagances of the author's own Whig party as well as those of the British and Loyalists. McFingal is a Scotchman who represents the Tories; Honorius being the representative and champion of the patriotic Whigs. McFingal is of course out-argued and defeated; and he suffers disgrace and ignominy to the extent of being hoisted to the top of a

flag-pole, and afterwards treated to a coat of tar and feathers. The first canto was published in 1774, and the poem finally appeared complete in four cantos in 1782. The work is now unread and comparatively unknown, but its popularity at the time of its issue was very great; and more than thirty pirated editions in pamphlet and other forms were printed, which were circulated by "the newsmongers, hawkers, peddlers, and petty chapmen" of the day. It contains many couplets that were famous at the time, some of which are still quoted. The two that are perhaps the most famous, and which are often attributed to Samuel Butler, the author of 'Hudibras,' are —

"No man e'er felt the halter draw
With good opinion of the law."

and

"But optics sharp it needs I ween,
To see what is not to be seen."

'McFingal' was considered by many fully equal in wit and humor to its great prototype 'Hudibras'; and its subsequent decadence in popularity is thought not to be owing to any deficiency in these respects, but to a lack of picturesqueness in the story and of the elements of personal interest in its heroes.

MACHIAVELLI, LIFE AND TIMES OF NICCOLÒ, a biography by Pasquale Villari, published between 1877 and 1882, and in a complete English version by Linda Villari in 1898. In order to interpret and account for the doctrines of Machiavelli the author traces the history of his life in connection with the events of his time. The book is thus an extremely illuminating study of the Italian Renaissance as well as the fullest and best account of Machiavelli and his works. A general conspectus of the Italian states, and their literary and political condition at the close of the fifteenth century is followed by an account of the political career of Machiavelli, from his appointment as secretary to the Florentine Council of Ten in 1498 to his loss of office on the fall of the republic in 1512. A full history of his official activities is combined with an account of the political and military struggles of the period and of their effect upon Machiavelli's views. In particular he was impressed by the ruthless yet efficient policy of Cæsar Borgia in his conquest of Romagna, and took him as a model for his ideal prince. In the second book is described Machiavelli's literary career forced on him by his retirement from public life. 'The Prince,' 'The Discourses,' 'The Art of War' the comedies, and the 'Florentine Histories' are all analyzed and critically estimated. A concluding chapter sums up the chief events and the significance of Machiavelli. In Villari's opinion he was a great and original political thinker, who first frankly recognized the distinction between public and private morality and in a scientific and impersonal fashion (marred by too great moral insensibility) attempted to determine the principles of successful government. If he believed in doing unscrupulous acts for the sake of efficient government his aims were high and disinterested, embracing nothing less than the unity of Italy.

MADAME BOVARY, by Gustave Flaubert, appeared in 1856, when the author was thirty-five. It was his first novel, and is regarded as the book which founded the realistic school in modern French fiction, — the school of Zola and Maupassant. The novel is a powerful, unpleasant study of the steps by which a married woman descends to sin, bankruptcy, and suicide. It is fatalistic in its teaching, Flaubert's theory of life being that evil inheres in the constitution of things. Madame Bovary,

a doctor's wife, has been linked to him without really loving him; he is honest, uninteresting, and adores her. Reared in a convent, her romanticism leads her to dream of a lover. She finds one, then another; spends money after the manner of a light woman; and when she has involved her husband in financial ruin, kills herself and leaves him to face a sea of troubles. The time is the first half of last century; the action takes place in provincial French towns. The merit of the novel lies in its truth in depicting the stages of this moral declension, the wonderful accuracy of detail, the subtle analysis of the passionate human heart. Technically, in point of style, it ranks with the few great productions of French fiction. It is sternly moral in the sense that it shows with unflinching touch the logic of the inevitable misery that follows the breaking of moral law.

MADAME CHRYSANTHÈME, by Pierre Loti (whose real name is Louis Marie Julien Viaud), appeared in 1887, when he was thirty-seven. It is the seventh of the novels in which Loti has tried to fix in words the color, atmosphere, and life of different countries. The scene of 'Madame Chrysanthème' is Japan, and the reader sees and feels that strange land as Loti saw and felt it, — a little land of little people and things; a land of prettiness and oddity rather than of beauty; where life is curiously free from moral and intellectual complexities. Loti has but a single theme, the isolated life of one man with one woman; but the charm of 'Madame Chrysanthème' is not in its romance. The pretty olive-hued wife whom the sailor Loti upon his arrival at Nagasaki engages at so much a month, conscientiously does her part. She pays him all reverence, keeps the house gay with Japanese blossoms, plays her harp, and is as Japanese a little oddity as he could find; but fails even to amuse him. She is as empty of ideality as her name-flower is of fragrance, or as the little apartment which he rents for her and for himself is of furniture. But the disillusion of Loti himself, the mocking pessimism underlying his eager appreciation of the new sense-impressions, and the exact touch and strong relief of his descriptions of exotic scenes, exercise a curious magnetism.

MADEMOISELLE IXE, by Lanoe Falconer (1891). This short and vivid story gives a graphic description of an episode in the life of a Russian Nihilist. Mademoiselle Ixe, who is the principal figure in the tale, is first introduced as governess in an English family by the name of Merrington, where on account of her extreme reticence she is regarded with some distrust. However, owing to her unquestionable ability, and her satisfactory management of the children, she is retained in the household. She wins the affection of Evelyn Merrington, the eldest daughter, a pretty and attractive girl, who is just finishing her studies, and who has a devoted admirer in Parry Lethbridge, a young fellow of wealth, who is a constant visitor at the house. In the course of time the Merringtons give a ball, and among the guests is a Russian count, who is visiting in the neighborhood. Before the event Mademoiselle Ixe confides to Evelyn that she has a message to deliver to the count, whom she has previously known. The climax of the story is reached when the guests at the ball are startled by a pistol shot and see the count stagger and fall, while Mademoiselle Ixe stands immovable with a smoking pistol in her hand. She is immediately secured in her own chamber while the police are sent for; but during this interval, Evelyn persuades her to escape, and is assisted by Parry, who drives her in his dog-cart to the next town. Before her departure Mademoiselle Ixe explains to Evelyn that it is for love of her country, and from no personal motive, that she has tracked her victim to this place, and committed the desperate act. The count proves to be not seriously injured, and shortly

recovers, and Evelyn some three years later marries her devoted lover. Soon after her marriage she receives a pathetic letter from a Russian prison congratulating her on her well-deserved happiness and signed simply "X." The story is told in a very interesting vein, and has many interesting character-sketches and a decided touch of wit and humor running through the book.

MADONNA'S CHILD, by Alfred Austin. This romantic poem, which its author, later poet-laureate, calls the "firstborn of his serious Muse," was first published in 1872. The scene is laid at Spiaggiascura, on the Riviera; and Olympia, the heroine, "a daughter of the sunlight and the shrine," is sacristan of a little seaside chapel:

> "Sacred to prayer, but quite unknown to fame,
> Maria Stella Maris is its name. . . .
> Breaks not a morning but its snow-white altar
> With fragrant mountain flowers is newly dight;
> Comes not a noon but lowly murmured psalter
> Again is heard with unpretentious rite."

To this chapel comes a stranger, Godfrid, and surprises Olympia,

> "Atiptoe, straining at a snow-white thorn
> Whose bloom enticed but still escaped her hand."

He

> "deftly broke
> A loftier bow in lovelier bloom arrayed."

and gave it to her; and then accompanied her to the chapel, kneeling with her before the Madonna. Later, she finds to her horror that he is an unbeliever. To her supplications to —

> "Bend pride's stiff knee; no longer grace withstand,"

his answer is, "I cannot." With her he makes a pilgrimage to Milan. She leaves him with a priest who has been her adviser; but the old priest's efforts are in vain, and he tells her:

> "Through his parched bosom, prayer no longer flows.
> By Heaven may yet the miracle be wrought:
> But human ways are weak, and words are naught."

She decides that they must part, but he asks:

> "Is there no common Eden of the heart,
> Where each fond bosom is a welcome guest?
> No comprehensive Paradise to hold
> All loving souls in one celestial fold?"

She answers:

> "Leave me, nay, leave me ere it be too late:
> Better part here, than part at Heaven's gate."

MÆVIAD, THE, see **BAVIAD.**

MADRAS HOUSE, THE, by Granville Barker (1910). This play is a clever discussion of the woman problem, chiefly by a number of types of men, members of the firm of the Madras House, a great shop which caters to women. Act I. shows the

suburban home on Sunday where Mr. Huxtable, one of the owners, lives with six grown unmarried daughters. Society provides no real interests to take the place of husbands, children or work to mitigate the dullness of the lives of the Misses Huxtable. District nursing, foreign missions, and water-color sketching are not sufficiently engrossing. In Act II. we hear about a scandal in the store. Mr. Philip Madras, the young, progressive member of the firm, has to consider the slavery of the shop for the employees, and the difficulties in the way of a clerk who ventures to become an unmarried mother. Act III. is the business meeting to consider the proposition of an American millionaire to buy the store. The men discuss the position of women in modern life. Mr. Charles Madras, the head of the house, resenting the stimulating presence of women in politics, business, and art, has solved the problem for himself by retiring to a Mohammedan country where women are segregated. The models, parading before them in the new costumes, illustrate the sex appeal of dress. Act IV. introduces Jessica, the attractive modern woman, wife of Philip Madras. After the meeting at the store the young husband and wife talk together of the price to be paid for free womanhood, and the problem of making the world less of a "barnyard" in spirit.

MAGDA ('Die Heimat'), by Hermann Sudermann (1893). The high spirited Magda has been driven from home by the tyranny of her father, an ex-soldier, who rules his household with military despotism. She has sinned and suffered and worked, and at the opening of the play, returns to the home of her girlhood, after an absence of many years, a famous opera star. The pastor, Magda's rejected suitor, who still loves her, persuades her father to consent to receive her. She realizes that the free independent life of the artist has led her far beyond the petty bourgeois society and the commonplace family life, as well as the yoke of paternal authority. By mischance her father learns the secret of her past, and in a frenzy orders her to marry the father of her child, now a government councillor in the little town. The interview with her lover and her father is quoted in the LIBRARY. The former lover is willing enough to marry the rich woman and distinguished artist, and though she despises the man, Magda at first consents for love of her father and to give her son a name. When it transpires that the condition made is that she shall part from the child to avoid scandal, she spurns the marriage. The old soldier insists that the marriage shall take place to redeem the family honor. He threatens to take her life and his own if she persists in her refusal. In vain she tries to convince him that it is because she is now pure and true that she cannot act otherwise. As a last argument, she hints that she has had other lovers. As he is on the point of firing his pistol at her, he succumbs to apoplexy. Two types of conflict are presented, the struggle of the individual against the accepted rules of conduct, and the struggle between individual self-respect and the conventional ideal of absolute contrition and self-abasement for sins committed; but the success of the play depends upon its well-contrived situations and the opportunity it offers to a gifted actress.

MAGNALIA CHRISTI AMERICANA, by Cotton Mather. This 'Ecclesiastical History of New England, from 1620 to 1628,' treats more extensively of the early history of the country than its title seems to indicate, unless it is borne in mind that at this time the Church and State were so closely connected that the history of one must necessarily be that of the other. It was first published in London, in 1702, and is a standard work with American historians. It is divided into seven books: the first treating of the early discoveries of America and the voyage to New England;

the second is 'Lives of the Governors'; the third, 'Lives of many Reverend, Learned, and Holy Divines'; the fourth, 'Of Harvard University'; the fifth, 'The Faith and the Order in the Church of New England'; the sixth, 'Discoveries and Demonstrations of the Divine Providence in Remarkable Mercies and Judgments on Many Particular Persons'; the seventh, 'Disturbances Given to the Churches of New England.' In the sixth book, the author gives accounts of the wonders of the invisible world, of worthy people succored when in dire distress, of the sad ending of many wicked ones, and of the cases of witchcraft at Salem and other places. Of the last he says: "I will content myself with the transcribing of a most unexceptionable account thereof, written by Mr. John Hales."

The situation and character of the author afforded him the most favorable opportunities to secure the documents necessary for his undertaking, and the large portion of it devoted to biography gives the reader a very faithful view of the leading characters of the times.

MAHĀBHĀRATA OF KRISHNA-DWAIPAYANA VYASA, THE. This great Indian epic has been compared to a national bank of unlimited resources, upon which all the poets and dramatists of succeeding ages have freely drawn, so that scarcely a Sanskrit play or song lacks references to it. As the compilation of long series of poets, it contains not only the original story of the Kaurava-Pandava feud, but also a vast number of more or less relevant episodes: it is a storehouse of quaint and curious stories. It tells of the mental and moral philosophy of the ancient Rishis, their discoveries in science, their remarkable notions of astronomy, their computations of time, their laws for the conduct of life, private and public, their grasp of political truths worthy of Machiavelli. Stories and histories, poems and ballads, nursery tales and profound discourses on art, science, daily conduct, and religion, are all sung in sonorous verse. Written in the sacred language of India, it is the Bible of the Hindus, being held in such veneration that the reading of a single Parva or Book was thought sufficient to cleanse from sin. It has been translated into English prose by Kisari Mohan Ganguli, and published in fifteen octavo volumes. Sir Edwin Arnold has translated the last two of the eighteen parvas into blank verse; and in his preface he gives a succinct analysis of the epic which has been called "the Fifth Veda." To ordinary readers much of the figurative language of the 'Mahābhārata' seems grotesque, and the descriptions are often absurd; but no one can help being amazed at its enormous range of subjects, the beauty of many of the stories it enshrines, and the loftiness of the morality it inculcates. In grandeur it may well be compared to the awe-inspiring heights of the Himalayas.

MAID OF SKER, THE, by Richard D. Blackmore (1872), carries one through the last twenty years of the eighteenth century in England and Wales. "Fisherman Davy" Llewellyn, 'longshore sailor, and later, one of Lord Nelson's very bravest "own," — while fishing along the shores of Bristol Channel and Swansea Bay, finds in a drifting boat, which is carried by the seas into Pool Tavan, a wee two-year-old child asleep, — the Maid of Sker. "Born to grace," and very beautiful too, is this "waif of the sea," first known as "Bardie," then Andalusia; and last proved by the true Bampfylde peculiarity of thumbs, to be Bertha, the long-lost daughter of that aristocratic family. Brave Commander Rodney Bluett's proud relations do not therefore object to his marriage with the heroine. The old veteran's description of naval engagements, and his quaint views of "the quality" (the story is a first-person narrative throughout), makes it intensely dramatic. The death and disinterment of

"Black Evan's" five sons, smothered in a sand-storm; the villainy of giant Parson Chowne, and his savage death from hydrophobia; and the honest love of the narrator for Lady Isabel Carey, are prominent factors in the development of the plot. It is to the latter that old Davy, describing "the unpleasantness of hanging," remarks, "I had helped, myself, to run nine good men up at the yard-arm. And a fine thing for their souls, no doubt, to stop them from more mischief, and let them go up while the Lord might think that other men had injured them . . ." . . . In another place he is made to admit, "If my equal insults me, I knock him down; if my officer does it, I knock under . . ." These illustrations show something of the drollery of much of Blackmore's writing.

MAID'S TRAGEDY, THE, by Beaumont and Fletcher, was acted probably in 1610 and first printed in 1619. It is the most powerful drama of these authors. Evadne, a lady of the court of Rhodes, is the secret mistress of its king. To hide his guilt the monarch commands a young courtier, Amintor, to wed Evadne. Although Amintor is already plighted to another lady, Aspatia, whom he loves, he conceives it his duty to obey; moreover he is dazzled by Evadne's beauty. In the first act the wedding is being concluded by a masque, and amid many compliments the bride is escorted to the nuptial chamber. Bride and bridegroom are left alone; and then gradually, with a cold, contemptuous delight in the torture she is inflicting, Evadne reveals to Amintor that she is the king's mistress and that the marriage is to be a marriage in name only. Amintor submits to the principle of unswerving loyalty to the king; and in the morning they accept the railing congratulations of their friends as if they were an ordinary happy married couple. But Melantius, Evadne's brother, and Amintor's dearest friend, suspects from his bearing that something is wrong and gets the secret out of him. Being of a more resolute character he decides at once on vengeance. First he summons his relatives and friends for an attack on the king and makes arrangements to seize the fortifications. Then he goes to his sister, forces her to confess, and stirs her not only to repentance but to undertake in her own person to kill the king. After an affecting scene of contrition with her husband she goes off to perform this task. She dismisses the king's attendants, finds him sleeping, ties his arms to the bed, and then wakening him denounces his lust and cruelty before stabbing him to death. Meanwhile Melantius has seized the fort and holds it to obtain justification from the new king, Lysippus. At the same time Aspatia, eager for death, disguises herself as a youth and goes to Amintor, declaring herself a young brother of Aspatia who is seeking by single combat to avenge her wrongs. Forced at length to fight, Amintor mortally wounds her. At this moment Evadne enters, fresh from the king's murder, and begs Amintor to receive her as a wife. But he refuses, and Evadne kills herself. The dying Aspatia now reveals her identity and the two lovers are for a moment happily reconciled; but her death speedily follows and Amintor will not survive her. Melantius is prevented from following his example only by force and threatens to die of starvation.

Though over-sensational and lacking in consistency of characterization this play includes situations not only of tremendous theatrical effect but of real tragic pathos and horror.

MAIN CURRENTS IN NINETEENTH CENTURY LITERATURE, by Georg Brandes, a series of lectures originally given in Danish at the University of Copenhagen (published 1871–1890 under the title 'Hovedströmninger i det 19 de aarhundredes litteratur'; translated into German, 1894–1896 under the title 'Hauptström-

ungen der Literatur des neunzehnten Jahrhunderts'; and into English, 1901–1905). The author's object was to trace the course of European thought in the first half of the nineteenth century by describing the most important movements in French, German, and English literature. In his view, these exhibit a reaction from the revolutionary principles of the eighteenth century, followed by the gradual emergence of the idea of progress in more vigorous form. Volume I., 'The Emigrant Literature,' illustrates the first reactionary movement by essays on Chateaubriand, Goethe's Werther, Senancour, and others. Volume II. is devoted to 'The Romantic School in Germany' with its strong Catholic tendencies, its mysticism and mediævalism. In Volume III., 'The Reaction in France,' the triumph of the Catholic Reaction is illustrated by reference to Joseph de Maistre, Lamennais, Lamartine, and Victor Hugo, when they supported the clerical party. Volume IV., 'Naturalism in England,' shows how a naturalistic revolt against convention in literature led to a rebellion against religious and political reaction, culminating in Byron, who gave the impetus to a new progressive movement throughout Europe. Volume VI., 'The Romantic School in France,' illustrates the effect of this movement in French Literature, from the Revolution of 1830 to that of 1848, discussing such writers as Lamennais, Hugo, and Lamartine in their later phases, Alfred de Musset, and George Sand. In Volume VII., 'Young Germany,' a similar return to progressive ideas is traced in the works of men like Heine, Börne, and Feuerbach, who prepared for the German uprising of 1848. Brandes is a critic of the school of Taine, and is fond of tracing the interrelations of literature, politics, philosophy, science, and religion. His style is made eminently readable by his definiteness of opinion, forcefulness of statement, and copiousness of citation and illustration.

MAINE WOODS, THE, by Henry D. Thoreau, was published in 1864. When the first essay was written the author was forty-seven years old; but the whole book, while filled with shrewd philosophic observations, has all the youthful enthusiasm of a boy's first hunting expedition into the wilds of Maine. And it is this quality that makes his experiences so charming alike to young and old. Lowell says, "among the pistillate plants kindled to fruitage by Emersonian pollen, Thoreau is thus far the most remarkable, and it is eminently fitting that his posthumous works should be offered us by Emerson, for they are strawberries from his own garden. A singular mixture indeed there is: Alpine some of them, with the flavor of rare mountain air; others wood, tasting of sunny roadside banks or shy openings in the forest; and not a few seedlings swollen hugely by culture, but lacking the fine natural aroma of the more modest kinds. Strange books these are of his, and interesting in many ways, instructive chiefly as showing how considerable a crop may be raised in a comparatively narrow close of mind." If the lovers of Thoreau count this judgment as less than the truth, it nevertheless contains a truth. These sketches treat of expeditions with the Indians among Maine rivers and hills, where unsophisticated nature delights the botanist, zoölogist, and social philosopher. In the first essay are many shrewd comments upon the pioneers as he sees them. "The deeper you penetrate into the woods," he says, "the more intelligent, and in one sense the less countrified, do you find the inhabitants; for always the pioneer has been a traveler and to some extent a man of the world." . . . "There were the germs of one or two villages just beginning to expand." . . . "The air was a sort of diet-drink!" . . . "the lakes, a mirror broken into a thousand fragments and wildly scattered over the grass, reflecting the full blaze of the sun." The book is full of strange doings of the Indians who talk with the musquashes (muskrats) as with friends, of the varied

panorama of nature and the picturesque lives of the busy lumbermen and the hardy pioneers.

MAINTENON, MADAME DE, by J. Cotter Morison (1885), is a brief but capable effort to extricate the memory of the famous Frenchwoman from willful misrepresentation, either by her friends or by her enemies. This study is a strong and thoughtful presentment of her extraordinary career, beginning with poverty and humiliation; culminating as Queen of France, wife of Louis the Magnificent; and ending in dignified seclusion at the convent school of St. Cyr, which she herself had established for poor girls of noble birth. But it is not mere narration, for Madame de Maintenon's character is drawn with sympathy, and keen although not obtrusive psychological analysis. Through all her experiences, whether clad in sabots and guarding poultry for her unwilling guardian and aunt, Madame de Neuillant; or as wife of the crippled poet of burlesque, Paul Scarron; or in her subsequent glory, — she is a shrewd utilitarian, making the best of her present, and concerning herself little with the future. She successfully serves two masters, and by clever scheming and religious devotion lays up treasure both in this world and in the next. Her friends have declared her to be an angel of goodness; her enemies have accused her of great deceit and immorality. Both were wrong. She was not passionate enough to be wicked, and her head always governed her heart. "A wish to stand well with the world, and win its esteem, was her master passion"; and her other chief preoccupation was with spiritual affairs, which she treats "as a sort of prudent investment, — a preparation against a rainy day, which only the thoughtless could neglect." Her ruling characteristics were tact and good sense. They showed her how to make herself agreeable, and how to serve other people; and thus she gained the popularity she craved.

MAISON DE PENARVAN, LA, see **HOUSE OF PENARVAN.**

MAÎTRE DES FORGES, see **IRONMASTER.**

MAJESTY, by Louis Marie Anne Couperus (1894). This is one of the great works of modern Dutch fiction, said to be based on the life of the Tsar of Russia, Nicholas II. Othomar, Crown prince of Liparia, is the son of the Emperor Oscar and his wife Elizabeth. He is a delicate, nervous, morbid, over-conscientious boy, who loves his people, but dreads the responsibility one day to be his. Oscar, on the contrary, is confident that majesty is infallible; while Elizabeth lives in constant terror of an anarchist's bomb, not for herself, but for her husband and children. Othomar is led into a love affair by the Duchess of Yemena, a beautiful coquette, much older than himself. He falls ill, is sent away with his cousin Hermann, visits his grandfather (King of Denmark) Siegfried of Gothland, and is betrothed for state reasons to the Archduchess Valérie. He wishes to abdicate in favor of his younger brother, who however dies, and he is forced to take up his burden. Soon after his marriage, his father is assassinated and he is crowned. The story of his noble deeds (a romantic forecast) as Emperor is told in a second volume, called 'The Peace of the World.' Couperus was the leader of the Dutch "sensitivists" who revolutionized Dutch taste in the last twenty years of the nineteenth century. 'Majesty' may be regarded rather as a prose poem than as a novel.

MAKING OF A MARCHIONESS, THE, by Frances Hodgson Burnett (1901). The scene is laid in contemporary England, and the heroine is Emily Fox-Seton,

an amiable and unselfish young woman of good family who is obliged to support herself. She lives in inexpensive lodgings spending her slender earnings to the best advantage, and being possessed of a sunny and cheerful disposition, is contented with her lot. To her astonishment and delight she is invited by her patroness Lady Maria Bayne to make her a visit at Mallowe, her beautiful country seat. She is to be one of a large house party among whom is to be the Marquis of Walderness, who is considered the "catch" of the season. Emily finds an unselfish happiness in promoting the comfort and pleasure of Lady Maria's guests and is untiring in her efforts to add to their enjoyment. She keeps herself in the background never dreaming that she is herself an object of attention, but hoping with unselfish interest that the affections of the Marquis will be won by Lady Agatha Slade, a dainty and lovely girl, who is anxious to win a matrimonial prize. Nevertheless, the Marquis, who prefers beauty of character, to external charms, is impressed by Emily's noble qualities, and asks her to be his wife. The Marquis's proposal is such a complete surprise to Emily that at first she cannot believe her good fortune, but he soon convinces her that she is really the object of his choice and she accepts him with all the joy of a simple nature. Lady Maria greets this unexpected dénouement with remarkable composure and the story ends happily for all concerned.

MAKING OF AN AMERICAN, THE, an autobiography by Jacob A. Riis, was published in 1901, having previously appeared serially in the New York Outlook. In a delightful vein of conversational reminiscence the author describes his boyhood in the ancient Danish sea-port of Ribe, his attachment to the girl, Elizabeth, who was to be his wife, his varied experiences in America as factory-workman, ship-laborer, and canvasser, with seasons of unemployment and tramp life, and his entrance into journalism as reporter, editor of the Brooklyn News, and police editor for the Tribune. Meanwhile he had revisited Denmark and been happily married to the girl whom he had loved from boyhood. The latter half of the book describes his labors to improve the conditions of the New York slums, the success of his book 'How the Other Half Lives' in rousing the public to the horribly overcrowded and unsanitary condition of the tenements, and the destruction through his efforts of a squalid district called "Mulberry Bend," which was turned into a public playground. The account of the author's relations with Theodore Roosevelt, then Police Commissioner for New York, and a strong upholder of his efforts, is extremely interesting. A charming account of a visit to the old Danish home and of the happy domestic life of the family closes the narrative. There are many illustrations of Danish and American persons and places connected with the author, and the whole book has an intimate and homely personal touch.

MALADE IMAGINAIRE, LE, by Molière. This comedy is in three acts, and was first produced in Paris in 1673. It was the last work of the author; and in it, as Argan, he made his last appearance on the stage. Argan, who imagines himself ill, is completely under the dominion of Monsieur Purgon his physician. By his advice, he wishes to marry his daughter Angélique to Thomas Diafoirus, a young booby, just graduated as a doctor. Béline, his second wife, wishes him to oblige both of his daughters to become nuns, that she may inherit his property. Angélique is at first pleased, thinking that he wishes her to marry Cléante with whom she is in love. Argan insists upon the marriage with Thomas, whose studied oratorical speeches entirely captivate him.

Béralde, the brother of Argan, pleads for Cléante, and tries to convince his brother

of the charlatanism of his doctors and the selfish designs of his wife. Argan is deaf to all reason; but to please his brother, asks the apothecary to defer the administering of an injection. Purgon is indignant at this "crime of Lèse Faculté," and to Argan's great despair, declines to treat him longer. Toinette, a servant-girl, disguised as a traveling physician, examines into his case, and tells him the diagnosis of Purgon was entirely erroneous. In her proper character she defends Béline, and to prove to Béralde that his opinion of her is false, asks Argan to counterfeit death. He does so, and learns the true character of his wife and Angélique's love for him.

He consents to her marriage with Cléante, with the proviso that he shall become a physician. Béralde suggests that Argan himself become one, assuring him that with the bonnet and gown come Latin and knowledge. He consents, and by a crowd of carnival masqueraders is made a member of the Faculty. To the questions as to what treatment is necessary in several cases, he replies: "Injection first, blood-letting next, purge next." He takes the oaths to obey the laws of the Faculty, to be in all cases of the ancient opinion, be it good or bad, and to use only the remedies prescribed by the Faculty, even though his patient should die of his illness. It was when responding "Juro" (I swear), to one of these questions, that Molière was attacked by a fit of coughing, causing the rupture of a blood-vessel, from the effects of which he died a few hours later.

MALAY ARCHIPELAGO, THE, by Alfred Russel Wallace (1869), is divided into five sections, each of which treats of a naturalist's travels and observations in one of the groups of the Malay Archipelago. The sections are named: 'The Indo-Malay Islands,' 'The Timor Group,' 'Celebes,' 'The Moluccan Group,' and 'The Papuan Group.' The author traveled more than fourteen thousand miles within the Archipelago, making sixty or seventy separate journeys, and collecting over 125,000 specimens of natural history, covering about eight thousand species.

The records of these journeys, which are arranged with reference to material collected, instead of to chronology, are delightful. Besides the valuable scientific notes, there are most interesting accounts of the islanders and the dwellers on the neighboring mainland, their manners and customs. The style is felicitous, making a scientific treatise as fascinating to read as a story.

MALAYSIA AND THE PACIFIC ARCHIPELAGOES, see **AUSTRALASIA.**

MAN AND NATURE; or, PHYSICAL GEOGRAPHY AS MODIFIED BY HUMAN ACTION. By George Perkins Marsh (1864). A work of great research and admirable exposition of interesting facts; showing how human action, such as the clearing away of forests, the drainage of land, the creation of systems of irrigation, etc., very greatly modifies the conditions belonging to the surface of the earth. Not only are the matters treated of great practical importance, but the pictures of conditions and changes in different lands, and over the many varieties of the earth's surface, are very entertaining. The work became at once a standard with international recognition; a considerably enlarged Italian edition was issued at Florence in 1870; and a second American edition, with further changes, appeared in 1874. In this final form the title was altered to 'The Earth as Modified by Human Action.' The earlier title was peculiarly appropriate; as it is not the earth only which the modifications by the hand of man reach, but the course of nature, climate for example, in connection with the earth, or vegetation wholly created by human action. In every way the book is a most suggestive one.

MAN AND SUPERMAN; a comedy and a philosophy, by Bernard Shaw (1903). Jack Tanner is Shaw's whimsical and paradoxical conception of the modern Don Juan, no longer the huntsman in the duel of sex but the helpless quarry. An attractive young English girl, Ann Whitefield, decides to marry Tanner. Her first step toward her "marked down victim" is to have him appointed her guardian by her father's will. Tanner objects violently to this responsibility, but predicts that Ann will do exactly as she likes, and she does like that "dear father's will" be carried out. He is panic-stricken when 'Enery, his chauffeur, opens his eyes to Ann's real intentions. Tanner considers his only hope of escape from marriage, the loss of his freedom, and individuality, is flight. He dashes off to Europe in his motor car, seeking a "Mohammedan country where men are protected from women." Ann, with a party of friends, pursues him in another car. The destined husband-to-be struggles in vain when Ann overtakes him in the mountains of Spain. He denounces her as a vampire, and declares he will not marry. Ann triumphs, because she is Everywoman, the Life Force incarnate, the instrument of Nature who brooks no defeat. The unwilling Tanner surrenders to the Life Force. The play gives the author opportunity for the expression of amusingly brilliant talk against existing social institutions. An interlude reprinted in part in the LIBRARY is Tanner's dream, in which he plays the part of Don Juan Tenorio, while the other characters appear in other rôles of the Don Juan legend.

MAN AND WOMAN, 'A Study of Human Secondary Sexual Characters,' by Havelock Ellis, was first published in 1894, in the 'Contemporary Science Series,' of which he is the editor. This impartial, detailed, and accurate comparison of the physical and mental qualities of the two sexes is of high value to all who are interested in the social and economic problems connected with the position of woman. After tracing the history of woman from savage days when she was a slave and a chattel, through mediæval times, when she was regarded as a necessary evil, down to the modern period of relative social equality the author proceeds to inquire what are the permanent distinctions between the sexes, confining himself to the secondary sexual characteristics (*i. e.* those not directly connected with sexual reproduction). Taking the child and the ape as standards of comparison he points out that women develop more rapidly than men but stop at an earlier stage, resembling that of the infant. This is no disparagement, however, as man's growth approximates him more closely to the ape. Though man is larger and stronger than woman, the formation of his skeleton is not markedly different from hers except in the case of the thigh-bone and, to some extent, of the pelvis. Man's brain is not relatively heavier than woman's. Contrary to the usual view woman's senses are less keen than man's, and women can endure a greater amount of pain. The popular mistake is due to the fact that sensibility is confused with affectability. Women perceive less quickly but react more strongly to perceptions and suggestions. Hence they are more emotional, more subject to hypnotism and nervous affections than men. As manual workers men surpass women in rapidity and perhaps in dexterity. Intellectually, women are more precocious and quicker than men, who are slower but more logical, and more capable of abstract thought. In business women are more docile and industrious than men. Woman's proverbial tendency to concealment and deception is, according to Mr. Ellis, a fact attributable to her restricted social position, to her comparative physical weakness, to her sense of modesty, and to the maternal instinct of protection. "The artistic impulse is vastly more spontaneous, more pronounced, and more widely spread among men than among women" although the latter excel in the less creative

and more interpretative forms of art, as novel-writing and acting. Man, finally, is more variable than woman, producing more abnormalities, both geniuses and idiots; woman is more affectible than man, and hence more emotional and sensitive. "Woman is not undeveloped man, but diverse." Her different organization must be recognized as equally valuable with man's and equally entitled to development. The book is eminently fair and reasonable and free from arbitrary conclusions. Evidence is given in support of direct assertions, and where testimony is weak or conflicting that fact is noted.

MAN FROM GLENGARRY, THE, by Ralph Connor (1901). This is a tale of the life among the Canadian lumbermen, of their toil in the great forest and their work of floating the timber down the rivers. The book opens with a vivid description of a fight between "Murphy's gang" and that of Macdonald, at a tavern where the rival lumbermen are assembled. In this fight, "Black Hugh" Macdonald is fatally injured and one of the motives of the story is the subduing of his intense desire to be revenged upon his enemy Le Noir. His son Ranald Macdonald, "The Man from Glengarry," takes up the feud and the author depicts the mental conflict which he undergoes before he rises to the height of saving the life of his mortal foe. The character of Mrs. Murray, the wife of the Scotch Presbyterian minister, is interestingly presented in the description of her religious influence over Ranald Macdonald and the other rough lumbermen, "a hundred of whom are ready to die for her." The story traces the development of Ranald's character from his introduction as a lad of seventeen years, at the tavern brawl, through many thrilling adventures in the woods and on the river, up to the time that he becomes the educated and successful manager of the British American Coal and Lumber Company. The religious element in the book is a strong one and predominates over that of the love theme. Ranald's wild nature is strongly influenced by his love for the beautiful but ambitious Maimie St. Clair, whose life he saves, and who accepts his boyish devotion, but who later turns from him in order to make a brilliant match. Ranald in the end finds his true affinity in the loyal and sprightly Kate Raymond, Maimie St. Clair's intimate friend. The story has much force and graphic quality and the picture of the sturdy Glengarry men, led by the moral and physical giant Macdonald Bhain, is truthful and convincing, as are the descriptions of life in the backwoods and on the river.

MAN OF FEELING, A, by Henry Mackenzie. This short novel, published anonymously in 1771, is said to have created as much interest in England, when first published, as did 'La Nouvelle Héloïse' in France. It is remarkable for its perspicuity of style; though it shows the influence which Sterne exercised over the author. Endeavoring to profit by the fact that the author was unknown, a clergyman of Bath, Mr. Eccles, claimed to be the author, presenting a manuscript with corrections, erasures, etc. Although the publisher then announced the name of the real author, on Eccles's tomb is inscribed: "Beneath this stone, the Man of Feeling lies." The story purports to be the remainder of a manuscript left after the curate had extracted several leaves at random for gun-wadding. Young Harley, who is in love with his neighbor's daughter, Miss Walton, sets out for London with the object of acquiring the lease of an adjoining property. His experiences on the trip make up several short stories. He is a great physiognomist, but is deceived by two plausible gamblers. He visits Bedlam Hospital; and the pitiable sights there seen are described. A very interesting chapter is that describing a dinner with a Misanthrope, in which the

latter's complaints of his time seem to be the sempiternal ones of all nations. The story of his meeting with Miss Atkins, her rescue from a brothel and return to her father, is skillfully told. The cruelties of the press-gang, and of the treatment of East-Indian subjects, afford an opportunity for the "Man of Feeling" to condemn the East-Indian policy of the government. Upon his return, believing that Miss Walton is to marry another, he falls ill. She visits him; but her acknowledgment that she returns his affection does not come soon enough to save his life.

MAN OF THE HOUR, THE, by Octave Thanet (1905). This story deals with the labor problem and with socialistic efforts to solve it. The hero of the tale is John Ivan Winslow, the only son of a Russian mother and an American father. As a child he is sensitive and impressionable and imbibes the nihilistic views of his mother who is strongly in sympathy with her oppressed people. Before her marriage Mrs. Winslow had been the Princess Olga Galitsuin and had met her husband when he was on a business trip to Russia. Not till after their marriage did Mr. Winslow discover his wife's socialistic tendencies, and these in connection with her impracticability and foreign ways caused unhappiness between them which led finally to their separation. This was a great source of sorrow to Johnny-Ivan, as our hero was called, and the departure of his beautiful mother across the sea and her subsequent death almost broke his heart. Mr. Winslow had married a second wife, who was a noble woman, but John-Ivan had steeled his heart against her; after his father's death, which occurs after his leaving college, he is incensed at the division of the property. John-Ivan is left one hundred thousand dollars, while the rest of the large fortune goes to his stepmother, but this legacy is soon dissipated as he scatters it broadcast in his effort to aid suffering humanity. At the end of a year John-Ivan is penniless and seeks employment as a common workman in a factory. He sees life in all its phases, suffers many hardships, and meets with injuries and misfortunes. During this time his stepmother and his sweetheart, Peggy Rutherford, have been doing everything in their power to find him, but he has purposely hidden his identity. Peggy finally discovers his whereabouts and corresponds with him under the assumed name of Roger Mack, a boy he had once befriended. At length John-Ivan returns to his father's factory in order to assist in suppressing a labor uprising and is shot and seriously wounded. Upon his recovery his stepmother gives him a letter written by his father before his death, telling him that the legacy was given him as an experiment and the whole fortune is to be his eventually. By this time John-Ivan has realized the futility of his socialistic efforts and is ready to begin life anew with the faithful Peggy as his helpmate.

MAN ON THE BOX, THE, by Harold MacGrath (1904). Robert Warburton, the hero of this tale, handsome and fascinating, and of independent fortune, resigns his commission in the United States Army owing to a wound from an Indian bullet, which incapacitates him from service. He travels abroad, and one day in Paris is struck by the charm and beauty of an American girl whom he sees in a steamship office arranging for passage home, and he immediately books himself for the same steamer. He does not succeed in meeting the object of his admiration during the voyage as she and her father are very exclusive and avoid introductions. However, he learns that she is Miss Betty Annesley, an heiress, and her father, Colonel Annesley, recently retired from a responsible position in the War Department. Warburton goes to his brother's house in Washington and discovers that his sister Nancy is well acquainted with the Annesleys who are living in the same city. The evening of his arrival, in order to

play a joke on his sister, he dresses in the clothes of the groom and plans to drive the family home from a reception. By mistake he gets the wrong carriage, drives the occupants at breakneck speed, and when terrified they call on him to stop, he jumps down and kisses the young lady who alights, who proves to be Miss Annesley. She has him arrested and he spends the night in jail, but the next morning she pays his fine and offers him a groom's position with her. He accepts and does the menial work that falls to his share, becoming meanwhile more and more deeply in love with her. Colonel Annesley has, by gaming, lost his daughter's fortune and to retrieve it has agreed to sell plans of his country's fortifications to a Russian, Count Karloff, who threatens to make the treachery known unless Betty agrees to marry him. At the critical moment Warburton interferes and saves the day. Betty, who has penetrated his disguise, owns up to her share of the deception and gives him her love for which he has not dared to hope.

MANDEVILLE, SIR JOHN, see **THE TRAVELS OF.**

MANNEQUIN D'OSIER, LE, see **L'HISTOIRE CONTEMPORAINE.**

MANON LESCAUT, by L'Abbé Prévost. This masterpiece was first published in Amsterdam in 1753, when its author was in exile. When but seventeen years old, the Chevalier Des Grieux, who is studying for holy orders, meets Manon Lescaut at an inn. She tells him she is being carried to a convent against her will. They elope; but Des Grieux's happiness is of short duration. A rich neighbor informs his parents of his whereabouts, and his father takes him home. Convinced of Manon's complicity in this, he resumes his studies. At the end of eighteen months, Manon, then sixteen years old, seeks him out, and they again elope.

When all their money is spent, he resorts to gambling, and she to the life of a courtesan. At this time, a wealthy prince offers to marry her; but pulling Des Grieux into the room, and giving the prince a mirror, she says: "This is the man I love. Look in the glass, and tell me if you think it likely that I shall give him up for you."

Soon after, they are both imprisoned. Des Grieux escapes, killing a man in so doing, and then assists Manon to escape. Dazzled by the offers of the son of her former lover, she leaves Des Grieux again. He finds his way to her, and is about to decamp with her and the riches which her last lover has showered upon her, when they are again arrested. By his father's influence he is released, but Manon is sent to America, and he goes with her on the same ship, which lands them in Louisiana. They are supposed by the Governor to be man and wife, and are treated as such. Des Grieux is about to marry Manon, and tells the Governor the truth of their relations; but Synnelet, the Governor's nephew, falls in love with Manon, and the Governor forbids the banns. Des Grieux and Synnelet fight, and the latter is wounded. The lovers try to make their way to the English settlements, but Manon dies, and Des Grieux buries her in the woods and lies down on her grave to die. He is found, accused of her murder, but acquitted and returns to France to find his father dead.

It is difficult to give any idea of the charm with which the author has enveloped these characters, and the censors of the book allege that in this very charm lies its insidiousness. It is a classic, and has served as model for many other books; some writers claiming that the authors of 'Paul and Virginia,' 'Atala,' and 'Carmen' have but clothed Des Grieux and Manon in other garments.

MANU, see **SACRED BOOKS OF THE EAST.**

MANUAL of Epictetus, see **MORALS.**

MANXMAN, THE, by Hall Caine, is a present-day romance, the scene of which is the Isle of Man. It was published in 1894; and was the most successful of the author's novels up to that time. Old Iron Christian, Deemster (or Judge) of the Isle, has two sons, Thomas and Peter. The elder, Thomas, marries below him and is disinherited. He dies, leaving a son, Philip, who is reared in the Deemster's house. The younger, Peter, has an illegitimate son, Peter Quilliam, who loves pretty Kate Cregeen, daughter of an innkeeper. The two lads grow up together as sworn friends. Peter and Kate are sweethearts, but her father objects to him because of his birth and poverty. Pete goes off to make his fortune, leaving Kate in Philip's charge. Philip, during his absence, wins her love and betrays her. Meanwhile tidings come of Pete's death. Philip cares for Kate, but feels that she is in the way of his ambition to become Deemster. He tells her that they must part; and on the return of Pete, who was falsely reported dead, she marries the latter out of pique, hoping until the last that Philip will interfere and marry her himself. She has a child by her husband, but is tortured by the thought that it may be Philip's. The shame of her loveless marriage nearly drives her crazy; and on Philip's return from abroad she runs away on the very day that he becomes Deemster, to live with him secretly, under an assumed name. The blow well-nigh crushes Pete when he returns to the empty house. He does not suspect that she has joined Philip; whom he tells that, solicitous for her health, he has sent her to England. To guard her good name he even receives mock letters from her, written by himself. Philip represents to Pete that she is dead. The husband never learns the truth, but leaves the island forever, placing the boy in Philip's keeping. Their guilty union so preys upon the conscience of both Philip and Kate, however, that the woman at last leaves him, and Philip offers what restitution he can. He makes a public declaration of his sin, resigns his high office, and takes in his own the hand of the woman he has loved and wronged, that they may begin life openly together. With this dramatic scene of the confession the story closes.

MARBLE FAUN, THE, by Nathaniel Hawthorne (1860). This is the last complete romance by the author, and was thought by him to be his best. It was composed carefully and maturely, Hawthorne not having published anything for seven years; and appeared simultaneously in Boston and London under different titles. The original name proposed was 'The Transformation of the Faun,' shortened by the English publisher into 'Transformation,' and changed in America by Hawthorne to 'The Marble Faun.' The scene is laid in Rome; the chief characters, four in number, are introduced together in the first chapter: Kenyon, an American sculptor; Hilda and Miriam, art students; and Count Donatello, an Italian friend. Hilda, blonde and gentle, with New England training and almost Puritanic feeling, is beloved by Kenyon. Miriam, dark and passionate, is admired by Donatello. An accidental resemblance of Donatello to the famous Faun of Praxiteles is used by the author to picture a corresponding human character, — beautiful, but heedless and morally unconscious, until brought into contact with sin and suffering. This "transformation" is occasioned by the persecution of Miriam by a mysterious person, accidentally encountered in the Catacombs, who thereafter attaches himself to her, haunts her, and dogs her footsteps. He finally intrudes himself upon her during a moonlight excursion to the Capitoline Hill; when Donatello, enraged beyond endurance and

encouraged by a glance from Miriam, grasps him and flings him from the Tarpeian rock to his death. From that instant Miriam and Donatello become linked together by their guilty secret; and the happy, heedless, faunlike Donatello becomes the remorseful, conscience-stricken man. Hilda, meanwhile, is involved in the catastrophe. She has seen the deed committed, and is overwhelmed; she can neither keep nor betray her terrible secret, and breaking down under the weight of its oppression, the Puritan maiden seeks the bosom of the Roman Church and pours out her secret at the confessional. In the end Donatello gives himself up to justice, Hilda and Kenyon are married, and the unhappy Miriam disappears. The underlying interest of the book rests in the searching analysis of the effect of the murder upon the characters of those involved in the deed. Donatello is awakened from a blissfully immature unconsciousness of the world into a stern realization of crime, and its consequences, remorse and suffering; while Hilda is crushed with a sense of the wickedness which has been thrust upon her innocent vision. Incidentally the book is filled with the spirit of Rome and with Roman sights and impressions, which have made it the inseparable manual of every sojourner in the "Eternal City"; to each and all of whom is pointed out "Hilda's tower," where she kept the legendary lamp burning before the shrine, and fed the doves, until the day when another's crime drove her from her maiden refuge.

MARCELLA, by Mrs. Humphry Ward, is the writer's fourth novel, and was published in 1894, when she was forty-three years of age. It is the story of the life of the heroine from her girlhood, when she has vague dreams of social amelioration, is ignorant of facts and unjustly impatient with the existing order, especially with the upper classes. The story opens with scenes amidst the country gentry and their dependents. Marcella becomes engaged to Aldous Raeburn, the son of a nobleman, but breaks the engagement, partly through the influence of Wharton, a brilliant socialistic demagogue. She goes to the city, and by her intercourse with the poor, through her work as a trained nurse, she learns the difficulties in the way of enforced social reform, and gradually comes to a clearer appreciation of her early mistakes and the noble character of Aldous; with the result that she finally returns to him. The novel contains graphic sketches of the state of the lower classes in England, rural and urban, one of the dramatic incidents of the plot being the trial and execution of the poacher Hurd. The scenes in Parliament, too, where Wharton's knavery is exposed, are powerfully realistic and effective. Marcella evolves into a noble type of the higher womanhood, and the story is one of the strongest and most successful Mrs. Ward has written.

MARCO POLO, see **TRAVELS OF.**

MARGARET OGILVY, by Sir J. M. Barrie (1896). This is Barrie's loving tribute to the memory of his fond mother, who, according to an old Scotch custom, was called by her maiden name, Margaret Ogilvy. "God sent her into the world," he says, "to open the minds of all who looked to beautiful thoughts." Margaret was a great reader; she would read at odd moments, and complete, the 'Decline and Fall' in a single winter. It was her delight to learn scraps of Horace from her son, and then bring them into her conversation with "colleged men."

Barrie, after leaving the university, enters journalism, and his proud mother cherishes every scrap he has written. She laughs when she sees the title of 'An Auld Licht Community' in a London paper, and is eager to know if her son receives pay

for such an article, being greatly amazed to learn that this is the best remunerated of all his writing. "It's dreary, weary, up-hill work, but I've wrastled through with tougher jobs in my time, and please God, I'll wrastle through with this one," said a devout lady to whom some one had presented one of Barrie's books. He feared that his mother wrestled with his writings in the same spirit.

Margaret was a great admirer of Carlyle, but her verdict of him was "I would rather have been his mother than his wife." She always spoke of "that Stevenson" with a sneer, but could not resist reading 'Treasure Island' and his other books. Barrie asks, "What is there about the man that so infatuates the public?" His mother's loyal reply is, "He takes no hold of me; I would hantle rather read your books." Margaret is greatly pleased and very proud to find herself so often depicted in her son's books. She affects not to recognize it, but would give herself away unconsciously. She says, chuckling, "He tries to keep me out, but he canna; it's more than he can do."

At the ripe age of seventy-five, Margaret Ogilvy peacefully passed away. Her last words were "God" and "love"; and her son adds, "I think God was smiling when he took her to him, as he had so often smiled at her during these seventy-six years."

MARIUS, THE EPICUREAN, a philosophical romance by Walter Pater, and his first important work, was published in 1885. The book has but a shadowy plot. It is, as the sub-title declares, a record of the hero's "sensations and ideas," a history of a spiritual journey. Marius is a young Roman noble, of the time of Marcus Aurelius. Like the philosophic emperor himself, he is the embodiment of the finer forces of his day; his temperament being at once a repository of the true Roman greatness of the past, and a prophecy of the Christian disposition of the New Rome. He seeks satisfaction for the needs of his soul in philosophy, the finer sort of epicureanism, that teaches him to enjoy what this world has to offer, but to enjoy with a certain aloofness of spirit, a kind of divine indifference. In his earliest manhood he goes to Rome, meets there the philosophic emperor, mingles in the highly colored life of the time, studies, observes, reflects. His closest friend is Cornelius of the imperial guard, a Christian who loves Marius as one in spirit a brother Christian. Through association with Cornelius, and by the law of his own character, Marius is drawn into sympathy with the new religion; yet, as becomes one who shares the indifference of the gods, he makes no open profession: but at a critical moment he lays down his life for his friend.

'Marius, the Epicurean,' is a remarkable story of spiritual development, as well as of the strange, luxurious, decaying Rome of the second century of the Christian era. Pater has drawn this panoramic background with the accuracy of the scholar and the sympathy of the artist. "The air of the work, the atmosphere through which we see the pictures pass and succeed each other, is chill and clear, like some silver dawn of summer breaking on secular olive-gardens, cold distant hills, and cities built of ancient marbles."

MARJORIE DAW, by Thomas Bailey Aldrich. The well-known story of Marjorie Daw is developed through the correspondence of two young men, named respectively John Flemming and Edward Delaney. The latter seeks to relieve the tedium of his friend's sick-room by a description of his neighbor, Marjorie Daw. He paints her charms in glowing colors, and enlarges upon her attractions, the wealth of her father, and the delightful colonial mansion in which she dwells. Flemming, who is com-

pletely fascinated with his friend's description, falls in love with the maiden, and presses Delaney for more and more particulars, which he generously furnishes, until he has convinced Flemming that Marjorie has been led to reciprocate his feelings. The critical moment at last arrives when Flemming, having sufficiently recovered, telegraphs that he intends to press his suit in person. His friend, now realizing how serious the affair has become, endeavors frantically to prevent Flemming from carrying out his purpose; but finding his efforts unavailing, he departs hastily from town leaving a note of explanation behind him. Flemming arrives, receives Delaney's note, and encounters the surprise of his life. This short story was first published in 1873, and is a very characteristic piece of Aldrich's clever workmanship.

MARKETS OF PARIS, THE, see **ROUGON-MACQUART.**

MARRIAGE, THE HISTORY OF HUMAN, see **HUMAN, etc.**

MARRIAGE CUSTOMS IN MANY LANDS, by Rev. H. N. Hutchinson (1897). A volume presenting for general readers a careful account of quaint and interesting customs connected with betrothal and marriage among peoples and races in all parts of the world, with a large number of carefully selected illustrations. The purpose of the book is not to discuss the origin of the customs of various peoples, but to give a picture of them, and thereby contribute a chapter to the story of the human race as it is seen in all its varieties at the present time. A work adequately dealing with the subject has become possible through the comprehensive character of the reports of travel and observation which are now available, and Mr. Hutchinson has made excellent use of these sources of information. A special value will attach to his work from the fact that in many instances existing old customs have rapidly given way to the spirit of modern change.

MARRIAGE OF FIGARO, THE, a comedy by Beaumarchais, written in 1776, first acted in 1784, is a sequel to 'The Barber of Seville' (acted 1775). Figaro, confidential servant of the Count of Almaviva, is engaged to Suzanne, waiting-gentlewoman to the Countess. In promoting Figaro and paying Suzanne's dowry the Count intimates to her his wish to make her secretly his mistress, or as he puts it, to revive the seignorial rights in the marriage of his vassals which he had renounced in marrying the Countess. Suzanne reveals this proposal both to the Countess and to Figaro, who plans an intrigue by which the Count, though duped in his pretensions to Suzanne, may yet approve of her marriage. He proposes that Suzanne should give the Count a rendezvous which should be kept by a young page, Cherubin, dressed in Suzanne's clothes, and that the Count should then be surprised by his wife, Suzanne, and Figaro. But while Cherubin is being dressed for the part by the Countess and Suzanne they are surprised by the Count, who with some reason is jealous of Cherubin, an adolescent, in love with every woman he meets and worshipping the Countess, who in her neglected condition has a sentimental tenderness for him. By Suzanne's cleverness he manages to escape undetected, and the Countess now decides, without telling Figaro, to keep the rendezvous herself. Meanwhile the Count, suspecting that Figaro and Suzanne are plotting against him, resolves to prevent their marriage by favoring the claims of Marceline, a lady no longer young, from whom Figaro has unfortunately borrowed ten thousand francs on the promise of marrying her if he cannot pay. Marceline now urges her suit, Figaro is unable to produce the money, and the Count renders judgment that he must marry her at once; but from this fate Figaro is rescued by the opportune discovery that he is Marceline's son. Preparations for the

marriage of Figaro and Suzanne are now resumed; but the Countess resolves nevertheless to carry out the ruse already planned of meeting the Count in the guise of Suzanne, hoping by this means to win back his love. Under her direction Suzanne arranges a meeting with the Count in the garden during the wedding festivities. Figaro, who is not in the secret but who accidentally learns of the assignation, believes Suzanne disloyal and goes to spy upon her. An entertaining series of meetings, cross-purposes, and mistaken identities follows, in which the Countess, Suzanne, Figaro, Cherubin, and other characters are concerned. In the end the Count and Countess are reconciled and Figaro and Suzanne happily married. The interest of this comedy is sustained throughout by the skilful conduct of a complicated intrigue, the brilliance of the dialogue, the truth of the portraiture, and above all by Figaro's denunciation of aristocratic pretensions which definitely foreshadows the Revolution.

MARRIAGE OF LOTI, THE ('Le Mariage de Loti'), by Louis Marie Julien Viaud ("Pierre Loti"), was first published in 1880 under the title 'Rarahu,' the name of its heroine. While not one of Loti's strongest books, it shows his power of re-creating the peculiar atmosphere of a remote island visited during his long connection with the French navy. There is a curious mingling of fact and fiction, difficult to disentangle, in this glowing study of Tahiti in the declining years of its Queen, Pomare IV. A photograph of the South Sea maiden of fourteen, whose passion for Loti neutralized his love for Princess Ariitea, and finally captured him, is still in existence; and Rarahu's whole mournful history is traceable in the wistful features and flowing hair. It is not so clear whether the large single blossom worn over one ear is the hibiscus flower she had on when she first met the young officer, or the white gardenia that became her favorite ornament. A victim of the extraordinary blending of primitive with conventional conditions that prevailed in the Society Islands in 1872, this child of nature, strikingly beautiful, but still more remarkable for her poetic imagination and profound love for Loti, is placed for a while on a better social footing than the usual so-called Tahitian marriage could give. Loti's sincere love for the half-taught savage, able to read in her Polynesian Bible, and intelligent enough to be saddened by the intellectual gulf between them, does not prevent him from laying down laws for her conduct during his absence, without the slightest intention of observing similar ones. If Loti is unconscious of the moral inconsistency, Rarahu is not; and after his final departure she ceases — not indeed to pine for him, but to be true to his memory and precepts. Ground between the upper and nether millstones of desertion and temptation, she dies at eighteen of consumption, retaining only the Queen's pity and the affection of her cat Turiri, — a good study of a cat by a true philofelist, who has devoted a volume to his own cats. This Tahitian idyl is slight; its charm lies in the delicate analysis of moods and emotions growing directly out of island life and scenery. Its originality suffers somewhat in the reader's imagination, after the classic 'Typee' of Herman Melville, whose voyage to the Marquesas was made in the fifties; but its merits are its own.

MARRIAGE OF WILLIAM ASHE, THE, by Mrs. Humphry Ward (1905). This is a story of English life, social and political. William Ashe, the hero of the tale, rich, handsome, and well-born, heir to the title of Earl of Tranmore, and successful politician, makes a hasty marriage with Lady Kitty Bristol, the eighteen-year-old daughter of Madame d'Estrees (by her first husband, Lord Blackwater). Ashe first meets Kitty at a reception given by her mother, who in spite of her questionable reputation draws many influential men about her by her personal charm. Ashe proposes to

Kitty and is accepted, though she warns him that her hasty temper and uncontrollable nature may cause him to regret this step. They are next seen three years later settled in a house in London where Kitty's love of excitement causes her to plunge madly into the social vortex. Ashe proves a devoted and indulgent husband, allowing his wife every liberty which her unconventional nature demands. They have one child, a partially crippled boy, who is a great disappointment to Kitty and whom she alternates in treating with affection and indifference. Kitty's waywardness proves a serious drawback to her husband's promising political career; she alienates the friendship of Lord Parham, the prime minister upon whom Ashe's promotion depends, and enters into a violent flirtation with Geoffrey Cliffe, whose poetic and unprincipled nature has a strong fascination for her. The death of her child, following a season of extreme gaiety, leaves Kitty a physical wreck; and Ashe takes her to Italy to try to win back her health. Here she again meets Cliffe and eventually flees with him while her husband is in England endeavoring to suppress a scurrilous book which she has written. The finale comes some two years later when Ashe and Kitty meet unexpectedly at a small inn in the Alps; the latter who has sustained many hardships is in a dying condition and passes away soothed and comforted by her husband's presence.

Mrs. Ward found suggestion for her fiction in historical persons. Kitty is drawn from Lady Caroline Lamb, William Ashe from Lord Melbourne, and Cliffe from Lord Byron.

MARTHE, see **EN ROUTE.**

MARTIAN, THE, by George Du Maurier, his third and last novel, was published posthumously in 1897. The hero is Barty Josselin, the story of whose life is told by his friend and companion, Robert Maurice. The school life of the two lads in the "Institution F. Brossard," in Paris, is sketched in detail in Du Maurier's inimitable manner, the account being largely autobiographic. Barty is from the start a handsome, high-spirited, mischievous, and gifted fellow, thoroughly practical, yet with traits that have in them a strange idealism. After school, the boys return to England, and Barty goes into the army, but does not like it, and resigns. Then his eyes give out; and he travels for a time, and consults various physicians, being helped finally by a celebrated German specialist, Dr. Haseneclover, who assures him that he will be blind in only one eye. Before this, he has come to such melancholic discouragement that he intends suicide; being saved therefrom by discovering in a dream that he has a kind of guardian spirit, the Martian, a woman soul, who has undergone a series of incarnations, and is now an inhabitant of Mars. She advises him about his eyes, and thereafter, for many years, she constantly communicates with him and helps him, using a kind of shorthand called *blaze*. She inspires him to write wonderful books, whereby he becomes a famous author. Against her advice, he obeys the dictates of his heart by marrying Leah Gibson, a noble Jewess, when the Martian would have had him choose Julia Royce, an English belle whom he meets in Germany. The marriage is so happy that the Martian acknowledges her mistake. When Barty's daughter Martia is born, the Martian becomes incarnated in her form; and upon the young girl's death, the strange being from another world returns to Mars, whereupon Barty himself also passes away. The charm of the story lies in the genial description of bohemian friendship and love, seen retrospectively in the half-light of illusion; and in the suggestive way in which the odd supernatural element is woven into the narrative

MARY BARTON, by Elizabeth Cleghorn Gaskell (1848), is a forcible tale of Manchester, at the time when the manufacturing districts suffered the terrible distress that reached its height in 1842. It deals with the saddest and most terrible side of factory life, and was one of the first English novels to attempt this subject.

John Barton, the father of Mary, is a weaver, an honest man, possessing more than the usual amount of intelligence of his class. When the story opens, he has plenty of work and high wages, which he spends to the last penny with no thought of the possible "rainy day." Suddenly his master fails, and he feels the effect of his improvidence. His wife and little son die from the want of ordinary necessaries, and Mary alone is left to him.

Mary's beauty has attracted the attention of young Mr. Carson, the son of a wealthy mill-owner. Meanwhile she is deeply loved by Jem Nilson, a man of her own class. In the distress of this time it is decided to send a petition to Parliament. John Barton is chosen one of the delegates to present it. The failure of the petition embitters him so that he becomes a Chartist. He further increases his morbid feelings by the use of opium to deaden the pangs of hunger. Young Mr. Carson has indulged in satires against the delegates, which unfortunately reach their ears and rouse their anger. They resolve on his assassination and determine the instrument by lot, which falls to John Barton. Suspicious circumstances lead to the apprehension of Jem Nilson. Mary suspects the truth, and determines to rescue her lover without exposing her father. At the trial Jem learns for the first time of Mary's love for him. John Barton disappears without rousing suspicion, and Jem is cleared through his ability to prove an alibi. The story ends with Barton's return to his home, and his death after a confession of his guilt. The chief interest of 'Mary Barton' lies in the touching simplicity of the descriptions of daily life among the artisan class. Their graphic power brings the reader into a vital sympathy with the life and scenes described. Some of the sad pictures of those toiling, suffering people are presented with intense pathos.

MASON-BEES, THE, a collection of essays on the chalicodomæ or mason-bees proper by Jean Henri Casimir Fabre, translated from the author's great work 'Souvenirs entomologiques' (1879–1905) by Alexander Teixeira de Mattos (1914). With another volume, 'Bramble-Bees and Others' (1915) by the same translator, this book constitutes a complete treatise on wild bees. The mason-bees were first observed by the author when he was teaching surveying to a class of boys on the open plains or "harmas" near Carpentras. Noticing that the boys would pause in their work to lick straws he discovered that they were eating honey from the clay nest of a large black bee. With these bees, the chalicodomæ, he performed a number of experiments, attempting to determine, by means of marking them with chalk, the limits and nature of their power to find their way to their hives. He found that a large percentage made their way back through any obstacles and in spite of being swung about in boxes and confused; but he could not explain their instinct of direction. Fabre is conservative as to the reasoning power of bees, as distinguished from instinct, and is extremely sceptical with regard to the Darwinian hypothesis of protective mimesis. The book consists largely of records of experiments, which must be carefully followed but well repay the effort by the fascinating pictures and truths which they reveal. Fabre's graphic style and absolute sincerity render his scientific observations more attractive than the picturesque fancies of humanizing naturalists. He unveils the romance and mystery of the actual insect world.

MASQUERADER, THE, by Katherine Cecil Thurston (1904). This is the story of two men of totally different characteristics and identical physical endowments, who bargain to exchange places. The exchange allows one the liberty to indulge his craving for opium, the other an opportunity to satisfy his ambition for statesmanship and a public career. John Chilcote, M.P., rich, aristocratic, and prominent in the social and political world, encounters by chance in a London fog his double, John Loder, poor, obscure, and without friends. The fragmentary conversation which takes place at their meeting reveals to Chilcote the other's ambition, and to Loder the secret of his companion's weakness for morphia. Then follow a series of exchanges. The likeness deceives every one, even Chilcote's lovely wife who has long shunned and despised her uncongenial mate but now sees an encouraging change of mood which indicates a struggle to regain lost ambition and interest. Loder throws himself heart and soul into the political world and rekindles the public faith in his double, as well as the faith of his wife who clings with more and more hopefulness to the bright image which is at intervals blurred by the return of Chilcote. The two men find it more and more difficult to return to their original spheres: Chilcote because of his craving for morphia; Loder because of his marvelous gift for oratory as well as his increasing love for Eve, his double's wife. The crisis comes after Loder has won fame by his brilliant Parliamentary speech and has called forth from the delighted wife a passionate response to his own love. Loder feels his position unbearable and determines to relinquish it for ever. Chilcote's excesses make his continuance of the deception necessary, however, and he determines to explain everything to Eve; she has meanwhile discovered his secret, but nevertheless begs him not to leave her. Loder convinces her that their duty lies in the way of renunciation and together they go in search of Chilcote. Upon reaching his lodging they find him dead. After the relaxing of the strain under which both have been laboring they hesitate as to their future decision. Loder suggests going away to win a new position for himself, but Eve points out to him that his duty lies in the direction of the discharge of those obligations and responsibilities which he has assumed so extensively and he acknowledges that he has now to consider the needs of his country which has honored him with its confidence, and of the woman who loves him.

MASTER, THE, by I. Zangwill (1895). This story is the biography of an artist; and in it the reader is led to an artist's London, and wanders through an artist's world. From early boyhood the ruling passion of Matthew Strang's life is a love of art and a desire to paint pictures. A poor boy, struggling against poverty and misfortune, he ever keeps this goal in view. Overwhelmed by want and suffering, he marries a young woman his intellectual inferior, but possessed of a small competency by which he is enabled to pursue his beloved vocation. He becomes a great artist; and the distance widens between him and his commonplace wife, who has no appreciation of his work or ideals. Matthew Strang is courted by distinguished people, and breathes an atmosphere that intensifies the contrast with his own home, which he rarely visits. He is thrown into the society of Eleanor Wyndwood, a beautiful and accomplished woman. She is his ideal, and he falls in love with her. He feels that inspired by her companionship he could achieve the highest success. Eleanor returns his love; and Strang is on the point of forgetting all but his passion for her, when he is suddenly awakened to the realization that his highest duty lies in the renunciation of his desires. He goes back to his nagging, prosaic wife, and irritating household, having bid farewell to his love and art. But the latter is not to be taken leave of; for, away from the whirl of society and in the solitude of his out-of-town studio, he

toils to accomplish his best work. Here "the master" at last produces his greatest pictures; here he becomes not only master of his art, but "master of his own soul." Throughout the book the point of view is profoundly poetic, and the character of "the master" is developed with truly masterly skill: as are also the portraits of Billy, the artist's deformed brother; the sharp-tongued Rosina, his wife and his foster-sister, steadfast Ruth Hailey, whose gentle influence and self-effacing love are contrasted with the more selfish affection of the impressionable and impulsive Eleanor. The book is filled with clever epigrammatic phrases, and abounds in humor.

MASTER AND MAN, see **ROUGON-MACQUART.**

MASTER CHRISTIAN, THE, by Marie Corelli (1900). This book is an arraignment of the ecclesiastical system and of modern Christianity as typified partly by the Church of Rome and partly by the Church of England. The key-note is struck in the opening chapter, when the author describes the sensuous atmosphere of a great cathedral as the background for the ascetic figure of Cardinal Boupré, who typifies the simple-minded and saintly son of the church, and is contrasted with the Abbé Vergniaud and other ecclesiastics in the tale, who were both worldly and wicked. The book is for the most part a series of conversations carried on sometimes among the "servants of Christ," sometimes in fashionable society, while the motive running throughout all is the constant struggle of the spiritual against the material. The Cardinal has been present at a service in a Paris church during which the immoral Abbé is nearly murdered by his own natural son, and the Abbé's confession of his sin and acknowledgment of his child give great offense at Rome, whither the Cardinal is summoned. Here the principal characters of the story are assembled, among them Aubrey Leigh, an American actor and journalist, who is deeply pained by the pride and wickedness of the modern churches, and the Cardinal's beautiful niece Anglea, who has painted a wonderful picture which ultimately brings her under the ban of the church. A brief outline can give only a faint idea of the many subjects touched upon by Miss Corelli in this book; its six hundred pages contain her opinions on many of the topics of the day.

MASTER OF BALLANTRAE, THE, by Robert Louis Stevenson (1889), is a Scotch romance of the eighteenth century, beginning with the Stuart uprising of 1745. It is a sombre tragedy of the enmity of two brothers, of whom the elder, James Durrie the Master, takes the side of King Charlie; the younger, Henry, that of King George. Alison Graeme, a kinswoman with a fortune, is intended for the wife of the Master; but on his going to join the Stuart and being believed dead she is married to Henry, without loving him. The tale is narrated mostly by the steward of Ballantrae, John MacKellar, who is devoted to the house and to Henry Durrie, whose nobility, set beside the wickedness of his brother, he realizes to the full. After the marriage appears Chevalier Burke, a companion of the Master, to say that he is not dead; Burke narrates their wanderings, which include an episode on a pirate ship and adventures among Indians in the wilds of New York. MacKellar then takes up the tale, describing the persecutions suffered by Mr. Henry, whose brother first writes to demand a large sum of money; then returns, impoverished and disgraced, to his paternal home, where he foments trouble between Henry and his wife. Finally, goaded by the Master's insults, Henry fights a duel with him and leaves him for dead; but he is carried off to sea by smugglers and recovers, remaining away for some time, and traveling in India, as is communicated by Burke. Then the Master reappears with Secundra Dass, an East-Indian, whom he has

made his creature; whereupon Henry and his wife and children betake themselves secretly to New York, where Mrs. Durrie owns an estate, leaving the Master at Ballantrae in the charge of MacKellar. James soon finds out his brother's whereabouts and pursues him, keeping to his tactics of persecution. Arrived there, he does all he can to harm Henry, who is installed in a position befitting his rank. False news from Scotland to the effect that the Master, though a rebel, is to have his title restored, which will cut off Henry's son from the succession, leads the younger brother to concoct a plan whereby James, who intends going to the northern wilderness to regain pirate treasure he has buried there, shall be led to his death. The Master for a time outwits the party of adventurers who attend him, with the purpose of first getting the treasure, then making away with their nominal leader. Finally, to escape them, he feigns death and is buried by Secundra Dass, who puts him in a state of suspended animation. When Henry and his party seek the grave, they find the Indian digging up the buried Master, who lives long enough to open his eyes, at which vital sign his brother falls dead. Thus the fraternal enemies lie at last in one grave in the western wilderness.

MASTERMAN READY; OR, THE WRECK OF THE PACIFIC, by Captain Marryat (1842). This book was written with a double motive: to amuse the author's children, and to correct various errors which he found in a work of a similar nature 'The Swiss Family Robinson.'

Mr. Seagrave and his family, returning to their Australian home after a visit to England, are shipwrecked on an uninhabited island with their black servant Juno, and Masterman Ready, an old sailor. As they see no signs of immediate relief, they build a house, and make themselves comfortable. They cultivate and explore the island, finding many animals of which they make use, and build a strong stockade around the house in order to be fortified in case of attack. It is not long before they are glad to avail themselves of its protection against a band of cannibals from a neighboring island. They beat off the savages again and again, but are kept in a close state of siege until their water gives out. Ready, attempting to procure some from an unprotected part of the inclosure, is severely wounded by a savage who has managed to steal upon him unawares. Another and more determined attack is made, which seems certain of success, when the booming of cannon is heard and round shot come plowing through the ranks of the terrified savages, who now think of nothing but safety. The shots come from a schooner commanded by Captain Osborn, the former master of the Pacific, who has come to rescue the Seagraves. Ready dies of his wounds and is buried on the island, and the survivors are carried in safety to Australia. The story is told in an interesting and entertaining manner, and is enlivened throughout by the many amusing experiences of Tommy Seagrave, the scapegrace of the family. The descriptions of the ingenious contrivances of the castaways are accurately given and form an interesting feature of the book.

MATHILDE, by Sophie Cottin, see her **ELIZABETH.**

MATING OF LYDIA, THE, by Mrs. Humphry Ward (1913). The scene of this story is laid in England, in the Lake country, and it deals largely with the affairs of a pretty and unworldly young artist named Lydia Penfold. She lives in a simple way with her widowed mother and her sister Susan, and ekes out the family income with her painting. By her charm and beauty Lydia wins the heart of Lord Tatham, a rich young land-owner who desires to marry her. Lydia, however, who is not

dazzled by wealth or position, refuses his offer because she does not love him. She later becomes interested in a young barrister, named Claude Faversham, who is acting as private secretary for a rich and tyrannical old man named Edmund Melrose. Twenty years before, Melrose had brought to his Cumbrian estate an Italian wife, many years his junior, whom he had treated with harshness and cruelty. When no longer able to endure existence with him, Netta Melrose had taken her little daughter Felicia and fled with her to her own country. Since that time she had been forced to subsist on a pittance of eighty pounds a year which was all her millionaire husband would allow for the support of his wife and child. Melrose meanwhile, having a mania for collecting curios, had spent his money lavishly on his hobby. After having lived for years as a recluse, Melrose at last becomes interested in young Faversham, who having been thrust upon his hospitality by being brought to his house when seriously injured, finally becomes a necessity to him as a companion. Melrose makes Faversham manager of his estate, paying him a fabulous salary, and also makes him his heir on the condition he will not interfere with his own harsh measures to his tenants. Faversham, who is an honorable man and had hoped to better the terrible existing conditions, agrees to the management, feeling it will only be temporary as Melrose is aged and infirm. Lydia, however, is terribly disappointed in the man she had learned to love and refuses his offer of marriage. Melrose is secretly murdered by one of his ill-treated tenants and Faversham is accused of the crime. The real murderer confesses his guilt, Faversham is acquitted, and makes over all his inheritance to Melrose's wife and daughter who have reappeared upon the scene. Lydia then marries Faversham and Lord Tatham consoles himself with Felicia Melrose.

MATRIMONY, by W. E. Norris (1881). Mr. Norris's third novel is the story of the fortunes of a county family named Gervis, the scene being laid partly in Beachborough, an English county-town, and partly among an aristocratic half-bohemian set in Paris. Mr. Gervis, a brilliant diplomat, marries an Italian woman, by whom he has two children, Claud and Geneviève. His second wife is a Russian, Princess Omanoff, who has already been twice married, and has her own cynical views as to the blessings of matrimony. Mr. Gervis and the Princess maintain separate establishments, but are on friendly terms. When the story opens, Mr. Gervis, with his son Claud, after a long residence abroad, has just returned to England to take possession of a family estate, lately inherited. From this point the true story begins. Its complications arise from the love-affairs of Claud and his beautiful sister, from certain outlived episodes in the life of the Princess, and from the serious effects that spring from the frivolous cause of the Beachborough Club's reading-room gossip. Nothing is out of the common, yet the elements of disaster and of tragedy are seen to be potential in the every-day lives of the every-day characters. The book abounds in types of character done to the life. Even the callow club-house smokers have an individuality of their own; and French dandies, men of letters, gamblers, scoundrels, Russian adventurers, and backbiting ladies of quality, rowdies, and philosophic speculators on the cosmos in general, are each and all as real as the crowd in the street.

MAUREEN'S FAIRING, by Jane Barlow. This delightful collection of eight short stories, descriptive of Irish peasant life, first appeared in 1895, and its title is that of the first story. Maureen O'Dell is a blind girl with a brother Rody, who is not "too bad-manin' a poor lad whatever, but sorra the ha'porth of use. Moon-

in' about the place from mornin' till night; but rael good he is to Maureen. He'd be hard set to make more of her if she could see from this to the land of Agypt and back again." It is his custom to sit with her and watch the wild rabbits coming out to play in the dusk, but he tells her they are fairies. On the night on which the story begins, he tells her they are holding "a cattle fair, no less, wid every manner of little baste a-dhrivin' out to it, only the quarest little bigness on them that ever you beheld. There's a drove of bullocks. The whole of them 'ud trot aisy on the palm of me hand. But what 'ud you suppose they've got be the way of cattle pens? The peelin's of the apple you had aitin' here last night." Rody's descriptions are interrupted by the arrival of Christy M'Kenna, who unwittingly destroys Maureen's belief in fairies and in Rody as well, by speaking of the rabbits. Grieved at his mistake, he tries to atone for it by describing his adventures at sea. Then he makes her a "fairing," or present, of a shell he had picked up on the beach at Jamaica, and promises to come the next day and show her others. A few weeks after, Mrs. O'Dell in telling of her good luck says: "Goodness help you lad, sez I, and what at all will you be doin' wid only a dark wife to keep house for you? And sez he to me, 'Bedad, ma'am, I'll tell you that aisy, if you'll tell me what I'm to do widout her; for me soul to the saints, if I know, be any manner of manes.' "

MAXIMINA, by Armando Palacio Valdés (1887). A vivid picture of modern Spain is shown in this interesting novel, the scene of which is laid chiefly in Madrid. Miguel de Rivera marries Maximina, a modest country girl. He brings her to Madrid and lives happily until he finds his fortune compromised. As editor of a Liberal newspaper, he signs notes to enable the paper to continue; with the promise of Mendoza, a politician and one of the backers, that they shall be taken up when due. When the Liberals come into power, the holder of the notes calls for payment. The responsible parties neglect to protect Miguel; and Mendoza suggests that he sign more notes to gain time, and be a candidate for Congress, so that by their united efforts they can force the minister to settle. Against his will he enters the contest, with a promise of government support; but is sacrificed for political reasons, and his entire fortune is swept away. A son is born to him at this time, and he finds himself without employment or funds. Maximina dies, and Miguel becomes secretary to Mendoza, who has become minister. The story of the unsuccessful attacks on Maximina by Don Alphonso, a fashionable roué, and his success with Miguel's sister, is interwoven with the main plot. The author introduces us to life behind the scenes at the newspaper office, and the halls of Congress, and shows the petty political intrigues of the rural districts of Spain, which are readily recognized for their fidelity by any one acquainted with the life depicted.

MAXIMS, or according to the original title 'Réflexions ou Sentences et Maximes Morales,' a collection of 504 brief observations by François, duc de la Rochefoucauld, published in 1665. They are the epigrammatically phrased experiences of a courtier and man of the world who has seen the weakness and selfishness of human nature. Their general character is indicated by the remark prefixed as a motto to the fourth edition: 'Our virtues are most commonly mere vices in disguise.' For a fuller characterization, see the LIBRARY, under 'La Rochefoucauld,' p. 12321.

MEASURE FOR MEASURE, written about 1604, is one of Shakespeare's later comedies, the outline of the plot taken from the Italian novelist Cinthio and from Whetstone's tragedy of 'Promos and Cassandra.' License has now for a long

while in Vienna run by the hideous law, as mice by lions; and the sagacious but eccentric duke attempts to enforce it, especially against sins of lust. The scenes that follow are gloomy and painful, and search deep into the conscience; yet all ends happily after all. The motif is mercy; a meting unto others, measure for measure, as we would wish them to mete unto us. The duke feigns a desire to travel, and appoints as deputies Angelo and Escalus. They begin at once to deal with sexual immorality: Escalus none too severely with a loathsome set of disreputable folk; but Angelo most mercilessly with young Claudio, who, in order to secure dower for his betrothed, had put off legal avowal of their irregular relation until her condition had brought the truth to light. Angelo condemns Claudio to death. His sister Isabella, about to enter a nunnery of the votarists of Saint Clare, is induced to plead for his life. As pure as snow, yet, as her "cheek-roses" show, not cold-blooded, her beauty ensnares the outward-sainted deputy and "seemer," who proposes the release of her brother to her as the price of her chastity. Isabella has plenty of hot blood and moral indignation. She refuses with noble scorn; and when her brother begs his life at her hands, bids him die rather than see her dishonored. The duke, disguised as a friar, has overheard in the prison her splendid defense of virtue, and proposes a plan for saving her virtue and her brother's life too. It is this: There dwells alone, in a certain moated grange, forgotten and forlorn now these five years, Mariana, legally affianced to Lord Angelo, and who loves him still, although owing to the loss of her dowry he has cast her off. The friar-duke proposes that Isabella shall feign compliance, make an appointment, and then send Mariana in her place. Isabella agrees to risk her reputation, and the dejected grass-widow is easily won over to meet Angelo by night in his brick-walled garden, The base deputy, fearing Claudio's revenge if he frees him, breaks his promise and sends word to have him executed. The duke and the provost of the prison send Angelo the head of a prisoner (much like Claudio) who has died overnight; Isabella supposes her brother to be dead. The duke, entering the city gates in state, *in propria persona*, hears her petition for justice. Angelo confesses; and after (by the duke's order) marrying Marianna, is pardoned. Indeed, there is a general amnesty; and the duke takes to wife Isabella, who thus enters upon a wider sphere of usefulness than that of a cloister.

MECHANISM OF THE HEAVENS, THE ('Mécanique céleste'), by Pierre Simon Laplace. The first two volumes of this remarkable work were published in 1799, the third appeared in 1803, the fourth in 1805, and the fifth in 1825. The author has set forth in one homogeneous work the leading results which had been separately achieved by his predecessors, at the same time proving their harmony and interdependence. The entire work is divided into sixteen books, treating of: The General Laws of Equilibrium and Motion; The Law of Universal Gravity; The Form of the Heavenly Bodies; The Oscillation of the Sea, and of the Atmosphere; The Movement of the Heavenly Bodies on their Axes; The Theory of Planetary Movements; The Theory of the Moon; The Satellites of Jupiter, Saturn, and Uranus; Comets; The Form and Rotation of the Earth; Attraction and Repulsion of the Spheres; The Laws of Equilibrium and Movements of Fluids; The Oscillation of Fluids that cover the Planets; The Movement of Planets and Comets; and the Movement of Satellites. The work is very diffuse, and it is said that the author found himself at times obliged to devote an hour's labor to recovering the lost links in the chain of reasoning covered by the recurring formula, "It is easy to see." 'The Exposition of the System of the World,' by the same author, is a more popular

dissertation on the same subject, disembarrassed of the analytical paraphernalia, of the greater work. It has been truly said that Laplace was not properly an astronomer, but rather belonged to that class of savants who, neglecting direct observation of phenomena, depend upon the observations of others, and discover by force of calculation and meditation those great laws of which the patient researches of observers have shown the elements, without suspecting the principle.

Translated by Mrs. Mary Somerville in England, and by Nathaniel Bowditch in America.

MEDEA, a tragedy by Euripides, acted 431 B.C. The play opens on the day when Jason, having put aside Medea, daughter of Œetes, King of Colchis, is to wed the daughter of Creon, King of Corinth. Medea, by her magic art had enabled Jason to win from her father the Golden Fleece, had joined him in his flight to Greece, had killed her brother, Absyrtus, who pursued them, had restored Jason to his kingdom of Iolcos by inducing the daughters of the usurper, Peleus, to murder their father, and had then accompanied Jason to Corinth, where she had borne him two children. Overcome with indignation at the faithlessness of her husband, she has now uttered threats against his proposed new bride. These have been reported to Creon, who at the beginning of the play punishes Medea by banishing her and her children. An introductory dialogue between Medea's nurse and the children's pedagogue puts these facts before the audience, and is followed by the entrance of the chorus of Corinthian ladies whose ode is frequently interrupted by the laments of Medea, hidden behind the scenes. There ensues a dialogue between Medea and Creon in which he agrees at her request to defer the exile for a day; a scene with Jason, who excuses his course on the ground of desire for royal authority to benefit his sons and Medea, attributes her exile to her own unrestrained tongue, and offers her money; a conversation with Ægeus, King of Athens, whom Medea induces to swear to give her an asylum; an explanation to the chorus of her plan of vengeance; and an episode with Jason in which she pretends to justify his conduct, urges him to plead with his new bride that the children may not be exiled, and sends her two sons to enforce this plea with a present of a crown and robes, both poisoned. The children soon announce the success of their mission. Medea bids them a tender farewell and sends them into the house, resolved to put them to death. A messenger now comes in reporting the death of the bride and also of Creon, through the poisoned ornaments. Medea now enters the house, whence are heard the death cries of her children as she murders them. Jason, coming in to rescue his children from the vengeance of the Corinthians, is horrified to learn that they have fallen by the hand of their own mother. He attempts to break into the palace; but Medea appears on the roof in a chariot drawn by dragons, and after bitterly denouncing her faithless husband departs for the asylum promised her in Athens. The chorus in this play is sympathetic with Medea, but shocked at her crime, which, however, it makes no movement to prevent. Like all the plays of Euripides, 'Medea' is full of rebellious questionings of the ways of God to Man. It excels in pathos and in psychological insight.

MEDECIN DE CAMPAGNE, LE, see **COUNTRY DOCTOR.**

MEDITATIONS OF MARCUS AURELIUS, a collection of ethical and philosophical reflections, written in Greek by the Roman Emperor, Marcus Aurelius (121–180 A.D.), at leisure moments during his campaigns against the tribes east of the Dan-

ube (c 170 A.D.). The book consists of detached paragraphs, some very short, others running to one or two hundred words in length, evidently set down at times of contemplation as a guidance to self-examination and an incentive to self-improvement. Marcus Aurelius is the most distinguished exponent of the Stoic philosophy. His book illustrates its practical working in a mind and character unusually pure, lofty, and humane and in a sphere of life offering the greatest opportunities for beneficent action. The leading ideas are that the universe is governed by Supreme Reason; that all things therefore are for the best; that we should not complain or be perturbed at suffering, or injuries which are not in our control, since these are evidently permitted by an all-wise Providence; that towards everything not in our power we should adopt an attitude of complete indifference; and that our one concern should be the attainment of virtue through the exercise of our free will. Virtue consists in the control of the lower appetites and passions, the maintenance of equanimity in all circumstances, however distressing, the performance of justice and charity to our fellowmen, and the reverencing of the Supreme Reason and its manifestations. The austerity of this creed is lightened up by the delicacy of the emperor's moral insight, his human sympathy, and the simple unassuming dignity of his character.

MEHALAH, by Sabine Baring-Gould, 1880, is a tale of the salt marshes on the east coast of Essex, England, a strange region, where even at the present day, when this story is dated, superstition is rife. Every character in the book is eccentric, the half-mad Mrs. De Witt with her soldier jacket and her odd oaths, Elijah Rebow, the fiery gipsy-beauty Mehalah, or Glory, as she is called. Mehalah loves George De Witt, but quarrels with him about Phœbe Musset. Elijah loves Mehalah, and vows to make her his wife. To do this, he robs her of her savings, burns the house over her head, and compels her to seek shelter under his roof with her sick mother. So, among this half-barbarous folk, go on the amenities of life; and the story grows more and more lawless to the end. It is a powerful study of primitive characters, never agreeable, but always absorbing. Its strength is in the skill with which the romancer environs his fierce human creatures with an equally untamable nature. "Wild, singular, and extraordinary as the conceptions and combinations of the author of 'Mehalah' are, they are almost, if not entirely, removed from the realm of imagination. It is on this fact that their value and their permanence as literature rest. They are bits of human history, studies of eccentric development, scenes from the comedy of unsophisticated life."

MELTING POT, THE, by Israel Zangwill (1910). The hero of this drama is a young Jewish musician, who has escaped to New York from the massacre of Kishenev and sees in America the great crucible, the melting pot, in which people of every race and creed are fused into one nation. He earns his living playing the violin in cheap music halls, and devotes all his spare time to the composition of a symphony 'America' which shall express his ardent patriotism. At the settlement he meets and loves Vera Revendal, also a Russian, but a Gentile and the daughter of a nobleman. She tries to interest Quincy Davenport, a spendthrift millionaire, in David's symphony, but David rejects this help and denounces him and his class as untrue to American ideals. His love for Vera causes his orthodox uncle to turn him out of his home. Davenport, who wants to divorce his wife and marry Vera, brings her father to America to prevent her marriage to a Jew. David recognizes in Baron Revendal the inhuman officer who directed the slaughter of his father, mother, and

sister at Kishenev, and in a frenzy of remembrance renounces Vera. As his symphony is being played to the immigrants at the settlement on a Fourth of July, he realizes that he has been false to the ideals of his music; he returns to his conception of the United States as the crucible that could melt all race differences and feuds, and the lovers are reunited.

MEMOIRS OF SHERLOCK HOLMES, see **SHERLOCK HOLMES.**

MEMORABILIA, THE. The 'Apomnemoneumata,' by Xenophon (c 434–c 355 B.C.), is generally known by its Latin title of 'The Memorabilia,'—an incorrect and somewhat misleading translation of the Greek word. This is the most important of the writings that the author has devoted to the memory of Socrates. Like Plato, he dwells principally on those doctrines of the master that harmonize with his own views. In the beginning, by way of preface, he replies to the positive accusations brought against the philosopher, Then he proceeds to develop his real purpose; which is to depict the true Socrates, not from the opinions of others, which are always controvertible, but from his own words and actions, and in this way place under the eyes of the Athenians a correct likeness of the man they condemned because they did not know him. He next treats of the many examples of right living given by Socrates to his countrymen, and of the lesson of his life. After the lesson of his life comes the lesson of his discourses. This is embodied in a series of dialogues between Socrates and persons engaged in different occupations, upon the subjects which engrossed his whole attention: piety towards the gods, temperance, the duties incumbent on children with regard to parents, friendship, the political virtues, the useful arts, and the science of dialectics. As it was Xenophon's object to create a feeling of love and veneration for his master among the Athenians, he touches chiefly on those points in the character of Socrates that he believed would conduce to this end. Thus he describes him as teaching that in matters of religion every one should follow the usages of his city. Socrates, he says, sacrificed openly and publicly; he not only consulted the oracles, but he strongly advised his friends to consult them; he believed in divination, and paid close attention to the signs by which the divinity communicated with himself. More than half of the chapters in the third book are devoted to the conversation of Socrates with generals and hipparchs, and Xenophon attributes much of his own knowledge of military matters to his good fortune in having been acquainted with his master. The most beautiful dialogues, however, are those which deal with the feelings that ought to actuate the members of the same family,—the love of the mother for her child, and of brother for brother. The chapters which conclude the work are noted for deep feeling, tenderness, and elevation of thought.

MEN OF THE OLD STONE AGE: 'Their Environment, Life, and Art,' by Henry Fairfield Osborn (1915). The book is a history of the origin and development of man from the anthropoid apes to the Old Stone Age and the beginnings of the modern European races. The latest anthropological discoveries, including the various skeletons of primitive man found at Heidelberg and Neanderthal, and the later specimens of the more civilized Crô-magnon race, occurring in the valleys of Southern France and Northern Spain, are combined with the latest archæological and geological data relevant to the subject in a clear and orderly narrative of human development. The book is superbly illustrated with reconstructions of early types of men and animals and reproductions of drawings of men,

horses, fish, and other creatures, made on the walls of caverns in the regions mentioned by "upper palæolithic artists." These representations show considerable skill and appreciation of nature on the part of a race which existed at least 25,000 years ago. Abundant maps and diagrams accompany the text, which expounds the subject clearly, avoiding undue discussion of controverted points, and aiming at a straightforward presentation of admitted facts. As the writer lays no claim to authority as an anthropologist, and relies in part on the investigations of Cartilhac, Breuil, Obermaies, and others, the book is rather a compilation for the layman and a general conspectus for the scientist than a piece of original investigation; but it is an exceedingly valuable summary, skilfully arranged by an archæologist of distinction, of the latest conclusions as to the history of primitive mankind.

MENÆCHMI, a comedy by Plautus, the source of Shakespeare's 'Comedy of Errors.' A full summary of the Plautine comedy is given in the LIBRARY under 'Plautus,' pp. 11561–2. Shakespeare by representing the two servants as twin-brothers, doubles the fun and the entanglement. The play is an excellent example of classical comedy—its stock characters, its complicated intrigue, and its witty dialogue.

MERCHANT OF VENICE, THE, is a drama of Shakespeare's middle period (1597). The story of the bond and that of the caskets are both found in the old Gesta Romanorum, but the poet used especially Fiorentino's 'Il Pecorone' (Milan, 1558). An atmosphere of high breeding and noble manners enwraps this most popular of Shakespeare's plays. The merchant Antonio is the ideal friend, his magnificent generosity a foil against which Shylock's avarice glows with a more baleful lustre. Shylock has long hated him, both for personal insults and for lending money gratis. Now, some twenty and odd miles away, at Belmont, lives Portia, with her golden hair, and golden ducats; and Bassanio asks his friend Antonio for a loan, that he may go that way a-wooing. Antonio seeks the money of Shylock, who bethinks him now of a possible revenge. He offers three thousand ducats gratis for three months, if Antonio will seal to a merry bond pledging that if he shall fail his day of payment, the Jew may cut from his breast, nearest the heart, a pound of flesh. Antonio expects ships home a month before the day, and signs. While Shylock is feeding at the Christian's expense, Lorenzo runs away with sweet Jessica, his dark-eyed daughter, and sundry bags of ducats and jewels. Bassanio is off to Belmont. Portia is to be won by him who, out of three caskets,—of gold, silver, and lead, respectively,—shall choose that containing her portrait. Bassanio makes the right choice. But at once comes word that blanches his cheeks; all of Antonio's ships are reported lost at sea; his day of payment has passed, and Shylock clamors for his dreadful forfeit. Bassanio, and his follower, Gratiano, only tarry to be married, the one to Portia, and the other to her maid Nerissa; and then, with money furnished by Portia they speed away toward Venice. Portia follows disguised as a young doctor-at-law, and Nerissa as her clerk. Arrived in Venice, they are ushered into court, where Shylock, fell as a famished tiger, is snapping out fierce calls for justice and his pound of flesh, Antonio pale and hopeless, and Bassanio in vain offering him thrice the value of his bond. Portia, too, in vain pleads with him for mercy. Well, says Portia, the law must take its course. Then, "A Daniel come to judgment!" cries the Jew: "Come, prepare, prepare." Stop, says the young doctor, your bond gives you flesh, but no blood; if you shed one drop of blood you die, and your lands and goods are confiscate to the State. The Jew cringes, and offers to accept Bassanio's offer of thrice the value of the bond in cash; but learns that for plotting

against the life of a citizen of Venice all his property is forfeited, half to Antonio and half to the State. As the play closes, the little band of friends are grouped on Portia's lawn in the moonlight, under the vast blue dome of stars. The poet, however, excites our pity for the baited Jew.

MÉRIMÉE, PROSPER, see **LETTERS TO AN UNKNOWN.**

MERRY WIVES OF WINDSOR, by Shakespeare (printed 1602), is a play written, according to tradition, at the request of Queen Elizabeth, who wanted to see Falstaff in love. With its air of village domesticity and out-o'-doorness is united the quintessential spirit of fun and waggery. Its gay humor never fails, and its readers alway wish it five times as long as it is. The figures on this rich old tapestry resolve themselves, on inspection, into groups: The jolly ranter and bottle-rinser, mine host of the Garter Inn, with Sir John Falstaff and his men, Bardolph, Nym, and Pistol; the merry wives, Mrs. Ford and Mrs. Page, and their families; then Shallow (the country justice), with his cousin of the "wee little face and little yellow beard" (Slender), and the latter's man Simple; further Dr. Caius, the French physician, who speaks broken English, as does Parson Hugh Evans, the Welshman; lastly Dame Quickly (the doctor's housekeeper), and Master Fenton, in love with sweet Anne Page. Shallow has a grievance against Sir John for killing his deer; and Slender has matter in his head against him, for Sir John broke it. But Falstaff and his men outface the two cheese-parings, and they forget their "pribbles and prabbles" in the parson's scheme of marrying Slender to Anne Page. But the irascible doctor has looked that way too, and sends a "challenge" to Evans. Mine host fools them both by sending each to a separate place for the duel. They make friends, and avenge themselves on the Boniface by getting his horses run off with. Falstaff sends identically worded love-letters to Mrs. Ford and Mrs. Page, hoping to replenish his purse from their husbands' gold. But Pistol and Nym, in revenge for dismissal, peach to said husbands. The jealous Ford visits Falstaff under the name of Brook, and offers him a bag of gold if he will seduce Mrs. Ford for him. Jack assures him that he has an appointment with her that very day. And so he has. But the two wives punish him badly, and he gets nothing from them but a cast out of a buck-basket into a dirty ditch, and a sound beating from Ford. The midnight scene in Windsor Park, where Falstaff, disguised as Herne the Hunter, with stag-horns on his head, is guyed by the wives and their husbands and pinched and burned by the fairies' tapers, is most amusing. During the fairies' song Fenton steals away Anne Page and marries her. The doctor, by previous arrangement, with mother Ford, leads away a fairy in green to a priest, only to discover that he has married a boy. And Slender barely escapes the same fate; for he leads off to Eton Church another "great lubberly boy," dressed in white as agreed with Mr. Page. Anne has given the slip to both father and mother, having promised her father to wear white for Slender and her mother to dress in green for the doctor.

METHODISM IN THE UNITED STATES, A HISTORY OF, by James M. Buckley (1897). A work of description and history, designed to present Methodism in comparison with other forms of American Protestant Christianity; to show its origins and follow its developments; to mark the modifications which it has undergone; and to note into what branches it has divided, through what conflicts it has passed, and what have been the controversies with which it has had to deal. Dr. Buckley is an accomplished journalist of his denomination, thoroughly familiar with the men

and movements representing nineteenth-century Methodism, and not less with the history of other churches in America; and his story of the wide sweep and vast weight of the faith and fellowship running in the names of Wesley and of Methodism is as interesting as it is opportune.

METHODS OF SOCIAL REFORM, by William Stanley Jevons (1883). This volume appeared, with a preface by the author's wife, after his too early death in 1882, the papers composing it having already been published in the Contemporary Review. Professor Jevons takes the view that the possible methods of social reform are well-nigh infinite in number and diversity, becoming more numerous as society grows more complex, and that the recognized methods at any given time are to be used not disjunctively but collectively. In this volume, he considers Amusements, Public Libraries, Museums, "Cram" (in its university sense), Trades Societies, Industrial Partnerships, Married Women in Factories, Cruelty to Animals, Experimental Legislation, and the Drink Traffic, Systems of Conveyance of Documents, other than the Post-Office under government control, the Post-Office Telegraphs and their Financial Results, Postal Notes, Money Orders and Bank Checks, a State Parcel Post, the Railways and the State. His Inaugural Address before the Manchester Statistical Society, his opening address as president of Section C of the British Association, and a paper on the United Kingdom Alliance, economic science, and statistics, are also given. Libraries he regards as one of the best and quickest paying investments in which the public money can be used, attributing the recent advance in British library economics and extension largely to American example. The paper on "Cram" takes the view that while the method of university examinations is not perfect, it is the most effective known for enforcing severe and definite mental training, and of selecting for high position the successful competitors; while any system of preparation for the examinations that leads to success is a good system. He favors co-operation and profit-sharing, but opposes government ownership of the railways. In all his work, Professor Jevons has shown that his practical and exact mind is always informed by a spiritual and ethical influence that gives his conclusions a special weight on their moral side; and this work, written with great clearness and attractiveness, is no exception to the rule.

MICAH CLARKE, by A. Conan Doyle (1888), presents in the form of a novel a graphic and vivid picture of the political condition in England during the Western rebellion, when James, Duke of Monmouth, aspired to the throne, and when Englishmen were in arms against Englishmen. The story tells of the adventures of the young man whose name the book bears, of the many perils which he encountered on his journey from Havant to Taunton to join the standard of Monmouth, and of the valiant part he played in the final struggle, when the King's troops were victorious and hundreds of Protestants, who had escaped death on the field, were hanged for treason.

Through this melancholy but thrilling narrative runs a pretty vein of love-making. The gentle and innocent Puritan maid, Mistress Ruth Timewell, who had never heard of Cowley or Waller or Dryden, and who was accustomed to derive enjoyment from such books as the 'Alarm to the Unconverted,' 'Faithful Contendings,' or 'Bull's Spirit Cordial,' finds love more potent than theology, and prefers Reuben Lockarby, a tavern-keeper's son, to Master John Derrick, a man of her own faith.

But the climax of 'Micah Clarke' is reached in the description of the battle on

the plain in the early morning, in which one learns what religion meant in England toward the close of the sixteenth century. Against the disciplined and well-equipped regiments of the King are opposed Monmouth's untrained and ragged forces—peasants, armed only with scythes, pikes, and clubs, but with the unfaltering courage of fanaticism in their hearts and with psalms on their lips.

'Micah Clarke' is a book for old and young; a book which instructs, while it quickens the imagination and stirs the blood.

MICHAEL AND HIS LOST ANGEL, by Henry Arthur Jones (1896). The play opens with a scene in which the Rev. Michael Faversham, an ascetic clergyman of the Church of England, who had taken vows of celibacy, insists that Rose Andrew, who had secretly given birth to an illegitimate child, and her father, who had been assisting her to deceive the public about this circumstance in her life, should confess their fault in public before his congregation. Michael's dearest aim at the moment is the restoration of the Minster, and he has just received a large anonymous contribution, which he suspects has come from Mrs. Lesden, a wealthy woman who has recently come to live in the district; and whom at first he dislikes on account of her apparent frivolity and insincerity. She persists in making excuses to see him and he gradually falls a prey to her fascinations and admits to her that he is enamored of her. In great mental agony he retires for meditation and prayer to St. Decuman's Island, an uninhabited island, where he had built a small cabin around the shrine of the saint. Mrs. Lesden had written to him that he is the only man living who can inspire her to attempt the life of a saint, but that the cost to him would be too great. He burns her letter and hopes that he has overcome the temptation, when a tap comes to the door and she appears. He persuades her to renounce their love, but finds that there is no means of return for her from the island that night. Afterwards Michael in the presence of Rose makes public renunciation of his fault in his own church. Going to Italy to spend his time in penance and retirement, he again meets Mrs. Lesden, wasted and dying, who has followed him and who dies in his arms.

MIDDLEMARCH, by George Eliot (1872). This, the last but one of George Eliot's novels, she is said to have regarded as her greatest work. The novel takes its name from a provincial town in or near which its leading characters live. The book is really made up to two stories, one centring around the Vincy family, and the other around Dorothea Brooke and her relatives. On account of this division of interest, the construction of the story has been severely criticized as clumsy and inartistic.

Dorothea Brooke, the most prominent figure on the very crowded canvas, is an orphan, who, with her sister Celia, lives with her uncle Mr. Brooke, a man of vacillating and uneven temperament. Dorothea's longing for a lofty mission leads her to marry an elderly and wealthy clergyman, Rev. Edward Casaubon, who has retired from the ministry to give his time to an important piece of literary work. Dorothea, though not yet twenty, hopes to be his amanuensis and helper; and is greatly grieved to find that her husband sets slight value on her services. In other ways she has been disillusioned before the death of Mr. Casaubon, a year and a half after their marriage. A rather insulting provision of his will directs that his widow shall lose her income if she marries Will Ladislaw, a young cousin of Mr. Casaubon's. Ladislaw is partly of Polish descent; and both his mother and his grandmother had been disinherited by their English relatives for marrying foreigners. Ladislaw owes

his education to Mr. Casaubon; but not until after the death of the latter does the friendship between the younger man and Dorothea take the tinge of love.

Rosamond Vincy, who may be called a minor heroine, is the daughter of the mayor of Middlemarch. She is a beautiful girl, whose feeling that she is much more refined than her commonplace relatives, leads her to lofty matrimonial aspirations. She wins the love of Dr. Lydgate, who, though nephew to a baronet, has a hard struggle to establish himself as a Middlemarch physician, with Dr. Sprague and Dr. Minchin as rivals. Neither he nor his wife knows how to economize; and the latter, feeling her husband's poverty an insult to herself, is a hindrance to him in every way. The story of his efforts to maintain his family, and at the same time to be true to his ambition to add to the science of his profession, is a sad one. In the characters of Dorothea and Lydgate, George Eliot develops the main purpose of this novel, which is less distinctly ethical than some of the others. Her aim in 'Middlemarch' was to show how the thought and action of even very high-minded persons is apt to be modified and altered by their environment. Both Dorothea and Lydgate become entangled by their circumstances; though in his case the disaster is greater than in hers, and in each case it is a moral and not a social decline which is pointed out. Two secondary love stories in 'Middlemarch' are those of the witty Mary Garth and the spendthrift Fred Vincy, and of Celia Brooke, and Sir James Chettam. The chorus, which constantly reflects Middlemarch sentiment at every turn of affairs, is a large one, including Mrs. Fitchett, Mrs. Dill, Mrs. Waule, Mrs. Renfrew, Mrs. Plymdale, Mrs. Bulstrode, Mrs. Vincy; and among the men, Mr. Dollop, Mr. Dill, Mr. Brothrop Trumbull, Mr. Horrock, Mr. Wrech, Mr. Thesiger, and Mr. Standish.

More carefully drawn are the caustic Mrs. Cadwallader, the self-denying Mr. Farebrother, hypocritical Mr. Bulstrode, the miser Featherstone, and the honorable Caleb Garth and his self-reliant wife.

MIDSUMMER NIGHT'S DREAM, by Shakespeare, was written previous to 1598; the poet drawing for materials on Plutarch, Ovid, and Chaucer. The roguish sprite Puck, or Robin Goodfellow, is a sort of half-brother of Ariel, and obeys Oberon as Ariel obeys Prospero. The theme of this joyous comedy is love and marriage. Duke Theseus is about to wed the fair Hippolyta. Lysander is in love with Hermia, and so is Demetrius; though in the end, Demetrius, by the aid of Oberon, is led back to his first love Helena. The scene lies chiefly in the enchanted wood near the duke's palace in Athens. In this wood Lysander and Hermia, and Demetrius and Helena, wander all night and meet with strange adventures at the hands of Puck and the tiny fairies of Queen Titania's train. Like her namesake in 'All's Well,' Helena is here the wooer: "Apollo flies and Daphne leads the chase." Oberon pities her, and sprinkling the juice of the magic flower love-in-idleness in Demetrius's eyes, restores his love for her; but not before Puck, by a mistake in anointing the wrong man's eyes, has caused a train of woes and perplexities to attend the footsteps of the wandering lovers. Puck, for fun, claps an ass's head on to weaver Bottom's shoulders, who thereupon calls for oats and a bottle of hay. By the same flower juice, sprinkled in her eyes, Oberon leads Titania to dote on Bottom, whose hairy head she has garlanded with flowers, and stuck musk roses behind his ears. Everybody seems to dream: Titania, in her bower carpeted with violets and canopied with honeysuckle and sweet-briar, dreamed she was enamored of an ass, and Bottom dared not say aloud what he dreamed he was; while in the fresh morning the lovers felt the fumes of the sleepy enchantment still about them.

But we must introduce the immortal players of 'Pyramus and Thisbe.' Bottom is a first cousin of Dogberry, his drollery the richer for being partly self-conscious. With good strings to their beards and new ribbons for their pumps, he and his men meet at the palace, "on the duke's wedding-day at night." Snout presents Wall; in one hand he holds some lime, some plaster and a stone, and with the open fingers of the other makes a cranny through which the lovers whisper. A fellow with lantern and thorn-bush stands for Moon. The actors kindly and in detail explain to the audience what each one personates; and the lion bids them not to be afeard, for he is only Snug the joiner, who roars extempore. The master of the revels laughs at the delicious humor till the tears run down his cheeks (and you don't wonder), and the lords and ladies keep up the fun by a running fire of witticisms when they can keep their faces straight. Theseus is an idealized English gentleman, large-molded, gracious, and wise. His greatness is shown in his genuine kindness to the poor players in their attempt to please him.

MILL, JOHN STUART, AUTOBIOGRAPHY OF (1873). The reader who for the first time learns how John Stuart Mill was brought up by his father, James Mill, will perhaps wonder how the scholar ever survived so arduous a régime, so early imposed. Starting Greek at the age of three, he had read many works in that language before he began Latin in his eighth year. Numerous histories occupied a large part of the interval until his twelfth year, when he began logic, to which he added political economy a year later. Brought up by his father to think that nothing was known of the manner in which the world came into existence, he says of himself in this book that he had not thrown off religious belief, he had never had it, a circumstance which lends all the greater interest to views which he was elsewhere to express in 'The Utility of Religion and Theism.' He records the formation of the Utilitarian Society (whence the term Utilitarian passed into general use, though Mill had borrowed it from Galt's 'Annals of the Parish'), by himself and a group of other young men who took Utility as their standard in ethics and politics. Later he helped to found the Westminster Review as a Radical offset to the Edinburgh and Quarterly, then in the heyday of their power. At that time he and his fellow-workers based their political faith on representative government and complete freedom of discussion. His intercourse for twenty years with the lady who was afterwards, on the death of her first husband, to become his wife, was a source of profound intellectual stimulus to him and modified his views on religion, ethics, political economy and every subject which occupied his mind. It is interesting to note that the man who wrote a classic treatise 'On Liberty' could also epitomise in these words his own and his most intimate fellow-workers' views. "While we repudiated with the greatest energy that tyranny of society over the individual which most Socialistic systems are supposed to involve, we yet looked forward to a time when society will no longer be divided into the idle and the industrious; when the rule that they who do not work shall not eat, will be applied not to paupers only, but impartially to all; when the division of the produce of labour, instead of depending, as in so great a degree it now does, on the accident of birth, will be made by concert on an acknowledged principle of justice; and when it will no longer either be, or be thought to be, impossible for human beings to exert themselves strenuously in procuring benefits which are not to be exclusively their own, but to be shared with the society they belong to." The most poignant section of a pathetically interesting self-revelation is Mill's lament for the loss of his wife. "Her memory is to me a religion, and her approbation the

standard by which, summing up as it does all worthiness, I endeavour to regulate my life."

MILL ON THE FLOSS, THE, by George Eliot (1860), one of the masterpieces of fiction, is like 'Middlemarch' a tragedy, though a tragedy destitute of the usual heroic setting and grandiloquent circumstances. The author found her tragic material in the commonplace lives of English working-people; and traced the workings of fate in the obscure development of a young girl, with passions no less strong than those of a woman in some ancient Greek tragedy, suffering in a magnificent environment, under the gaze of the world. Maggie Tulliver, the daughter of the Miller of Dorlcote Mill, is from childhood misunderstood and dominated by the coarse-grained well-meaning people about her. Her brother Tom, a hearty young animal, with selfish masculine instincts, accepts her devotion as he would that of a dog. He teases her because she is a girl. He hates her when she eludes him by going into her fairyland of imagination, whither he cannot follow her. She loves him devotedly; but to her love always brings suffering. She is ill regulated, and is therefore not a favorite with her aunts, Mrs. Glegg and Mrs. Pullet, who can see no trace of the respectable Dodson blood in her. Maggie's childhood is a series of conflicts with respectability. In her girlhood the passionate little heart is somewhat subdued to her surroundings. Family troubles are brewing. They culminate in the death of Mr. Tulliver, and in the sale of Dorlcote Mill. Maggie ceases to be a child, becomes a woman. The needs of her nature find satisfaction in the companionship of Philip Wakem, the crippled son of the lawyer who helped to ruin Mr. Tulliver. It is the old story of Verona, of the lovers whose families are at feud, translated into homely English life. Maggie must renounce Philip. Tom hates him and his race with all the strength of his hard-and-fast uncompromising nature. Maggie, starving for beauty, for the joy of love and life, seeks to satisfy her spiritual cravings in that classic of renunciation, the 'Imitation of Christ.' She feeds her rich nature with the thoughts of the dead. The next temptation in her way is Stephen Guest, betrothed to her cousin Lucy. Stephen represents to Maggie, although she does not know it, the æsthetic element that is lacking in her barren life. The two are thrown together. Their mutual passion masters them. Maggie almost consents to go away with Stephen, finds herself indeed on the journey; but at the last minute turns back, though she knows that she has endangered her good name. The worst interpretation is put upon her conduct. From that time on she faces the contumely of the little village community. Death, and death only, can reconcile her to the world and to Tom, who has stood as the embodiment of the world's harshest judgment. They are drowned in the great flood of the Floss: "Brother and sister had gone down together in an embrace never to be parted; living through again in one supreme moment the days when they had clasped their little hands in love and roamed the daisied fields together." The tragic atmosphere of the novel is relieved by passages of quaint, primitive humor, by marvelous descriptions of well-to-do rural types. The Dodson family is hardly surpassed in fiction.

MILLIONAIRE, THE, by Mikhail Artsybashev (1904). The three stories are painful Russian realism. The millionaire is the unhappy rich man, who cannot buy the love and friendship he longs to have. He suspects everyone who approaches him of a design to get money from him. His morbid obsession makes life a burden and he commits suicide by drowning. The story of 'Ivan Lande' is that of the

man who tries to live on earth like Jesus. Ivan's first act is to try to give his inheritance of four thousand rubles to the starving families of the workmen who are out of employment, but he succeeds only in making his mother furious that the money which his father worked to save should go to a "pack of paupers." The church is against him because he disregards the letter for the sake of the spirit, and his refusal to fight the man who has struck him wins him only contempt. He dies miserably and alone. 'Nina,' called 'The Horror,' in Russian, is a story of criminal attack and murder of an innocent young girl. Because the murderers are a magistrate, a police commissioner, and a doctor, the Russian police shoot down the crowd who call for justice.

MILLIONAIRE BABY, THE, by Anna Katharine Green (1905). This is a detective story founded on the mysterious disappearance of Gwendolen Ocumpaugh, the only child of wealthy parents and heiress to a fortune which gives her the name of the "Millionaire Baby." She disappears from a bungalow on the family estate while in the charge of her nursery governess, Miss Graham. Mrs. Ocumpaugh is giving a large reception at the time the loss of Gwendolen is discovered and frenzied with grief she leads the search for the child. The river is dragged, at her suggestion, and one small shoe belonging to Gwendolen is found in the bushes and another in the river. However, Mr. Trevitt, the private detective, who is at work on the case, discovers that the two shoes are for the same foot and immediately scents a conspiracy and is convinced that the child has been abducted. In the next house to the Ocumpaughs lives an attractive widow, named Mrs. Carew, who on the day of the disappearance has been to the city and brought back with her an orphan nephew with whom she is to sail immediately for Europe. Mr. Trevitt explores the bungalow with Mrs. Carew as she will not permit him to go there without her, and he discovers a trap door under a rug which leads to a room underground and finds proof of Gwendolen's having been secreted there. He discovers a woman's footprints which he suspects are Mrs. Carew's but on interviewing Mrs. Ocumpaugh she breaks down and confesses that they are hers. She tells him that Gwendolen is not her own child but has been procured for her by a Dr. Pool who has aided her in deceiving her husband as to her real identity. Mr. Ocumpaugh being in Europe at the time of the abduction which was precipitated by the threats of Dr. Pool who would force her to give up the child, she had finally taken Mrs. Carew into her confidence and together they had planned for Gwendolen's disappearance. Mrs. Ocumpaugh herself hid her in the bungalow and later carried her to Mrs. Carew's where she was dressed as a boy, with her hair cut and darkened. The child Mrs. Carew had brought back from the city was surreptitiously carried away in a covered wagon and the servants were dismissed for the occasion.

Mrs. Ocumpaugh, who loves her husband devotedly, is almost crazed at the thought of his learning her duplicity, when Dr. Pool suddenly dies, and later developments show that Gwendolyn is Mrs. Carew's own child whom poverty has forced her to part with at her birth.

MILTON, JOHN, THE LIFE OF, 'Narrated in connection with the Political, Ecclesiastical, and Literary History of his Time' by David Masson (7 vols., 1858–94. Revised and enlarged edition of Vol. i., 1881). A thorough and minute 'Life of Milton,' with a new political, ecclesiastical, and literary history of Milton's whole time, 1608–74. The work embraces not only the history of England, but the connections of England with Scotland and Ireland, and with foreign countries,

through the civil wars, the Commonwealth, the Protectorates of Oliver and Richard Cromwell, the period following of anarchy, and the first fourteen years of the Restoration. It claims to be, and unquestionably is, the faithful fulfillment of a large design to make a history of England's most interesting and most momentous period, from original and independent studies; not a mere setting for the biography of Milton, but a work of independent search and method from first to last, to which the inquirer can turn for accurate information in regard to any important fact of the entire Milton period.

The Pilgrim Fathers took refuge in Holland the very year of Milton's birth; the age was the age of Puritanism; Milton was the very genius of Puritanism, and largely too of broad Pilgrim character and mind; the Westminster Assembly, by which Scotch Calvinism was made dominant in England, was a notable fact, side by side with the Long Parliament from July 1st, 1643, to February 22d, 1649; Presbyterianism found advantage from this Assembly to plant its organization on English soil; the less vigorous and more truly English system of independency, conspicuously represented by the Pilgrims to New England, won a place in the history; and over all rose that Commonwealth, which runs in the name of Cromwell, and to the governing body of which—the great Council of State—Milton was secretary from March 15th, 1649, to December 26th, 1659. To all these large and significant matters Professor Masson addressed himself with masterly research; and in due connection brings upon the scene all the great figures of the time. He uses the utmost pains also to tell the story of Milton's powerful prose writings, his vigorous and independent thinking in those great works which are one of the richest mines of interest and inspiration in the whole of English literature. Not only has Professor Masson given everything knowable about Milton, but he has shown the truest appreciation of the mind and character of the great poet, and of the varied aspects of the great age in which he played so conspicuous a part.

MINISTER'S WOOING, THE, by Harriet Beecher Stowe. The scene of this interesting story is laid in New England, and deals with the habits and traditions of the past century. Mary Scudder, the only daughter of a widowed mother, has been reared in an atmosphere of religion and piety. Being of a naturally sensitive temperament, she lives up to their teachings with conscientious fervor. She is in love with her cousin, James Marvyn, but does not listen to his protestations, because he has no religious belief. He goes to sea, is shipwrecked, and supposed to be drowned; and Mary, in course of time feels it to be her duty and pleasure to become engaged to the venerable Dr. Hopkins, her pastor and spiritual adviser. The wedding-day is set, and only one week distant, when Mary receives a letter from James Marvyn, telling of his miraculous escape from death, his religious conviction, and change of heart, and his abiding love for her. He follows the letter in person, and presses his suit; but Mary, in spite of her inclinations, considers it her duty to abide by her promise to the Doctor. However, through the intervention of Miss Prissy Diamond, a delightful little dressmaker, who acquaints Dr. Hopkins with the facts of the case, this sacrifice is prevented. The good Doctor, at the cost of his own happiness, relinquishes Mary, and gives her to James. The central purpose in this story is to show the sternness and inflexibility of the New England conscience, which holds to the Calvinistic doctrines through all phases of life. The struggle that goes on in the heart of Mrs. Marvyn and of Mary, when James is supposed to be drowned unconverted, is a graphic delineation of the moral point of view at that time. All the characters in the book are well drawn and have

striking individualities; Madame de Frontignac, Miss Prissy, and Candace, the colored servant, being especially worthy of note. The story was first published in serial form in the Atlantic Monthly in 1859.

MIRROR FOR MAGISTRATES, THE. This once popular work, the first part of which was published in 1555, and the last in 1620, was the result of the labors of at least sixteen persons, the youngest of whom was not born when the oldest died. It probably owed its inception to George Ferrers, who was Master of the King's Revels at the close of the reign of Henry the Eighth; and he associated with himself William Baldwin. Richard Niccols is responsible for the book in its final state; and in the interim, it was contributed to by Thomas Newton, John Higgins, Thomas Blennerhasset, Thomas Chaloner, Thomas Sackville, Master Cavyll, Thomas Phaer, John Skelton, John Dolman, Francis Segar, Francis Wingley, Thomas Churchyard, and Michael Drayton. It is a "true Chronicle Historie of the untimely falles of such unfortunate princes and men of note, as have happened since the first entrance of Brute into this Iland, until this our latter age." It was patterned after Lydgate's 'Fall of Princes,' a version of Boccaccio's poems on the calamities of illustrious men, which had been very popular in England. The stories are told in rhyme, each author taking upon himself the character of the "miserable person" represented, and speaking in the first person. The first one told by Ferrers is that of Robert Tresilian, Chief Justice of England, "and of other which suffered with him, therby to warne all of his autority and profession to take heede of wrong judgments, and misconstruing of laws, which rightfully brought them to a miserable ende." This book is of little value to-day except to collectors; but it was the intention of its authors to make of it a great national epic, the work of many hands.

MISER, THE, see **L'AVARE.**

MISÉRABLES, LES, by Victor Hugo, appeared April 3d, 1862. Before publication it was translated into nine languages; and its simultaneous appearance at Paris, London, Brussels, New York, Madrid, Berlin, Saint Petersburg, and Turin, was a literary event. It has since been translated into twelve other languages. Hugo's first novel, since his great mediæval romance 'Notre Dame de Paris,' published thirty-one years earlier, 'Les Misérables,' is a story of the nineteenth century. It gives a comprehensive view of Paris, and discloses the author's conception of the present time, and his suggestions for the future. Though a novel with a purpose, it is questionable whether the poet's feeling for the ideal and picturesque does not exceed the reformer's practical sense and science. 'Les Misérables' is often criticized for lack of unity and careless arrangement of its abundant matter; but its enormous knowledge of life and history, and its imaginative power, give it an irresistible fascination. The central figure of the five books which compose the story is Jean Valjean, a simple, hard-working peasant, who, stealing a loaf of bread for his sister's starving children, is arrested and condemned to the galleys for five years, a punishment lengthened to nineteen years by his attempts to escape. Cruelty and privation render him inert and brutish; and on his release the convict begs in vain, till the Bishop of D—— takes him in and gives him food and shelter. The aged Bishop is a saint, shaping his life in literal obedience to the divine commands; but in return for his kindness, Valjean steals his silver and escapes in the night. When the police bring the culprit back, the Bishop saves him by declaring that the silver had been a free gift to him. Touched to the heart, Valjean henceforth believes in goodness and makes it his law. His future life is a series of self-sacrifices,

resulting in moral growth. He becomes in time a rich manufacturer, mayor of his town, and a noted philanthropist. Among other good deeds, he befriends Fantine, a grisette abandoned by her lover, and forced into a life of degradation to support her child. Fantine dies just as Valjean is arrested by Javert, an implacable detective who has recognized the ex-convict. Valjean temporarily evades him, but wherever he goes, Javert ferrets him out. Finally to save another man mistaken for him, Valjean surrenders himself and is returned to the galleys. He escapes, and rescues Fantine's child, little Cosette, from the cruel Thénardiers, sordid inn-keepers to whom her mother had intrusted her. She grows up a beautiful, loving girl, the solace of his life, and for her sake he accomplishes his supreme sacrifice. Marius, a worthy young man, falls in love with her. Valjean arranges the marriage, conceals her ignoble birth, and provides for her future. But Marius misjudges him, and believes him guilty of unworthy conduct; and for Cosette's sake, the old man leaves her. But he cannot live without her; and when Marius learns his mistake, discovers that he owes his life to Valjean, and hurries to him with Cosette, the patient hero is dying. In this complicated history, which involves many characters, chiefly types of the poor, the unfortunate, and the vicious of Paris, certain passages stand out with dramatic intensity; among them being the famous chapter of the battle of Waterloo; the description of the Paris sewers, through the intricacies of which Jean Valjean flees with wounded Marius; and of the defense of the barricade, where Gavroche, the best existing study of a Paris gamin, gathers bullets and sings defiantly as he meets death. The place of 'Les Misérables' is in the front rank of successful romantic fiction.

MISS BROWN, by Violet Paget ("Vernon Lee") (1884). The object of this satirical novel is to expose the falseness of the æsthetic ideal and its tendency to debase all who follow it; and it aroused the indignation of all the "æsthetes."

Miss Brown herself is a girl endowed with great beauty, who is discovered by Mr. Hamlin, an artist and poet of high reputation. At the time when he finds her, she is a nursemaid in the family of another artist in Italy, belonging to the same school. Mr. Hamlin determines to save her from the commonplace career before her. He therefore settles on her a fourth of his income, leaving her free to marry him or not after she has been educated. She goes to a school in Germany, where she receives instruction in the usual learning and accomplishments. Mr. Hamlin himself instructs her in his school of poetry, and writes to her long letters filled with his theories on art and life. Work as hard as she can, out of her love and gratitude for Mr. Hamlin, she cannot become the æsthete that he desires. After she discovers the true character of Hamlin, the thought of marrying him is revolting to her. She turns for interest to her cousin Robert, a radical, interested in the welfare of the lower classes. She now studies political economy with greater fervor than ever went to the art and poetry of Burne-Jones and Rossetti. She sees, with delight, Hamlin's growing attachment to another girl; but his failure to win her results in his utter debasement. Miss Brown then, in a spirit of self-sacrifice, claims Hamlin's promise to marry her, and allows him to think that she loves him. The character of Miss Brown, always a noble-minded and simple woman, is a strong and forcible creation, standing out vividly in the midst of her weak and emotion-loving companions.

MISS JULIA; 'A Naturalistic Tragedy,' by August Strindberg (1888). The romantic, headstrong daughter of a count, in the abandon of the Midsummer Eve

festivities, flirts and dances with her father's gentlemanly valet, and gives herself to him when they have fled to his room to avoid being seen together in the kitchen. Jean, the valet, despises his neurotic young mistress for his easy conquest, and she hates herself and him. The excuse she offers for her rash conduct is false education and home training. Her mother, with ideas of woman's independence, has brought her up to learn everything that a boy is taught, in order to prove that a woman is as good as a man. Her father insisted on being master in his own house. His wife took her revenge by setting fire to the house and stable the day after the insurance expires, and contrived to have her husband borrow money from her lover to repair the damage. Julia learned from her mother suspicion and hatred of men, and from her father contempt for her own sex. She is the modern type of "man-hating, half-man, half-woman." She has just broken her engagement with a lover who refused to act her slave and jump over her whip like a dog. Jean is the type of self-made man, whose son may yet be a count as he boasts. He is the polished gentleman in imitation of his master. If he can shed the valet's livery and become a hotel keeper, he realizes that, in a different social environment, he could care for Julia, but in the count's house in the presence of the count's boots to be cleaned, he is the slavish servant, unable to surmount the social barrier to answer her appeal for a word of love. Julia must get the money to run away and start the hotel in Switzerland. She is unwilling to leave her pet bird behind, so the brutal Jean chops its head off before her eyes. As they are about to leave, the count returns and rings for his boots, and at the sound of the bell Jean is a menial again. He gives Julia a razor and, hypnotized by the suggestion, Julia goes out to end her life, since the aristocrat cannot live without honor.

MISS RAVENEL'S CONVERSION FROM SECESSION TO LOYALTY, by J. W. De Forest (1867). Dr. Ravenel, a Southern Secessionist, comes North at the beginning of the War, with his daughter Lillie; her Secessionism being more a result of local pride and social prejudice than of any deep-seated principle due to thought and experience. Her conversion is due, in part, to the influence of her lovers, John Carter and Edward Colburne, each in turn her husband,—the War making her a widow after a short period. With the inexperience of youth, carried away by the appearance rather than the reality of perfection, she makes a wrong choice in her life companion; but death steps in before her mistake is fully comprehended. The character of John Carter, who dies a Brigadier-General, is strongly drawn; his excesses of sensuality, his infidelities to his wife, his betrayal of the trust assigned him by his government for personal aggrandizement, all cloaked by the personal magnetism which blinds those near him, and makes him a popular commander and his death a national loss. In contrast to this is the equally strong picture of Edward Colburne, a dutiful son, a brave soldier, a faithful lover and friend; meeting his enemies in open warfare with the same courage that he displays on the less famous battle-ground of inner conflict, where he struggles against his disappointment in love, his loss of deserved promotion and distressing conditions after the war, lightened only by the tardy love of the woman to whom he has remained faithful. The love episodes are the least interesting of the narrative. There are graphic descriptions of battles, those of Fort Winthrop and Cane River being the most noteworthy; cynical annotations of the red-tapeism and blunders of the War Department; and humorous sketches of the social life in New Orleans during the Northern occupation, with race dashings of aristocracy, Creoles, invaders, and freed negroes, besides many amusing anecdotes and details of army life—all in De Forest's sharp black and white.

MISSISSIPPI, see **LIFE ON THE.**

MR. BRITLING SEES IT THROUGH, by H. G. Wells (1916). This novel is an account of the mind of England during the first two years of the war, in terms of the actual life of Mr. Britling and his pleasant family. Mr. Britling is a distinguished man of letters living at Matching's Easy, an English country place in Essex. He is a very real person, thinking and writing, entangled in his eighth love affair, absorbed in learning to drive a motor car, and devoted to his Sunday game of hockey. In a soliloquy he likens his mental processes to a "piece of orchestral music wherein the organ deplored the melancholy destinies of the race, while the piccolo lamented the secret trouble of Mrs. Harrowdean; the big drum thundered at the Irish politicians, and all the violins bewailed the intellectual laxity of the university system. Meanwhile the trumpets prophesied wars and disasters, the cymbals ever and again inserted a clashing jar about the fatal delay in the automobile insurance, while the triangle broke into a plangent solo on the topic of a certain rotten gate-post he always forgot in the daytime, and how in consequence the cows from the glebe farm got into the garden and ate Mrs. Britling's carnations." War comes with its shock, grief and disillusion. At first Mr. Britling conceives the idea that the war was brought about and carried on by a Prussian war party, then he speculates as to the end of the war and a Supreme Court of nations, and finally he begins to realize what the war is. The horror of war is brought home to him. His old Aunt Wilshire, staying at a small watering-place, is the victim of an air raid, blown to pieces by a Zeppelin bomb over her game of patience. His best loved son, Hugh, is killed in the trenches. In conclusion he writes and rewrites a letter to the parents of the lovable absurd German boy, who has been tutor in his family until called to the front to be shot in Russia; in this letter Mr. Britling comes to impersonal feeling beyond the borders of nationalism to find a meaning which will justify the sacrifice and a God who is not responsible for all the ills of humanity, of a God who is real and close.

MR. CREWE'S CAREER, by Winston Churchill (1908). Mr. Crewe's ardent and unsuccessful pursuit of political office is involved in a story of state politics controlled by a railroad. The real hero is Austen Vane, the only son of Judge Hilary Vane. The father, who is chief counsel for the railroad and boss of the political machine, is proud of the public service of the railroad and regards his own service as the part of high patriotism. The son stands unflinchingly for clean politics, and becomes the leader of the Opposition. He does justice to his father's personal integrity and point of view. He says to the New England farmers who appeal to him: "Conditions as they exist are the result of an evolution. The railroads, before they consolidated, found the political boss in power, and had to pay him for favors. . . . We mustn't blame the railroads too severely, when they grow strong enough, for substituting their own political army to avoid being blackmailed." Austen falls in love with Victoria, the charming daughter of the railroad president. Like her lover, she is forced to find her father's methods wrong in spite of her affection for him. The central incident is the campaign for governor. Mr. Crewe, the bachelor millionaire, thickly encased in the armor of self-conceit, pushes himself for the nomination, as a champion of the people against the railroad. Austen refuses to accept the nomination, out of respect for his father, and the railroad candidate wins an empty victory, since the handwriting on the wall is visible that the day of domination of the North Eastern railroads is past.

MR. DOOLEY, IN PEACE AND IN WAR, by F. P. Dunne (1898). This is a collection of papers containing the observations and reflections of Mr. Dooley, who is a character who will live for a long time in the memories of those who read his words of wisdom. Mr. Dooley is a Chicago Irishman past middle age, who lives in Archey Road, where he presides over a small saloon. Having left Ireland in his youth, he has witnessed, from his point of vantage, the events of the world's history, regarding which he has meditated deeply, and having done so is always ready to impart his impressions to his sympathetic friend and comrade, Mr. Hennessy, or to answer the searching questions of his neighbor, Mr. McKenna. Mr. Dooley has all of an Irishman's shrewdness, combativeness, independence, and appreciation of courage and loyalty, and his keen wit and picturesque phraseology make his reflections very entertaining reading. Mr. Dooley's national reputation was made at the time of the Spanish-American War, when his humorous comments with the underlying truth and common-sense which they contained were eagerly quoted over the whole country. Besides presenting his impressions of the war, Mr. Dooley deals with the various topics of the day, and draws amusing pictures of manifold celebrities from the "new woman" to the expert lawyer and modern child. His philosophy, full of wit and humor and yet often possessed of an undercurrent of pathos, covers a wide field, and in reading it one cannot fail to be impressed by its clear-sighted reasonableness and indomitable common-sense. The author of 'Mr. Dooley' has taken his rank among the noted humorists and has made a genuine contribution to permanent literature.

MR. ISAACS: 'a Tale of Modern India' (1882), Marion Crawford's first, and in some respects his greatest novel, is a study of the development of a man's higher nature through a woman. Mr. Isaacs, an exquisite instrument for another soul to play upon, is a high-bred Persian whose real name is Abdul-Hafiz-ben-Isâk. He is of a dreamy, spiritual nature, of a disposition lacking but one of the patents to nobility — reverence for women. As a professed Mussulman he is married to three wives, whom he regards with kindly contemptuous tolerance. The first person to suggest to him that women may have souls is Paul Griggs, the man who tells the story. He meets the beautiful Persian in Simla, India, becomes in a day his friend and confidant by virtue of some mysterious spiritual attraction. The lesson inculcated by Griggs is soon to be learned by Isaacs. He meets and loves a beautiful, noble Englishwoman, a Miss Westonhaugh. Each day draws him nearer to her; each day reveals to him the infinite as expressed in her fair soul. She returns the love of the mystical, beautiful Persian. The last test of the spirituality of his passion is her death. From her death-bed he goes forth with his face to the stars. "Think of me," he says, "not as mourning the departed day, but as watching longingly for the first faint dawn of the day eternal. Above all, think of me not as alone, but as wedded for all ages to her who has gone before me."

MR. MIDSHIPMAN EASY, by Captain James Marryat (1836), is one of the many rollicking tales by this author, who so well knows the ocean, and the seaports with their eccentric characters, and is only at home in dealing with low life and the lower middle-class. In this case we have the adventures of a spoiled lad Jack, the son of a so-called philosopher, who cruises about the world, falls in love, has misfortunes, and at last good luck and a happy life. The incidents themselves are nothing, but the book is entertaining for its "character" talk, and because the author has the gift of spinning a yarn.

MRS. CAUDLE'S CURTAIN LECTURES, by Douglas Jerrold, appeared first as a series of papers in Punch; and were published in book form in 1846. They gained at once an enormous popularity, being translated into nearly all European languages. The secret of this popularity is not difficult to discover. The book is a dramatic embodiment of a world-old matrimonial joke — the lay sermons delivered at night-time by a self-martyrized wife. Mrs. Caudle had little in this world to call her own but her husband's ears. They were her entire property. When Mrs. Caudle died, after thirty years of spouseship, the bereaved Job Caudle resolved every night to commit to paper one curtain lecture of his late wife. When he himself died, a small packet of papers was found, inscribed as follows:

"Curtain lectures delivered in the course of thirty years by Mrs. Margaret Caudle, and suffered by Job, her husband."

A single paragraph will suffice to show how Job suffered:

"Well, Mr. Caudle, I hope you're in a little better temper than you were this morning! There — you needn't begin to whistle. People don't come to bed to whistle. But it's like you. I can't speak that you don't try to insult me. Once I used to say you were the best creature living; now you get quite a fiend. *Do let you rest:* No, I won't let you rest. It's the only time I have to talk to you, and you *shall* hear me. I'm put upon all day long; it's very hard if I can't speak a word at night: besides, it isn't often I open my mouth, goodness knows!"

MRS. MARTIN'S MAN, by St. John Ervine (1915). Sixteen years before the story begins, James Martin deserted his wife, Martha, and his two children, and left for parts unknown. In time Mrs. Martin comes to regard herself as a widow. She buys a hardware shop, which prospers so exceedingly that when Martin comes home after a prolonged debauch of sixteen years, he finds his wife with a flourishing business and a much more comfortable home than he had ever made for her. He comes back filthy, ragged, and sodden. Mrs. Martin greets him without any display of emotion. She makes it plain to him that if he wants to bide in her house, he must stop drinking, keep himself clean, not swear before the children as he did before he went away, and save her the wages of a boy by doing small jobs in the shop. She gives him a little money to keep him from feeling wholly a pauper. Her drastic method is pretty nearly successful. James Martin becomes the devoted slave of his daughter Aggie, a pretty girl of seventeen, and rather than have her know his past, he keeps straight. Meanwhile Mrs. Martin has trouble with her sister, Esther. Before James went away, there had been a love affair between her and James. Discovery is what Esther fears most. She is thoroughly devoted to Jamesey, Mrs. Martin's son, and when Jamesey comes to know that his aunt Esther had been his father's "fancy woman," the boy becomes desperately ill. Finally Mrs. Martin brings him to see that he must forgive his aunt, unless he wants to kill her. Then as neither Esther nor Jamesey can remain at home with James Martin there, Mrs. Martin buys Esther a shop in Belfast, and arranges for Jamesey to lodge with his aunt back of the shop. All this done, Mrs. Martin settles down to life with James and Aggie. Though she has made life happier for four people, she has lost her own illusions. Her stoic philosophy is "things happen and they cannot be changed."

MRS. WIGGS OF THE CABBAGE PATCH, by Alice Caldwell Hegan (1901). This is the story of an optimistic woman who in spite of her many adversities is always able to look on the bright side of things. Mrs. Wiggs is a widow with a family of five children to support; her husband has died as the result of intemperance,

but instead of dwelling upon Mr. Wiggs's shortcomings, the widow always lays stress upon the "fine hand he wrote." The "Cabbage Patch" is not a real cabbage patch but a collection of remarkable cottages set down at random close to the railroad tracks. The scene of the story is laid in Kentucky and a true southern atmosphere pervades it. Mrs. Wiggs, whose originality displays itself in various ways, has chosen "geographical" names for her three daughters and they are called respectively "Asia," "Australia," and "Europena." Her oldest child is a boy named Jimmy who at the age of fifteen has worked so hard in his efforts to be a bread-winner for the family that he is completely worn out and dies soon after the story opens. His mother, whose courage has carried her through her other misfortunes is overwhelmed by this trouble but struggles bravely on. She is assisted at this sad time by Miss Lucy Olcott, a pretty and philanthropic young lady, who gets up a purse for the family and provides them also with food and clothing. She continues to be "their good angel" and in return they are instrumental in bringing about her reconciliation with her lover Robert Redding, as she and he meet accidentally in the Wiggs's cottage and settle a grievance which has parted them. The story is full of amusing incidents and Mrs. Wiggs's humorous and philosophical remarks are a great source of entertainment. Her cheerfulness under adversity, her unselfishness and sympathy for others in trouble, make her an example and an inspiration to all with whom she comes in contact. An especially amusing description is that of the "Annexation of Cuba," which tells how Mrs. Wiggs and her son Billy restore to life a half dead horse and after nursing him, make him a valued member of the family. The visit of Mrs. Wiggs and the children to the theatre through the kindness of "Mr. Bob," who provides them with tickets, is a great event in their lives and is set forth in a most entertaining manner.

MITHRIDATE, by Racine. This powerful and affecting tragedy was produced on the 13th of January, 1673, the day after the author's reception into the Academy. It seems to have been written in reply to those critics who asserted that the only character he was successful in painting was that of a woman. The scene is laid in Pontus, and the hero is the cruel and heroic king who was the irreconcilable enemy of Rome. Mithridates has disappeared, and is believed to be dead. His two sons, the treacherous Pharnaces and the chivalrous Xiphares, prepare to seize this crown and dispute the possession of his betrothed Monima. The old king returns, discovers by a stratagem that Xiphares has won the love of Monima, and swears to be avenged. Meanwhile he plans a formidable attack on Rome: he will ascend the Danube and burst upon the Romans from the north. Xiphares favors the project, but Pharnaces opposes it, and the soldiers refuse to follow their king. The Romans unite with the rebels; and in the battle that follows, Mithridates falls mortally wounded. Before dying, he joins the two lovers Xiphares and Monima. In his portraiture of Mithridates, Racine sometimes rises to the sublimity of Corneille. He has scarcely ever written anything grander than the speech in which the hero explains his policy to his two sons. The manner in which the complexity of Mithridates's character, his greatness and weakness, his heroism and duplicity, are laid bare, shows wonderful psychological delicacy and skill; and all this is finely contrasted with the simplicity and unity of the nature of Monima in its high moral beauty and unvarying dignity.

MOBY-DICK, by Herman Melville (1851), is the name by which a certain huge and particularly ferocious whale was known. This whale has been attacked many

times, and has fought valiantly. Captain Ahab, of the whaler Pequod, has lost a leg in a conflict with this monster, and has vowed to kill him. The story tells how the captain kept his vow; and it serves not only for the relation of some exciting adventures in the pursuit of whales, but as a complete text-book of the whaling industry. Every species of whale is described, with its habits, temperament, and commercial value. Every item in the process of whale capture and preparation for the market is minutely described. Besides all this, the characters of the owners, officers and crew of the whaling ship are drawn with truth and vigor; and there is a good sketch of a New Bedford sailors' boarding-house.

The scene is laid first at New Bedford and Nantucket, and afterwards on those portions of the ocean frequented by whaling vessels, and the time is the year 1775. Probably no more thrilling description of a whale hunt has been written than that of the three days' conflict with Moby-Dick, with which the story closes, and in which the whale is killed, though not until he has demolished the boats and sunk the ship. 'Moby-Dick' is of increasing value in literature from the fact that it is a most comprehensive hand-book of the whaling industry at a time when individual courage and skill were prime factors, when the whale had to be approached in small boats to within almost touching distance, and before bomb-lances, steam, and other modern improvements had reduced whaling to the dead-level of a mere "business." It contains also the best rendering into words of the true seaman's feeling about the ocean as his home which has ever been written.

MODERN DEMOCRACY, PROBLEMS OF, by E. L. Godkin, see **PROBLEMS OF.**

MODERN INSTANCE, A, by William D. Howells (1881). The scene of the story is first laid in a country town in Maine, where Bartley Hubbard, a vain, selfish, unprincipled young man, is editing the local paper. He marries Marcia Gaylord, a handsome, passionate, inexperienced young country girl, and takes her to Boston, where he continues his journalistic career. As time goes on, the incompatibility of the young couple becomes manifest; Marcia's extreme jealousy, and Bartley's selfishness and dissipation, causing much unhappiness and contention. The climax is finally reached, when, after a passionate scene, Bartley leaves his wife and child, and is not heard from again for the space of two years. His next appearance is in an Indiana law-court, where he is endeavoring to procure a divorce from Marcia; but his attempt is frustrated through the intervention of her father, Judge Gaylord, who goes to the Western town and succeeds in obtaining a decree in his daughter's favor. At the end of the story Bartley is shot and killed in a Western brawl, and Marcia is left with her child, dragging out her existence in her native town. Ben Halleck, who is in love with Marcia, figures prominently throughout the book, and the reader is left with the impression that their marriage eventually takes place. If the novel can hardly be called agreeable, it proves Mr. Howells has penetrated very deeply into certain unattractive but characteristic phases of contemporary American life; and the story is told with brilliancy and vigor.

MODERN PAINTERS. The first volume of 'Modern Painters' appeared in 1843, when Ruskin was but twenty-four years old. In this book the young author challenged the verdict of his age and placed himself in direct antagonism to its standards of taste, and estimates of truth, by refuting the adverse criticism of Turner, which was then rife. At first this defiant note excited merely wonder and curiosity, but

it was soon found that this new authority in the field of art was able successfully to champion the cause that he had undertaken, and on the appearance of his second volume of 'Modern Painters,' Ruskin's position as prose writer and art critic was assured and the throne of Turner was secure.

The five volumes of 'Modern Painters' cost their author over twenty years of labor, during which time Ruskin's ideas changed considerably, which fact must account for some seeming contradictions in the various volumes, — contradictions which bespoke the broadening and maturing of the writer's point of view.

The principal argument and illustration of 'Modern Painters' is hinged upon *nature-truth* and its appearance in the paintings of Turner, although the work was also an inquiry into the object and means of landscape painting and the spirit which should govern its production. The author discourses upon the appearance of nature, and enters exhaustively into the discussion of what is true in art as revealed by nature. In this eloquent setting forth of what he believed to be the truth, Ruskin has produced his most forceful work, and one which sparkles with brilliant prose passages and offers keen observations upon nature and art. It has been said that there are many who never saw the beauty of cloud form, or knew the majesty of the hills, or felt the sweetness of the meadows until taught by Ruskin in 'Modern Painters.'

With the completion of 'Modern Painters,' Ruskin ended the cycle of work by which he is popularly known as a writer upon art; in his later works art was sometimes his text, but rarely his theme.

MODERN RÉGIME, THE, by H. A. Taine (1891). This is the third and concluding part of Taine's 'Origins of Contemporary France,' of which his 'Ancient Régime' and 'French Revolution' were the first and second. While based on the fullest and minutest research, and giving a striking picture of the new régime following the Revolution, it is less impartial than the previous parts of the work. The indictment of Napoleon is as bitter as the picture of his almost superhuman power is brilliant; and whatever the Revolution produced is referred to mingled crime and madness. Taken together, the three works show Taine at his best of originality, boldness, and power as a writer.

MODESTE MIGNON, by Honoré de Balzac (1846). The heroine of this romance, Modeste Mignon, lives in a small city in northwestern France. She has the religious faith of a child, while her mind is exceptionally well informed in many ways. The machinery of the story is slight. The young girl, daring in her simplicity, writes to a famous author to thank him for his books. A friend of that author, charmed by the freshness of the letter, replies; and a pretty love story is the result. Many characters appear, and there are fresh and dewy pictures of rural France. The great whirlpool of Paris does indeed devour its allotted victims; but the atmosphere of the book, as a whole, is tranquil, and its influence not uncheerful.

MOLIÈRE, HIS LIFE AND HIS WORKS, 'a Critical Biography,' by Brander Matthews (1910). The author's aim is to give a plain statement of the dramatist's life, free from the distortions of unproved slander; to exhibit his gradual development in dramatic power and to estimate his achievement; and finally to explain his relation to his times. By rejecting the scandals in regard to Molière's marriage, he renders Molière a more respectable, though less interesting figure. His criticism of the dramatist's failings is incisive, but his general valuation of the

plays is extremely high. Molière he regards as the best representative of the French mind, the greatest figure in French literature, the founder of modern high comedy, and the rival of Shakespeare. As a background to Molière's life and work the author has drawn an interesting picture of the age of Louis XIV., keeping it in due subordination and relation to the central theme. The book is not only a valuable source of information to those unable to consult the French authorities, but an aid to all serious students of Molière.

MOLINOS THE QUIETIST, by John Bigelow (1882), is a little volume, narrating in the tone appropriate to the subject the eventless history of Michel de Molinos, a priest of Spanish descent, who was the originator of one of the most formidable schisms that ever rent the Latin Church. 'Il Guida Spirituale,' the book containing the obnoxious doctrine of quietism, appeared at Rome in Italian in 1675; and in six years went through twenty editions in different languages, an English translation appearing in 1699. The main points of the doctrine are thus described: The human soul is the temple and abode of God; we ought therefore to keep it unspoiled by worldliness and sin. The true end of life is the attainment of perfection, in reaching which two stages exist, meditation and contemplation. In the first, reason is the faculty employed; in the second, reason no longer acts, the soul merely contemplates the truth in silence and repose, passively receives the celestial light, desiring nothing, not even its own salvation, fearing nothing, not even hell, and indifferent to the sacraments and all practices of external devotion, having transcended the sphere of their efficacy. Sixty-eight of the propositions in this work were condemned as heretical at Rome in 1687; and its author was imprisoned for life, dying in confinement in 1697.

MONASTERIES OF THE LEVANT, by Robert Curzon, see **VISITS TO THE.**

MONDAY-CHATS, see **CAUSERIES DU LUNDI.**

MONEY, see **ROUGON-MACQUART.**

MONK, THE, by Matthew Gregory Lewis, was published in 1795, when the author was twenty years old. The book is one of the "dime novels" of English literature; a fantastic medley of ghosts, gore, villains, cheap mysteries, and all the stage machinery of flagrant melodrama. Like Mrs. Radcliffe's novels, it belongs to the class of the pseudoterrific. At the time of its publication, however, its exaggerations were not so apparent. Horace Walpole's 'Castle of Otranto' and Mrs. Radcliffe's 'Mysteries of Udolpho' had popularized the mock-heroic. The air was full of horrors. 'The Monk' seemed to contemporary readers one of the great books of the day. That it was not without merit was proved by the verdict of no less an authority than Sir Walter Scott, who styled it "no ordinary exertion of genius." So great was its fame, that the author to the day of his death was called "Monk" Lewis. The hero, Ambrosio, is the abbot of the Capuchins at Madrid, surnamed "The Man of Holiness." His pride of righteousness opens him at length to spiritual disaster. An infernal spirit assuming the shape of a woman tempts him, and he falls. One sin succeeds another until he is utterly ruined. Upon the fabric of the monk's progression in evil the author builds wild incidents of every degree of horror.

MONNA VANNA, by Maurice Maeterlinck (1902). At the end of the fifteenth century, when the play opens, Pisa is besieged by the Florentine armies led by

Prinzivalle, a hired mercenary. Guido, the governor, has sent his aged father to the enemy's camp to ask the terms of capitulation. Marco, the father, returns with the message that Prinzivalle, already betrayed by the Florentines, is in turn, ready to betray his masters, and to send ammunition, wagons of provisions, and herds of cattle to the starving Pisans on one condition. The condition is that the beautiful Monna Vanna, wife of the governor, shall come for one night to his tent, alone, clad only in her mantle. Monna Vanna, to save the doomed city, accepts the condition, in spite of her husband's prohibition of the sacrifice. Prinzivalle, unknown to Monna Vanna, had known and loved her years before, and when she comes to his tent, he reveals himself to her and proves the nobility of his love by his respect for her. Their conversation is interrupted by the news of the arrival of the Florentines who will proclaim Prinzivalle a traitor. She urges him to return with her and take refuge in Pisa. Within the rejoicing city — now furnished by Prinzivalle with arms and provisions — her father and husband receive them. Guido repulses her and refuses to believe that she is not dishonored. He insists that she has lured Prinzivalle to Pisa to revenge herself upon him. Recognizing the lack of faith in her husband and the perfect trust of her lover, she tells the lie her husband wishes to believe to save Prinzivalle from death. As Prinzivalle is led away to the dungeon of which Vanna alone shall hold the key for her revenge, we know that she loves the greater man and will free him and escape from her husband to share his exile. The conventional honor of the husband, his false pride and selfishness are contrasted with Monna Vanna's heroism in giving herself for her country and her truth in protecting even by untruth the man whose surety she has made herself.

MONSIEUR BEAUCAIRE, by Booth Tarkington (1900). In this sparkling and graceful story the author presents a supposed episode in the life of Louis Philippe de Valois, cousin of Louis XV. of France, who is masquerading as Monsieur Beaucaire. This accomplished prince, bent upon adventure and desirous of having perfect freedom in the choice of a bride, goes to England in the suite of the Marquis de Mirepoix disguised as a barber. Arrived at Bath he assumes the rôle of gamester and, while amusing himself, falls in love with the beautiful Lady Mary Carlisle. The Duke of Winterset, who is paying his addresses to this lady, is trapped by Beaucaire while cheating at cards, and fearful of exposure consents to introduce the supposed barber as his friend, the Duke de Chateaurien, at Lady Malbourne's ball, where he charms all by his grace and elegance, and is favored by a rose from Lady Mary. His social success is assured from that time and his suit for the hand of the fair Mary prospers until he is suddenly set upon by the jealous Duke of Winterset and his confederates. Brutally attacked by them in the presence of his lady love, who has but just assented to his proposal, Beaucaire is accused of being a low-born lackey. After displaying his skilled swordsmanship against overwhelming odds, he is borne off by his servants wounded and too faint to justify himself in the eyes of Lady Mary, who now turns coldly from him. The climax of the tale is reached one week later in the Assembly Room, where a brilliant throng gathers to greet the ambassador of Louis XV. and other French nobles. Here, Beaucaire, hailed as the Duke of Orleans by his respectful countrymen, confronts those who have scorned and derided him and tells his story in the presence of the humiliated beauty and the disgraced Duke of Winterset. Then, after announcing his intention of wedding his sweet cousin in France, whose devotion he has previously failed to appreciate, Beaucaire takes leave of the chagrined Lady Mary, who regrets her lamentable mistake.

MONSIEUR BERGERET À PARIS, see **L'HISTOIRE CONTEMPORAINE.**

MONTCALM AND WOLFE, see **FRANCE AND ENGLAND IN NORTH AMERICA.**

MONUMENTS OF NINEVEH, see **NINEVEH AND ITS REMAINS.**

MONTCALM, LE MARQUIS DE, a biography by Thomas Chapais (1911). The author admits in the preface that the subject has been often treated before, particularly by Francis Parkman and the Abbé Casgrain. But he believes that his access to fresh historical evidence justifies him in an attempt at reinterpreting the achievements and personality of the great French chieftain. The result of an unprejudiced study of the documents has been, he maintains, to rank Montcalm even higher than previous historians have placed him and in particular to prove him superior to the Governor-General, Vaudreuil. After a chapter on Montcalm's earlier career and another on the relations between England and France from 1748 to 1756, the book is devoted to Montcalm's exploits as commander of the French army in Canada from the outbreak of the Seven Years' War to his defeat and death at Quebec in 1759. The various battles are carefully discussed and graphically portrayed; the greatness of Montcalm's achievement is fittingly praised; and his noble and courageous acceptance of defeat receives its due tribute. The book reflects the French-Canadian reverence for the memory of Montcalm whom the writer characterizes as "un honnête homme, un chrétien sincère, et un grand Français." There is also generous appreciation of the bravery and chivalry of Wolfe.

MOON HOAX, THE, by Richard Adams Locke (1859). This pretends to announce the discovery of a vast human population in the moon. Its contents appeared originally in 1835, in the New York Sun, under the title, ' Great Astronomical Discoveries lately made by Sir John Herschel,' increasing the circulation of that paper, it was said, fivefold. The skit was soon afterward published in pamphlet form, the edition of 60,000 being sold in less than a month. This account pretended to be taken from the supplement to the Edinburgh Journal of Science, and was most circumstantial and exact. The discovery was asserted to have been made at the Cape of Good Hope, by means of a new and vastly improved telescope invented by the younger Herschel. The article described beaches of gleaming sand; lunar forests; fields covered with vivid rose-poppies; basaltic columns like those of Staffa; rocks of green marble; obelisks of wine-colored amethyst; herds of miniature bisons, with a curious fold or hairy veil across the forehead to shield the eyes from the intolerable glare of light; troops of unicorns, beautiful and graceful as the antelope; and groups of some amphibious creatures, spherical in form, which rolled with great velocity across the sands. Moreover, the telescope discloses the biped beaver, which constructs huts like the human savage, and makes use of fire; a semi-human creature with wings; and a race about four feet high, and very unpleasant in appearance, which certainly has the gift of speech. After observations which fill many pages, the account goes on to explain that an unfortunate fire has destroyed the telescope, and that the expedition could not make the discoveries certainly at that time imminent. The sensation produced by this nonsense was widespread and profound. The press took sides for and against its authenticity, and for some time a large public credited the statements made. Of course the

absurdity of the tale soon revealed itself, and then the whole matter became known as the "Moon Hoax." But the whole invention was set forth with the most admirable air of conviction, and the book takes its place among the best of Munchausenish tales.

MOONSTONE, THE, by Wilkie Collins (1868), is one of the best examples of the author's general purpose to mystify the reader. At the storming of Seringapatam, a holy city of India, by the British in 1799, a certain John Herncastle possessed himself, by the massacre of its keepers, of a large and peculiar diamond known as the moonstone. With his dying breath, one of the Brahmins cursed the Englishman, declaring that the diamond would bring disaster and misfortune to its unlawful possessors. The story treats of the mysterious disappearance of the stone, bequeathed by Herncastle to his niece, Miss Verinder, and of the tragedy that ensued before the guilty persons could be with certainty apprehended. The closing lines of the story find the moonstone once again in India, fixed as formerly in the forehead of an idol.

MORAL TALES, by Miss Edgeworth (1801), have been translated into many languages, and have retained their popularity in England and abroad. As the title denotes, these stories have a didactic purpose, and although intended to amuse young people, would insinuate a sugar-coated moral. The character-drawing is capable and shrewd; and the fluent, animated style makes them easy reading. The seven stories comprising the volume have a sensible, matter-of-fact, thoroughly eighteenth-century quality. Miss Edgeworth inculcates nobility, generosity, and sincerity; but above everything else, she inculcates good sense. It is not enough for young Forester to be brave and talented. He is held up to ridicule for his uncouth ways and disdain of conventions, until he learns the wisdom of conforming to social usage. Evelina is a feminine Forester, and learns the same lesson. Tact is a favorite virtue with Miss Edgeworth. It is by carefully consulting the individual tastes of her pupils that "The Good French Governess" reforms Mrs. Harcourt's family. Tact is the secret of the "Good Aunt's" success in her educational experiment. Miss Edgeworth teaches boys and girls to despise self-indulgence and uncontrolled emotion; and to mistrust appearances. Her model hero is young Mr. Mounteagle, the matrimonial prize in 'Mademoiselle Panache,' who, momentarily attracted by the beauty of Lady Augusta, has the sense to perceive her inferiority to the sensible, domestic, and amiable Helen Temple.

MORALS, THE, OF EPICTETUS (c. A. D. 60), consisting of his 'Manual' and 'Discourses,' are the sole writings preserved to our age, through the assiduity of his pupil Arrian. Published in the early second century, they afford our only record of the doctrines of the greatest of the Stoics. The 'Manual,' still a favorite with all thoughtful readers, is a guide to right living. Its tone is that of a half-sad serenity that would satisfy the needs of the soul with right living in this world, since we can have no certain knowledge of the truth of any other. "Is there anything you highly value or tenderly love? estimate at the same time its true nature. Is it some possession? remember that it may be destroyed. Is it wife or child? remember that they may die." "We do not choose out our own parts in life, and have nothing to do with those parts; our simple duty is to play them well." The 'Discourses,' also, display a simple, direct eloquence; but they introduce frequent anecdotes to enliven an appeal or illustrate a principle. Both disclose the Phrygian

freedman, as a singularly noble soul, unaffected, pure, self-centred, supremely gentle, and winning.

MORALS OF LUCIUS ANNÆUS SENECA, THE (Philosophica c. 4 B.C.–65 A.D.). is the general title given to twelve essays on ethical subjects attributed to the great Roman Stoic. They are the most interesting and valuable of his numerous works. Representing the thought of his whole life, the most famous are the essays on 'Consolation,' addressed to his mother, when he was in exile at Corsica; on 'Providence,' "a golden book," as it is called by Lipsius, the German critic; and on 'The Happy Life.' The Stoic doctrines of calmness, forbearance, and strict virtue and justice, receive here their loftiest statement. The popularity of these 'Morals' with both pagan and Christian readers led to their preservation in almost a perfect condition. To the student of Christianity in its relations with paganism, no other classic writer yields in interest to this "divine pagan," as Lactantius, the early church father and poet, calls him. The most striking parallels to the formularies of the Christian writers, notably St. Paul, are to be found in his later works, especially those on 'The Happy Life' and on 'The Conferring of Benefits.'

MORE, SIR THOMAS, see **HOUSEHOLD OF.**

MORGESONS, THE, Elizabeth Barstow Stoddard's first novel (1862). The plot is concerned with the fortunes of the Morgeson family, long resident in a seacoast town in New England. Two members of it, Cassandra, by whom the story is told, and her sister Veronica, are girls of strange, unconventional nature, wholly undisciplined, who live out their restless lives against the background of a narrow New England household, composed of a gentle, fading mother, a father wholly absorbed in business and affairs, and a dominant female servant, Temperance. When Cassandra returns home from boarding-school, she finds Veronica grown into a pale, reticent girl, with unearthly little ways. Veronica's own love-story begins when she meets Ben Somers, a friend of her sister. Both girls are born to tragedy, through their passionate, irreconcilable temperament; and the story follows their lives with a strange, detached impartiality, which holds the interest of the reader more closely than any visible advocacy of the cause of either heroine could do. 'The Morgesons' is rich in delineation of unusual aspects of character, in a grim New England humor, in those pictures of the sea that are never absent from Mrs. Stoddard's novels. Suffusing the book is a bleak atmosphere of what might be called passionate mentality, bracing, but calling for a sober power of resistance in the reader.

MORMON, THE BOOK OF, Translated by Joseph Smith, Jr. Division into chapters and verses, with references, by Orson Pratt, Sr. Salt Lake City Edition of 1888: copyright by Joseph F. Smith, 1879.

The title-page bears also a particular statement of the character and origin of the 'Book,' a part of which runs as follows:

"An account written by the hand of Mormon, upon plates taken from the Plates of Nephi. Wherefore it is an abridgment of the record of the people of Nephi, and also of the Lamanites; written to the Lamanites who are a remnant of the house of Israel; and also to Jew and Gentile: written by way of commandment, and also by the spirit of prophecy and of revelation. . . .

"An abridgment taken from the Book of Esther also; which is a record of the people of Jared: who were scattered at the time the Lord confounded the language

of the people when they were building a tower to get to heaven; which is to show . . . that JESUS is the CHRIST, the ETERNAL GOD, manifesting himself unto all nations."

The scheme of the book is that of the visions and dreams and prophesyings of Lehi, who dwelt at Jerusalem all the days of the reign of Zedekiah; and of the life and doings of Nephi, son of Lehi; and of the preaching of Jacob, a brother of Nephi; and of the events under Mosiah, king over the Nephites, and in whose days Alma founded their church; and of an account by Alma's son Alma, of a period of rule by judges; and of a record by Helaman, grandson of the last Alma, and by his sons, of wars and prophecies and changes down to the coming of Christ; and of a book by a son of Helaman, Nephi, covering the life of Jesus; and of still another book of Nephi, continuing the story after Christ for about three hundred years; and finally of a book by Mormon himself, giving, at the end of a thousand years from Lehi under Zedekiah, the final story of the Nephi records and traditions. These successive books fill 570 of the 632 pages of the Book, and tell a story of events from 597 B.C. to the days of Mormon, about 350–400 A.D. The work concludes with a book of ancient history by Moroni, son of Mormon, and finally with a book of last words by the same Moroni. In the scheme thus outlined, use is made of some of Isaiah's prophecies, freely quoted, and of a good deal of the life of Jesus in the Gospels, with changes freely made. Two formal attestations are given, in one of which three persons testify that they had seen metal plates containing the originals of the entire work, and knew them to have been translated by the gift and power of God (out of "the reformed Egyptian"); and in the second of which eight persons bear witness that they had "seen and hefted" the plates, "and know of a surety that the said Smith has got the plates of which we have spoken." A characteristic word of the spiritual higher teaching of the book, on its final page, reads as follows: "Come unto Christ and be perfected in him, and deny yourselves of all ungodliness, and love God with all your might, mind, and strength." Certain features of the system later developed are unknown to the Book.

MOROCCO, ITS PEOPLE AND PLACE, by Edmondo de Amicis (1875), a book of travel and description. As a member of the Italian ambassador's suite, the author enjoyed unusual facilities for observing the manners and customs of Morocco, while he received constant courtesies at the hands of the natives. Many unfamiliar phases of life and character are treated; the countryside, as well as all the large centres of population, receiving attention. The narrative is full of incident and worldly philosophy; and without pretending to be formally historic, vividly portrays the religious life and racial problems of this Moorish land.

MORTAL ANTIPATHY, A, the third and last of Oliver Wendel Holmes's novels, was published in 1885, when he was in his seventy-sixth year. Like the two preceding works of fiction (to which it is inferior), it is concerned with a curious problem of a psychological nature. Maurice Kirkwood, a young man of good family, suffers from a singular malady, brought on by a fall when a child. When very small, he was dropped from the arms of a girl cousin. Ever after that, the presence of a beautiful woman caused him to faint away. A love story is interwoven with the story of his cure.

MORTE D'ARTHUR, a prose compendium of the Arthurian romances, made by Sir Thomas Malory, knight, who completed it in 1470, the year before his death.

It was published by Caxton in 1485. The prose romance of Merlin by Robert de Baron, the English metrical romances 'La Morte Arthure,' and 'Le Morte Arthur,' the French romances of Lancelot and Tristan formed the basis of the work. Starting from the obscure figure of a British chieftain, a *dux belloum*, against the Saxons, King Arthur had developed into a world-monarch, the centre of an intricate cycle of stories. To the marvelous tales of his birth, marriage, Round Table, conquests, and death, had been added the loves and adventures of his knights, Gawain, Lancelot, Tristan; and the mystical Christian legend of the Holy Grail; and all these stories had been told again and again in many languages and in ever-varying forms. From this confused exuberance of material, Malory, by selection and alteration, produced in reasonable compass a unified and fairly complete version of the whole cycle. The convenience of this version and its transparent, picturesque, and expressive style have made it popular ever since, and it has been the source of practically all subsequent literary redactions of the Arthurian legend. The general scope of the narrative may be indicated under the following heads: 1. THE BIRTH AND EARLY EXPLOITS OF ARTHUR. The magician Merlin plays an important part in this division of the story. It is Merlin who makes possible the clandestine union between King Uther Pendragon and Igrayne, Duchess of Cornwall, of whom Arthur is born. Merlin too provides for the boy's education and through his arrangements Arthur afterward becomes king. Through Merlin he obtains the sword Excalibur from the Lady of the Lake. Merlin is his constant mentor, and the chief prop of his throne. Arthur's marriage to Guinevere, daughter of King Leodegran, and his various struggles with discontented subjects, invading kings, giants, and the Roman Emperor Lucius, who sends to Britain to demand tribute, make up the principal exploits of this period. 2. THE PASSION OF LANCELOT AND GUINEVERE. Lancelot du Lake occupies in Malory and in the later French romances the position of leading knight at Arthur's court, earlier held by Arthur's nephew Gawain. In Malory, Gawain is represented as cruel, fickle, and a light-of-love — traits which Tennyson has retained. Lancelot, on the other hand, is "the gentlest knight that ever ate in hall among ladies, the sternest to his mortal foe that ever put spear in rest." Yet he continues for years, without Arthur's knowledge, an intrigue with Guinevere. This is finally revealed to the king by the traitor Mordred. Lancelot escapes, afterwards rescues Guinevere from execution by burning, and retires with her to his castle of Joyous Gard; but at the order of the Pope he yields Guinevere to Arthur. After the death of the king, both Lancelot and Guinevere take monastic vows and retire from the world. 3. THE PASSION OF TRISTRAM AND ISOULDE. This famous love story is less brilliantly told by Malory than by the Norman Thomas or the German Gottfried, its interest being subordinated to that of Lancelot and Guinevere. Tristram of Lyonesse by a combat with Sir Morôlt of Ireland, frees his uncle, King Mark of Cornwall, from paying tribute to the Irish king. Wounded by his opponent's poisoned spear, he goes to Ireland, where he is healed by Isoulde, daughter of the Irish king. Afterwards he goes to woo her for his uncle, King Mark; but as he is conducting her to Cornwall, they drink a potion, which makes them lovers till death. Their clandestine meetings after her marriage to Mark are at length discovered. Tristram is exiled to Brittany, where he marries the king's daughter, Isoulde of the White Hands. But the tragic ending of the story is not given by Malory, who, though he conducts Tristram through many other adventures, does not mention his death. 4. THE QUEST OF THE HOLY GRAIL. Arthur's knights set out to find the Holy Grail, the cup in which the Lord's Supper was instituted, and which had been brought to England by Joseph of Arimathæa. The quest is

achieved by Sir Galahad, the maiden knight, a son of Sir Lancelot. Accompanied by Sir Perceval and Sir Bors he crosses the sea to the holy city of Sarras, where, after receiving the Sacrament from the Grail, he dies and the Grail is caught away to Heaven. 5. THE PASSING OF ARTHUR. When Arthur is making war upon Lancelot, his natural son, Mordred, made regent in his absence, raises a rebellion in the hope of seizing the crown. After a bloody battle, Mordred mortally wounds Arthur and is himself slain by him. Arthur then departs in a barge to the Valley of Avilion to be healed of his wound. Malory's narrative is characterized by a love of chivalric and aristocratic ideals, and an English preoccupation with questions of morality.

MOSSES FROM AN OLD MANSE is the title of Nathaniel Hawthorne's second collection of tales and sketches (1854). The Old Manse, Hawthorne's Concord home, is described in the opening chapter of the book. The remaining contents include many of Hawthorne's most famous short sketches, such as 'The Birth-Mark,' 'Roger Malvin's Burial,' and 'The Artist of the Beautiful.' These stories bear witness to his love of the mysterious and the unusual; and their action passes in a world of unreality, which the genius of the author makes more visible than the world of sense.

MOTHER, by Kathleen Norris (1911). This is the story of the Paget family, who live in a small town called Weston, a few hours out of New York. Mrs. Paget, the central figure of the story and from whom the book derives its title, is a woman of great character, devoted to her family and untiring in her services to them. Her husband and her seven children are her world, and with very limited resources she makes for them a cheerful and happy home. Margaret, the eldest daughter, is possessed of great beauty and charm but is forced to teach school to eke out the family income. She chafes under the drudgery of her daily life and is longing for a change of environment when the opportunity suddenly comes to her. Mrs. Carr-Boldt, a rich society woman of New York, is passing through Weston in her motor-car when one of the school children suddenly dashes in front if it and is run over. Excitement prevails until Margaret appears upon the scene and displaying much presence of mind, disperses the crowd and quiets the child who is but slightly injured. Mrs. Carr-Boldt is immediately attracted by her beauty and capability and before leaving the town asks her to become her private secretary. Margaret goes to New York and lives with her benefactress in her luxurious home, the magnificence of which is in great contrast to the simple one she has left behind. She goes abroad with Mrs. Carr-Boldt and while there meets Dr. John Tenison, a young American professor, rich, handsome, and talented. He and Margaret are mutually attracted to each other but are obliged to part hastily and do not meet again till they do so in Margaret's own home to which she has returned for a short visit. She fears the impression he will get from seeing the shabby and meager appointments of her home and of being in the confusing atmosphere of a large family, but on the contrary he is struck with the wonderful qualities of her mother. He proposes to Margaret and before leaving tells her that having seen her mother he now realizes where she has derived the traits which have won his love. Margaret, who has always loved her mother devotedly, now realizes how much happier she is in her life of loving service than is Mrs. Carr-Boldt with all her riches.

MOTHER, by Maxim Gorky (1906). An intimate picture of the lives and work of a group of socialists in Russia, who face danger and death for the sake of their

ideal, the liberation of the working people from "the narrow dark cage" of ignorance and oppression. Until the death of her brutal husband, the mother lives in fear, "in anxious expectation of blows." She is described as a dazed cowed creature, beaten into a dumb acceptance of her lot. Her son Pavel begins to drink like his father and the other factory workers, but by some hidden way the "forbidden" socialist books get to him, and change his life. When he tells his mother his purpose to "study and then teach others," to help his fellow-workers to understand why life is so hard for them and to fight with them against its injustice, she is at first terrified for his safety. Gradually her mind stirs in response to his, and she grows in courage and understanding. Her son is sent to prison for leading a First of May parade, and she goes on with his work, distributing the forbidden literature in the factory. She becomes the heart of the group of which he is the intellect. There are arrests, escapes, speeches, encounters with spies, and finally the Mother, who is watched as a suspicious character, is arrested with the papers she is carrying. A gendarme beats her and chokes her to death as she tries to say a last word for the Cause. The son is sentenced to exile in Siberia.

MOTHER GOOSE'S MELODIES. Few books in the English language have had so wide-spread a circulation as the collection of nursery rhymes known as 'Mother Goose's Melodies.' Indeed the child whose earliest remembrance does not embrace pictures of 'Little Boy Blue,' 'The House that Jack Built,' 'Who Killed Cock Robin,' 'Baa, Baa, Black Sheep,' and 'Patty Cake, Patty Cake, Baker's Man,' has sustained a loss of no small magnitude. In 1860 a story was started to the effect that "Mother Goose" was a Boston woman; and she was identified as Elizabeth Goose, widow of Isaac Vergoose, or Goose, and mother-in-law of Thomas Fleet, a well-known Boston printer, said to have issued a collection of the 'Melodies' in 1719. There is an entire lack of evidence, however, to support this assumption; although Boston has a true claim upon the fame of "Mother Goose," because two Boston publishers issued the book in 1824. But it is now conceded that "Mother Goose" belongs to French folklore and not to English tradition; and some writers even connect her with Queen Goosefoot, said to be the mother of Charlemagne. Charles Perrault, born in Paris in 1628, was the first person to collect, reduce to writing, and publish the 'Contes de ma Mère l'Oye,' or 'Tales of Mother Goose'; and there is no reason to think that "Mother Goose" was a term ever used in English literature until it was translated from the French equivalent, "Mère l'Oye." It is probable that her fame first reached England in 1729, when 'Mother Goose's Fairy Tales' were translated by Robert Samber. The original 'Mother Goose's Melodies' was not issued until 1760, when it was brought out by John Newbery of London. While "Mother Goose" herself is of French origin, many of the 'Melodies' are purely of English extraction, some of them dating back to Shakespeare's time and earlier.

Famous writers of fiction "may flourish and may fade," great poets pass into distant perspective; but until time has ceased to be, it is certain that 'Mother Goose' will reign in the hearts and murmur in the ears, of each succeeding generation.

MOTHS, by Louise De la Ramée ("Ouida") (1880). This novel depicts the corruption (springing from idleness and luxury) of modern European society, especially of the women of rank, who are compared to moths "fretting a garment." The first chapter presents such a woman, Lady Dolly, a fashionable butterfly with an ignoble nature. Her daughter by a first marriage, Vera, joins her at Trouville. The girl has

been brought up by a worthy English duchess, who has instilled into her mind the noblest traditions of aristocracy, and has developed a character unworldly, high-spirited, and idealistic. The plot turns on her tragic conflict with a false and base social order. Like Ouida's other novels of high life, it unites realism with romance, or with a kind of sumptuous exaggeration of the qualities and attributes of aristocracy, which, to the average reader, is full of fascination.

MOUNTAINEERING IN THE SIERRA NEVADA, by Clarence King (1872). Mr. King is so well known a scientist that the government very properly long ago annexed his services. It is therefore to be taken for granted that the geology and geography of this volume are above suspicion. But what delights the unlearned reader is not its scientific accuracy, but its nice observation, its vivid power of description, its unfailing humor, its beautiful literary art. The official mountaineer in pursuit of his duty ascends Mount Shasta and Mount Tyndall, Mount Whitney and the peaks of the Yosemite, and gathers all the data for which a distant administration is pining. But on his own account, and to the unspeakable satisfaction of his audience, he "interviews" the Pike County immigrant, the Digger, the man from Nowhere, and the Californian; and the reader is privileged to "assist" with unspeakable satisfaction on all these social occasions, and to sigh that there are not more. A joy forever is that painter of the Sierras whom the geologist encountered, painting on a large canvas, who accosted him with "Dern'd if you ain't just naturally ketched me at it! Git off and set down. You ain't goin' for no doctor, I know"; and who confesses that his aim is to be "the Pacific Slope Bonheur." His criticisms on his fellow artists are more incisive than Taine's. "Old Eastman Johnson's barns and everlasting girl with the ears of corn ain't life, it ain't got the real git-up." Bierstadt's mountains would "blow over in one of our fall winds. He hasn't got what old Ruskin calls for." The concluding chapter is given to California as furnishing a study of character. Forced to admit the conditions on which she has been condemned as vulgar and brutal, he yet perceives that *being* is far less significant than *becoming*, and that her future is to be not less magnificent than her hopes.

MOUNTAINS OF CALIFORNIA, THE, by John Muir, a work describing the geology, the flora, and the fauna of the California mountains, was published in 1894, and in an enlarged edition in 1911. In the opening chapter the topography of the state and the relation of its two mountain systems, the Sierra Nevada and the Coast Range, are graphically set forth, and a broad picture of these two parallel ranges and the intervening Central Valley is indelibly impressed on the reader's mind. At the same time a number of skilfully chosen details add such life and color as to inspire a longing to see the reality. Then follow a chapter on the Glaciers, illustrated by records of personal explorations; chapters on the Snow, on the High Sierra, on the Passes, on the Glacier Lakes, and on the Glacier Mountains. All are the work of a geologist, who not only knows the mountains scientifically, but loves them and can describe them poetically. A long chapter on the Forests gives individual attention to the various types of trees, giant and otherwise. The chapters on the Douglas Squirrel, the Water Ouzel, which swims under water, the Wild Sheep, which jump down precipices one hundred and fifty feet high and escape unhurt, and on the Bee Pastures, or meadows full of marvelous wild flowers, show the keenest appreciation for animal and plant life as well as for scenery. "The River Flood" exhibits the Californian mountains in their wilder moods. The book is the work of an enthusiastic nature-lover, but without rhapsodizing or sentimentality, and checked by sober

scientific observation. As a word-painter and as a revealer of the rich treasures of beauty in the wonderful mountain-world of California, he merits the highest praise.

MOURNING BRIDE, THE, by William Congreve. This, the only serious play written by Congreve, was produced in 1697, and was most successful. Lugubrious is a cheerful term by which to characterize it. Almeria, the daughter of Manuel, King of Granada, while in captivity marries Alphonso, the son of Anselmo, King of Valencia. In a battle with Manuel, Anselmo is captured, Alphonso drowned, and Almeria returned to her father. He insists upon her marriage with Garcia, the son of Gonzalez, his favorite. Manuel captures Zara, an African princess, and with her two Moors, Osmyn and Heli. Almeria finds that Osmyn is Alphonso; and Zara, overhearing them, is led by her jealousy to induce the King to allow her mutes to strangle him, and to give orders that none but her mutes shall have access to him. Gonzalez, to secure a mute's dress, kills one, and finds on him a letter from Zara to Alphonso, telling him she has repented and will help him to escape. Manuel orders Alphonso to be executed at once; and to prove Zara's treachery, places himself in chains in Alphonso's place to await her coming. Gonzalez, to make sure of Alphonso's death, steals down and kills him. Meeting Garcia, he learns that Alphonso has escaped, and that he has killed the King instead of Alphonso. The King's head is cut off and hid, so that his death may not be known. Zara, thinking that it is the body of Alphonso, poisons herself; and Alphonso, storming the palace, reaches Almeria in time to prevent her from taking the remainder of the poison. Two quotations from this play have become almost household words: the first, "Music hath charms to soothe a savage breast"; and the second, "Heaven has no rage like love to hatred turned; nor hell a fury, like a woman scorned."

MUCH ADO ABOUT NOTHING, by Shakespeare, was first published in 1600. The mere skeleton of the serious portions of the drama he took from Bandello, through Belleforest's translation; the comic scenes are all his own. In the portrayal of Beatrice, Benedick, and Dogberry, he lavishes all his skill. The constable Dogberry is hit off to the life, with his irresistibly funny malapropisms. He is a lovable old heart-of-gold, who is always taking off his hat to himself and his office, and absurdly pardons every crime except the calling of himself an ass. The scene is laid in Messina. Benedick is just home from the wars. He and Beatrice have had some sparring matches before, and thick and fast now fly the tart and merry witticisms between them, — she "the sauciest, most piquant madcap girl that Shakespeare ever drew," yet genuinely sympathetic; he a genial wit who tempts fate by his oaths that he will never marry. From the wars comes too, Claudio, brave, but a light-weight fop, selfish, and touchy about his honor. He loves Hero, daughter of Leonato. Beatrice is the latter's niece, and in his house and orchard the action mostly takes place. The gentlemen lay a merry plot to ensnare Beatrice and Benedick. The latter is reading in the orchard, and overhears their talk about the violent love of Beatrice for him, and how (Hero has said) she would rather die than confess it. The bait is eagerly swallowed. Next Beatrice, hearing that Hero and Ursula are talking about her in the garden, runs, stooping like a lapwing, and hides her in the honeysuckle arbor. With a strange fire in her ears she overhears how desperately in love with her is Benedick. The bird is limed; she swears to herself to requite his devotion. Hero's wedding-day is fixed: Claudio is the lucky man. But the villain Don John concocts a plot which has most painful results — for twenty-four hours at least. He takes Claudio and his friend Don Pedro to the orchard, and shows them, as it seemed, Hero bidding John's

follower Borachio a thousand good-nights: it is really her maid Margaret in her garments. Claudio in a rage allows her to go to church, but before the altar scornfully rejects her. Her father is in despair, Beatrice nobly indignant and incredulous. Hero swoons, and the officiating friar advises the giving out that she is dead from the shock. Claudio believes it, and hangs verses on her tomb. Meantime Dogberry's famous night-watch have overheard Borachio confess the villainous practice of John and himself. Then Hero's joyful friends plan a little surprise for Claudio. Leonato makes him promise, in reparation, to marry a cousin of Hero's, who turns out to be Hero herself come to life. A double wedding follows, for Benedick willingly suffers himself to be chaffed for eating his words and becoming "the married man." Yet both he and Beatrice vow they take each other only out of pity.

MUNCHAUSEN, BARON, see **TRAVELS AND ADVENTURES OF.**

MURRAY, JOHN, MEMOIR AND CORRESPONDENCE OF. With an Account of the Origin and Progress of the House, 1768–1843. By Samuel Smiles. (2 vols., 1891). The history of as great a publisher as literature has ever known, and a most notable example of devotion to the production of books of character and value, irrespective of mere mercenary considerations. The foundation of the great London house of Murray was laid in 1768, by a John Murray, who retired from service as a lieutenant of marines, and bought out a bookselling business at No. 32 Fleet Street. The second and the great Murray was a boy of fifteen at his father's death in 1793, but two years later he began his publishing career, at first with his father's shop man as a partner; but "a drone of a partner" was not to his mind, and from March 23d, 1803, he was alone. His first attempt to deal with an author gave the keynote to a career of unexampled distinction, when he wrote: "I am honestly ambitious that my first appearance should at once stamp my character and respectability; . . . and 'I am not covetous of gold.'" The tradition thus started, of weighing the character of a work and the credit of publishing it, and letting the chance of making money by the publication pass as of secondary importance, was for forty years the glory of the name of Murray. "The business of a publishing bookseller," he said, "is not in his shop, or even in his connections, but in his brains." A man of fine taste and broad culture, possessing moreover innate generosity and magnanimity, his dealings with authors were frequently munificent; and in notable instances he counted the honor before the profit. He started the Quarterly Review, in February, 1809, as a Tory organ, and carried it at a loss for two or three years. Nothing characterized him more than his steady confidence in the success of the best literature; and in proportion as a publication was of high character, he was determined and lavish in pushing it to success. Nor was he for this any the less a consummate man of business, achieving extraordinary success as a merchant prince at the head of the London book trade. To a large extent he depended on his own judgment in accepting books for publication. His most famous engagements were with Scott, Southey, Byron, Moore, Lockhart, and the Disraelis. To the younger Disraeli, then only twenty, he owed the one wholly damaging venture of his career, — an attempt in daily journalism which ignominiously failed at the end of six months, with a loss to Murray of £26,000.

MUSIC AND MUSICIANS, DICTIONARY OF, by Sir George Grove. (5 vols. 1904–10), edited by J. A. Fuller Maitland. Sir George Grove's Dictionary, the first instalment of which appeared in 1878, was intended as much for the general

reader as the trained musician, and indeed to a great extent owed its success to this very fact. The new edition, edited by Mr. Fuller Maitland, has endeavored to adhere to the same principle, as far as the limits of space have allowed. The monumental articles on Beethoven, Mendelssohn and Schubert of the original edition, which are Sir George Grove's chief contributions to musical literature, are retained, with only such additions and corrections as met with the writer's own wishes. In its revised form the work, not only explains the meaning of musical terms, but of words, like acoustics, for example, which have come into use in the more penetrating and scientific study of music. It now includes not only modern and mediæval, but ancient music. In a work of such scope, limits of space have made it impossible to include the name of every musician who might be held to deserve mention. Whether executants or composers, only those have been admitted who have attained to real eminence, and whose reputation extends beyond the country of their birth or adoption. In the case of all composers of real importance, their works have been catalogued systematically under their opus-numbers, if such exist, and so much criticism, even of living people, has been admitted into the text as will explain the general characteristics of the musicians under discussion. It is sufficient to add that the widest and most impartial catholicity has been shown in the choice of contributors and that the work is now everywhere recognized as a classic.

MUSIC, THE HISTORY OF, by W. S. Pratt (1907). This work, as the author explains in the preface is rather a book of reference for students than a critical survey of a few salient aspects of the subject, or a specialist's report of original research. The leading tendencies or movements of musical advance are thrown into relief, reference being made to particular styles and composers as illustrations. The need of such a study arises from the fact that amid the general progress of historical investigation the history of music has been almost neglected, partly because of the lack until recently of adequate text-books and partly because of the insufficient recognition of the fine arts as essential parts of anything that deserves the name of culture. This neglect is all the more remarkable because however far back investigation into the history of even the most primitive races has gone, there appears to have existed "the spontaneous use by all races of song, dance, and instrument as a means of expression, amusement, and even discipline." The division of subject is into primitive or savage music, Greek and Roman; mediæval, including the rise of Christian music and covering the period to the fifteenth century; the Venetian and Roman Schools and the Church and secular music of the sixteenth century: the early musical drama and the rise of dramatic music in the seventeenth century; the early Italian opera of the eighteenth century, which was also to produce the masterpieces of Haydn, Gluck, and Mozart; the early and middle nineteenth century with the names of Beethoven, Schumann, Mendelssohn, Wagner: the later nineteenth century of which perhaps the most conspicuous figure was Richard Strauss. The work is not a history of instruments, but it contains 110 illustrations of selected specimens from the Metropolitan Museum in New York and the University of Michigan at Ann Arbor. These are of the most varied interest and value and range from the stone flute of Alaska, the Hindu sarangi, the ancient Irish harp, to the elaborate sarussophones of the present day.

MUSIC, THE OXFORD HISTORY OF, see **OXFORD.**

MUTABLE MANY, THE, by Robert Barr (1896). This is one of the many accounts of the struggle between labor and capital. The scene is London, at the

present day. The men in Monkton and Hope's factory strike. Sartwell, their manager, refuses to compromise with them, but discusses the situation with Marsten, one of their number, who clings to his own order, at the same time that he avows his love for Sartwell's daughter Edna. Sartwell forbids him to speak to her. The strike is crushed, Marsten is dismissed, and becomes secretary to the Labor Union. He sees Edna several times, she becomes interested in him, and her father sends her away to school. Marsten visits her in the guise of a gardener, offers her his love, and is refused. Barney Hope, son of her father's employer, a dilettante artist of lavishly generous impulses, also offers himself to her and is refused. Later, he founds a new school of art, becomes famous, and marries Lady Mary Fanshawe. Marsten brings about another strike, which is on the eve of success, and Sartwell is about to resign his post. Edna, seeing her father's despair, visits Marsten at the Union and proposes to marry him if he will end the strike and allow her father to triumph. He declines to sell his honor even at such a price. The members of the Union, seeing her, accuse Marsten of treachery, depose him from office, and so maltreat him that he is taken to the hospital. His successor in office is no match for Sartwell, who wins the day. Edna goes to Marsten, and owns at last that she loves him.

MUTINEERS OF THE BOUNTY, THE, by Lady Belcher (1870). This latest published account of a long unsolved ocean mystery and of a unique settlement on a South Sea island, written in the prosaic style of an official document, amply substantiates the old adage, "Truth is stranger than fiction." The most vivid imagination would fail to conceive the plot of a tale more varied and more exciting in its details.

In 1789 H. M. S. Bounty, Lieutenant Bligh commanding, while sailing in the South Seas was captured by mutineers, and the commander with eighteen of the crew were set adrift in the cutter. The ship sailed to Tahiti. There dissensions arose among the mutineers. Half of them, accompanied by a score of native men and women, sailed away, and all trace of them was lost for many years.

Lieutenant Bligh reached England, returned to Tahiti, captured the mutineers who were on that island, and after many disasters and shipwreck conveyed them to England. A sensational trial ensued. Two of the mutineers were pardoned. The others suffered the extreme penalty of the law. Then a reaction in public sentiment set in, and it was generally conceded, even in official circles, that the insolent and overbearing conduct of the commander warranted the course of the mutineers.

Some twenty years later, a British vessel happened accidentally to stop at Pitcairn's Island. The officers were amazed to meet young men who spoke excellent English, and to find a prosperous and happy Christian community, largely descendants of the mutineers.

They learned that the Bounty sailed directly from Tahiti to Pitcairn's Island, where the mutineers made a settlement. Four years later, on account of a quarrel over a woman, the natives murdered all but four of them. Then two of them contracted such beastly habits of intoxication that one died in delirium tremens and the other was put to death as a measure of public safety.

One of the survivors, John Adams, remembering his early Christian training, established the principles of the Christian religion so firmly in this peculiar community that the almost unknown island in the South Seas became a conspicuous example of an earthly paradise.

The community, maintaining its essential characteristics, still occupies Pitcairn and Norfolk Islands. Its members carry on a constant correspondence with relatives and friends in England. Many photographs of the islanders, reproduced in this book,

represent a people prepossessing in appearance and apparently comfortable and prosperous.

MY ARCTIC JOURNAL, by Josephine Diebitsch-Peary. In 'My Arctic Journal,' Mrs. Peary describes her experiences as a member of an exploring expedition sent out by the Philadelphia Academy of Natural Sciences. Besides her husband (the commander), Lieutenant Robert E. Peary, U. S. N., there were five other men in the party. These were Dr. F. A. Cook, Messrs. Langdon Gibson, Eivind Astrup, John T. Verhoef, and Michael Matthew Henson, Mr. Peary's colored attendant. The steam whaler Kite, in which they sailed, left New York June 6th, 1891, and returning, reached Philadelphia September 24th, 1892.

In her journal, which covers the whole of this period, Mrs. Peary not only records the ordinary events of each day, but gives many valuable accounts of the scenery of Greenland and of the habit of the Eskimos whom they met. She gathered eider-down; shot wild ducks; cooked the meals for the party; cut out new garments, and showed the native women how to sew them; took care of her husband's broken leg, and nursed others when ill; and patiently bore whatever discomfort came to her. The expedition accomplished several of the objects which it had in view, — proving, for example, that Greenland is an island, discovering the ice-free land masses to the north of Greenland, and delineating the northward extension of the great Greenland ice-cape. After twelve months on the shores of McCormick Bay, the party set out on the return in company with the relief expedition led by Professor Heilprin, in good health and spirits. Mrs. Peary was as cheerful as the others, and the one cloud on the homeward journey was the mysterious disappearance of Verhoef.

Mrs. Peary's 'Journal' is written in pleasant style, and in two ways has a definite value. First, it shows that the terrors of an Arctic winter, even in the neighborhood of latitude 78°, have been greatly magnified; and second, it adds much important information to our stock of ethnological knowledge.

To her published journal Mrs. Peary has added a chapter giving her impressions of Greenland when she revisited it in the summer of 1893.

MY CHILDHOOD, by Maxim Gorky (1915). This autobiography begins with the boy's first memories, his father's death and the birth of a brother, and ends with his seventeenth year. He defends the unflinching realism of his story, saying, "I am writing not about myself but about that narrow, stifling environment of unpleasant impressions in which lived — aye, and to this day lives — the average Russian of this class." He asks himself near the end of the book whether it is worth while to describe "these oppressive horrors of our wild Russian life" and answers in the affirmative, because "the Russian is still so healthy and young in heart that he can and does rise above them." He writes impersonally about his own life as a spectator of the "cruelty of the drab existence of an unwelcome relation" in his grandfather's house at Nijni Novgorod. His grandfather, tugging barges along the Volga, has come to own barges in his old age, and is in fairly comfortable circumstances, but his miserly character and tyranny make his entire household wretched. The child, Alexei, learns pity for all suffering from the floggings he receives from this inhuman grandfather. His two uncles are cruel and wicked, keeping the household in continual brawl with their violent quarrels. He hears how they had tried to kill his father one time by pushing him into a hole in the ice, and stamping on his fingers when he attempted to save himself. He watches his grandfather beat his grandmother. The boy tries to stab his stepfather when that unpleasant youth

kicks his mother. The only attractive character is his gentle old grandmother. He says "her disinterested love for all creation enriched me and built up the strength needful for a hard life." Her memory was stored with rhymed folk-tales and fairy tales, which she would recite to the boy. Deeply religious, her prayers were a poetic adoration of beautiful phrases and metaphors to which he loved to listen. She saw angels, and at times, when she was drunk, most entertaining fiends. His mother stays away from the intolerable home, and Alexei gradually comes to understand her passionate erring nature. One of the houses they live in is packed full of lodgers, and has a tavern on the ground floor. Alexei watches the drunken men "crawling out of the taven and staggering up the road, shouting and tumbling about." Another home is next a slaughter yard with its noise of bellowing cattle, and the smell of blood so strong it seemed to Alexei that it "hovered in the air in the shape of a transparent purple net." When he is not in school he earns money by collecting bones, rags, paper, and nails in the street. After his mother's funeral, his grandfather says to him, "Now, Lexei — you must not hang around my neck. There is no room for you here. You will have to go out into the world." So Alexei went out into the world. A year after 'My Childhood' Gorky published IN THE WORLD (1917) which continues the experiences of his early life up to his fifteenth year, and is a series of pictures of the every day life of Russian working people, artisans, small shopkeepers, sailors, and soldiers. He is first doorboy in a shoe shop, then drudge in the house of a draughtsman where he expected to be taught a trade, but instead was employed as a scullery boy by the quarrelling women. He ran away and became a dishwasher on a Volga steamer. His experience is always coarse and brutal, but he is saved from it by his own "fastidious dislike," by the teaching of his old grandmother, and above all by his escape into the world of books. Books were literally the boy's salvation from the senseless cruelty and viciousness of the life about him, which he recognized as the result of dreariness, boredom and ignorance. A cook on the Volga steamer lent him books, Balzac, Scott, and Turgenieff. From that time he begs, buys, and borrows all the books he can get hold of, and thinks of the "great world," of "foreign countries where people lived in a different manner." He says, "Writers of other countries depicted life as cleaner, more attractive, less burdensome than that life which seethed sluggishly and monotonously around me. This thought calmed my disturbed spirit and aroused visions of the possibility of a different life for me." "The more I read, the harder it was for me to go on living the empty, unnecessary life that most people live." He works in an icon-maker's shop. Again and again he returns to his old grandmother "more consciously charmed by her personality" but realizing as he grows older "that that beautiful soul, blinded by fanciful tales, was not capable of seeing, could not understand a revelation of the bitter reality of life," and cannot help him in his restlessness and perplexity. At last he thinks, "I must do something for myself, or I shall be ruined." The narrative closes as he goes to Kazan in the secret hope of finding some means of studying at the academy.

MY NOVEL; or, VARIETIES IN ENGLISH LIFE, by Sir Edward Bulwer-Lytton (1853). This novel presents an intimate and faithful picture of the English life of Bulwer's day. The scenes are laid partly in the village of Hazeldean, where a number of the characters are first introduced, and partly in London. Among the types of Englishmen and foreigners presented are Squire Hazeldean; Parson Dale, a simple Church of England clergyman; Audley Egerton, a politician of fame; Baron Levy, a moneylender; Harley, Lord L'Estrange, who is perhaps the hero of the book; Leonard Fairfield, a poet; and Dr. Riccabocca, a political exile, who is really an Italian Duke.

As a picture of English life in the first half of the century, 'My Novel' is remarkable for its realism. It is perhaps the strongest of Bulwer's novels in its breadth of view, and in its delineation of many varieties of character.

MY OFFICIAL WIFE, by Colonel Richard Henry Savage (1891). This clever skit is permeated by a Russian atmosphere, in which visions of the secret police, the Nihilists, and social life in St. Petersburg, are blended like the vague fancies of a troubled dream.

Colonel Arthur Lenox, with passports made out for himself and wife, meets at the Russian frontier a strikingly beautiful woman whom he is induced to pass over the border as his own wife, who has remained in Paris.

At St. Petersburg, Hélène, the "official wife," receives mail addressed to Mrs. Lenox, shares the Colonel's apartments, and is introduced everywhere as his wife. But he has learned that she is a prominent and dangerous Nihilist, and is in daily fear of discovery and punishment.

Lenox frustrates her design to assassinate the Emperor; after which Hélène escapes by the aid of a Russian officer whom she has beguiled. Meantime the real wife has come on from Paris, and endless complications with the police ensue. The Colonel secures his wife's release by threatening the chief of police that otherwise he will inform the Tsar of the inefficiency of the police department, in not unearthing the scheme for his assassination.

MY SCHOOLS AND SCHOOLMASTERS, by Hugh Miller (1854), is one of the most delightful of autobiographies as far as it goes. (It stops with Miller's assumption of the editorship of the Edinburgh Witness in 1840 — after which he was teacher rather than pupil.) The author desired it to be regarded as "a sort of educational treatise, thrown into the narrative form, and addressed more especially to workingmen"; but men and women of all classes find it good reading. For seventeen years covered by this volume, he worked at the trade of stone-mason, — though he had been carefully educated by his two uncles, and possessed an extensive knowledge of English language, history, and literature, — spending his spare time in geological research and in reading. His remarkable powers of observation he must have developed early: he speaks of remembering in later life things that only a sharp eye would have noted, as far back as the end of his third year. Having disposed of his parents' biography in the first chapter, the work narrates his earliest recollections of his own life, his school days, his youthful adventures, the awakening of his taste by one of his uncles for the study of nature, his first attempts at authorship, visits to the Highlands, choice of a trade, moving to Edinburgh, religious views, illness, receiving an accountantship in a branch bank at Cromarty, marriage, the death of his infant daughter, etc. It abounds in stories, interesting experiences, keen observation of natural objects, and anecdotes of prominent men, — all in an admirable style.

MY STUDIO NEIGHBORS, a volume of sketches, by William Hamilton Gibson. Illustrated by the author (1898). The titles of these sketches are: 'A Familiar Guest,' 'The Cuckoos and the Outwitted Cow-bird,' 'Door-Step Neighbors,' 'A Queer Little Family on the Bittersweet,' 'The Welcomes of the Flowers,' 'A Honey-Dew Picnic,' 'A Few Native Orchids and their Insect Sponsors,' 'The Milkweed.' Nobody since Thoreau has brought a more exact and clear observation to the study of familiar animal and plant life than the author of these sketches, and even Thoreau did not always see objects with the revealing eye of the artist. Mr. Gibson has the "sharp

eye" and "fine ear" of the prince in the fairy tale; and his word pictures are as vivid as the beautiful work of his pencil. To read him is to meet the creatures he describes, on terms of friendship.

MY STUDY WINDOWS, by James Russell Lowell (1874) contains a series of biographical, critical, and poetical essays, in whose kaleidoscopic variety of theme continual brilliancy illuminates an almost perfect symmetry of literary form. The charming initial essay, 'My Garden Acquaintance,' treats of the familiar visits of the birds at Elmwood. This is followed by a similar essay entitled 'A Good Word for Winter.' 'On a Certain Condescension in Foreigners' is the third; and a review of the 'Life of Josiah Quincy' follows. Then come critical essays upon the lives and works of Carlyle, Abraham Lincoln, James Gates Percival, Thoreau, Swinburne, Chaucer, Emerson, Pope, and the early English authors, or rather upon some of their critics and editors. Characterizations like these abound: 'I have sometimes wondered that the peep-shows, which Nature provides in such endless variety for her children, and to which we are admitted on the one condition of having eyes, should be so generally neglected." "He (Winter) is a better poet than Autumn when he has a mind; but like a truly great one, as he is, he brings you down to your bare manhood, and bids you understand him out of that, with no adventitious helps of association, or he will none of you." "All the batteries of noise are spiked!" "The earth is clothed with innocence as with a garment; every wound of the landscape is healed. . . . What was unsightly before has been covered gently with a soft splendor; as if, Cowley would have said, Nature had cleverly let fall her handkerchief to hide it." The essay upon Chaucer was always a favorite with that admirable critic, Prof. F. J. Child; and to him Lowell dedicated the volume.

MYCENÆAN AGE, THE, 'a Study of the Monuments and Culture of Pre-Homeric Greece,' by Dr. Chrestos Tsountas and J. Irving Manatt. With an introduction by Dr. Dörpfeld. (1897. 7th edition, 1899). A most valuable summary of the discoveries of twenty years, from Schliemann's first great "find" at Mycenæ to 1896. Dr. Tsountas was commissioned in 1886, by the Greek government, to continue Schliemann's work; and after seven years of explorations, he brought out a volume on 'Mycenæ and the Mycenæan Civilization,' in which he undertook a systematic handling of the whole subject of prehistoric Greek culture in the light of the monuments. This was written in Greek and published at Athens. Dr. Manatt, of the Greek chair at Brown University, undertook, on his return from a four-years' residence in Greece, to prepare an English version of Tsountas's work; but later, in view of three years' rapid progress of explorations, and with the aid of new materials furnished by Tsountas, he made a largely new work, bringing the Mycenæan story up to date. This story is "a great chapter of veritable history newly added to the record of the Greek race." It "covers the period approximately from the sixteenth to the twelfth century B.C." It had been taken for granted that the time of Homer represented the earliest known stage of Greek civilization, the childhood of the race. But Homer lived in Ionia of Asia Minor, as late at least as the ninth century B. C.; and the new discoveries show the Mycenæan civilization widely spread in Attica and central Greece, and Crete even, seven hundred years before Homer. Of the life and culture of this pre-Homeric Greece, the story told by Drs. Tsountas and Manatt gives a full, exact, and richly illustrated view.

MYSTERIES OF UDOLPHO, THE, by Mrs. Anne Radcliffe (1795). Like the famous 'Castle of Otranto' of Horace Walpole, this story belongs to the school of

limelight fiction. Udolpho is a mediæval castle in the Apennines, where, during the seventeenth century, all sorts of dark dealings with the powers of evil are supposed to be carried on. The love-lorn lady who is more or less the victim of these supernatural interferences is an English girl, Emily St. Aubyn; and her noble and courageous lover, who finally lays the spell, is the Chevalier Velancourt. The plot, such as it is, is quite indescribable; and the interest of the book lies in the horrors which accumulate on horror's head. Modern taste finds the romance almost unreadable, yet Sheridan and Fox praised it highly; the grave critic and poet-laureate Warton sat up all night to read it; and Walter Scott thought that, even setting aside its breathless interest as a story, "its magnificence of landscape, and dignity of conception of character, secure it the palm"; while the author of 'The Pursuits of Literature,' a distinguished scholar, who knew more of Italian letters than any other man in England, discourses on "the mighty magician of 'The Mysteries of Udolpho,' bred and nourished by the Florentine Muses in their sacred solitary caverns, amid the paler shrines of Gothic supersitition and in all the dreariness of enchantment: a poetess whom Ariosto would with rapture have acknowledged."

NABOB, THE, by Alphonse Daudet (1877). This romance is one of the most highly finished of the author's works. Jansoulet, the Nabob, has emigrated to Tunis with but half a louis in his pocket. He returns with much more than twenty-five millions; and becomes at once the prey of a horde of penniless adventurers, whose greed even his extravagant generosity cannot satisfy. His dining-room in the Place Vendôme is the rendezvous of projectors and schemers from every part of the world, and resembles the Tower of Babel. Dr. Jenkins, the inventor of an infallible pill, persuades him to endow his famous Asile de Bethléem, hinting to him that the Cross of the Legion of Honor will reward his benevolence; but it is the doctor, and not the poor Nabob, who is decorated. Montpavon, an old beau, saves a bank, in which he is a partner, from insolvency with the money of the multi-millionaire; the journalist Moessard receives a liberal donation for a eulogistic newspaper article: in short, Jansoulet becomes the easy dupe of all who approach him. 'The Nabob' is a romance of manners and observation; and it blends successfully many of the qualities of both the naturalist and the romantic schools. It exhibits a singular faculty for seizing on the picturesque side of things, and a wonderful gift of expression. Although several models among the French commercial classes must have sat for Jansoulet, most of the other characters are prominent figures in Parisian life, very thinly veiled.

NANA, see **ROUGON-MACQUART.**

NAPOLEON I., THE LIFE OF, 'Including new material from the British Official Records,' by J. Holland Rose, was published in 1902. This is one of the first English books in which Napoleon is treated with due appreciation and at the same time judicially. Napoleon's military genius and his great achievements as a statesman receive adequate recognition though without hero-worship. A study of the documents in the British War, Admiralty and Foreign Offices has enabled the author to contribute materially to our knowledge of Napoleon's policy and of British diplomacy. In particular he reveals the complicity of the British government in a plot against Napoleon's life in 1803–1804. The work is a singularly well-proportioned presentation of the essential facts of Napoleon's career, embodying and clearly expressing the results of many minute and particular investigations. The military campaigns are clearly set forth, the political events skilfully untangled, and the signi-

ficance of Napoleon's character and career keenly estimated. The author has achieved historical impartiality in a field particularly difficult for an Englishman, even a century after Napoleon's defeat.

NAPOLEON BONAPARTE, THE LIFE OF, by William Milligan Sloane, professor of history in the University of Columbia, appeared serially in the Century Magazine in 1894–96, and in four volumes in 1897. While the author began his task with the consciousness that "Napoleon's career was a historic force, and not a meteoric flash in the darkness of revolution," he has not attempted to enter into the labyrinth of a general history of the times, except as a necessary background for his portraiture. He carries the reader in narrative over the now well-trodden path from Corsica to St. Helena, with a scholar's precision as well as a lively interest, and in a way to dissolve the illusions and establish the facts of the Napoleonic period. In accomplishing this purpose, Professor Sloane has had the great advantage of adding to his abilities as a historian the invaluable factor of an impartial mind. He has drawn the most prominent figure of the French revolutionary times with an American perspective, entirely free from the prejudices and passions that still survive in Europe. The most original portion of this monumental work is the study of Napoleon in his Corsican home, and the demonstration that the man was already prefigured in the unruly boy. This careful study of the youth of this military genius does more to illuminate his subsequent career than any other investigation that has been made. The boy was literally the father of the man. The author gives a striking summary of his character as he was at the age of twenty-three: "Finally there was a citizen of the world, a man without a country: his birthright was gone, for Corsica repelled him; France he hated, for she had never adopted him. He was almost without a profession, for he had neglected that of a soldier, and had failed both as an author and as a politician. He was apparently, too, without a single guiding principle; the world had been a harsh stepmother, at whose knee he had neither learned the truth nor experienced kindness. He appears consistent in nothing but in making the best of events as they occurred. . . . He was quite as unscrupulous as those about him, but he was far greater than they in perspicacity, adroitness, adaptability, and persistence."

NAPOLEON BONAPARTE, MEMOIRS OF, by Louis Antoine Fauvelet de Bourrienne. (1829–31; New York, 4 vols., 1889). An exceptionally entertaining narrative of the career of Napoleon, from his boyhood and school days in Corsica to his final overthrow in 1815; the work of a schoolfellow of the young Bonaparte, who became in April, 1797, the intimate companion and private secretary of the then successful general in Italy, and continued in this close and confidential position until October, 1802, but then suffered dismissal under circumstances of a bitterly alienating character, and finally wrote this history of his old friend under the pressure of very mixed motives, — pride in accurate knowledge of many things in the earlier story, and in his early companionship with Napoleon; desire, perhaps, to come much nearer to true history than the two extremes of unqualified admiration and excessive detestation had yet done; and no small measure of rankling bitterness towards the old comrade who never relented from that dismissal with discredit in 1802, nor ever again permitted a recurrence of personal intercourse.

Metternich said at the time of their publication that Bourrienne's 'Memoirs,' though not brilliant, were both interesting and amusing, and were the only authentic memoirs which had yet appeared. Lucien Bonaparte pronounced them good enough

as the story of the young officer of artillery, the great general, and the First Consul, but not as good for the career of the emperor. The extreme Bonapartists attacked the work as a product of malignity and mendacity, and a suspicion in this direction naturally clings to it. But whether Bourrienne did or did not inject convenient and consoling lies into the story of his long-time friend and comrade, whose final greatness he was excluded from all share in, and whether he did or did not himself execute the 'Memoirs' from abundance of genuine materials, the book given to the world in his name made a great sensation, and counts, both with readers and with scholars, as a notable source of Napoleon interest and information. "Venal, light-headed, and often untruthful," as Professor Sloane pronounces him, Bourrienne nevertheless remains one of the persons, and the earliest in time, who was in the closest intimacy with Napoleon; and his history might have given us even less of truth if he had kept his place to the end.

NARRATIVE AND CRITICAL HISTORY OF AMERICA, THE, edited by Justin Winsor. This history was prepared upon a co-operative plan (which the editor had previously adopted for his 'Memorial History of Boston'), of dividing historical work into topical sections, and assigning these divisions to different writers, each eminent in his own department, all of whom worked synchronously, thus bringing the whole work to rapid and accurate completion. Each chapter has two parts: first a Historical Narrative which groups the salient points of the story, and embodies the result of the latest researches; second, a Critical Essay by the editor, which, with the appended notes on specific points, is a new procedure in historical methods. In these critical essays are set forth the original sources of the preceding narrative, — manuscripts, monuments, archæological remains, — with full accounts of their various histories and locations; the lives of those who have made use of them; the writers who are authorities upon the several subjects; societies interested in them; and critical statements of existing knowledge and the conditions bearing upon future study. The work is chiefly designed for, and chiefly useful to, writers rather than readers of history: to each of the former it may save months or perhaps years of search for materials, and the constant duplication of such researches already made. It is in fact a co-operative bureau of first-hand sources. It begins with the earliest facts known about the whole continent and its aboriginal inhabitants, including a discussion of the pre-Columbian voyages; describes the different discoveries and settlements by European nations, — Spanish, English, French, and Dutch; and the rise and history of the United States, down to the close of the Mexican war and the end of the year 1850. For the rest of the continent the history is continued down to about 1867. The authors engaged in this work are distinguished each in his own field of study, and much valuable material of an archæological and genealogical character was furnished to them by the leading learned and historical societies. In bibliography there is, along with other important matter, a careful collation of the famous "Jesuit Relations"; and in cartography — a subject of which Mr. Winsor had long made a special study — the work is noticeably strong. The publication extended over the years 1884–89.

NASKS, see **SACRED BOOKS OF THE EAST.**

NATHAN BURKE, by Mary S. Watts (1910). The nominal autobiography of Nathan Burke, "hero of Chapultepec" in the Mexican war, written for his grandchildren, is the life of an American youth in Ohio in the forties. Nat, with his only property, his father's old musket, walks fifteen miles from the backwoods to begin

his career as chore-boy for Mr. Ducey, in Columbus, the capital city. He is promoted to clerk in the grocery store, studies law evenings, and is admitted to the bar. He volunteers for service in the Mexican war, distinguishes himself, and returns to marry Francie, the niece of his first employer, and become a prominent citizen. It is an old-fashioned leisurely tale of a bygone day, presenting a great variety of interesting characters, the homespun Lincoln-like hero, Mrs. Ducey, the transplanted southerner, who treats her self-respecting "help" like slaves, and is blindly devoted to her vicious son, George, who deserts the army and owes his good-for-nothing life to Nathan's intercession, old George March, Mrs. Ducey's uncle and rough cross-grained benefactor, and Nance, the beautiful backwoods girl who is forced into the streets because Mrs. Ducey cannot recognize truth and loyalty outside her own class.

NATHAN THE WISE, by Gotthold Ephraim Lessing. In this book we see embodied Lessing's ideal of the theatre as the pulpit of humanity. The theme is the search for truth under all creeds, the protest of natural kinship against the artificial distinctions and divisions of mankind on religious grounds, and the elevation of neighborly love to the highest place in the Divine favor. The play is called 'A Dramatic Poem in Five Acts.' The scene is in Jerusalem. The plot turns upon the fortunes of a certain Christian knight in wooing for his bride Recha, the supposed child of the Jew Nathan. He had saved her life in a conflagration, and the Jew in gratitude assents to the knight's suit; knowing, as the knight does not know, that his ward is a baptized Christian child. The Patriarch, learning of the Jew's concealment of Recha's Christian origin, and of her attachment to Nathan and his faith, is ready to have the Jew committed to the flames for this crime against religion. The matter is brought before the Sultan Saladin for adjustment; and the moral of the drama is focused in the beautiful story related by the Jew to Saladin, of 'The Father and his Ring.' A father had a certain very precious ring, which on dying he bequeathed to his favorite son, with the instruction that he should do likewise, — that so the ring should be owned in each generation by the most beloved son. At length the ring comes into the possession of a father who has three equally beloved sons, and he knows not to which to leave it. Calling a jeweler, he has two other rings made in such exact imitation of the original one that no one could tell the difference, and at his death these three rings are owned by the three brothers. But a dispute very soon arises, leading to the bitterest hostilities between the brothers, over the question which of the rings is the first and genuine one; and a wise judge is called in to settle the controversy. Seeing that the rings only breed hatred instead of love, he suggests that the father may have destroyed the true one and given them all only imitations; but if this be not so, let each one of the brothers vindicate the father's honor by showing that the ring he owns has truly the power of attracting not the hatred but the love of others. The magnanimity and justice of the Sultan suggest that he is the judge prefigured in the legend; but the moral of the play points to the one Divine Arbiter, who alone can read the motives and know the true deserts of men and declare who is the possessor of the father's ring.

The play was performed in Berlin two years after the author's death, and was coolly received; but it was brought out with success by Goethe and Schiller in Weimar in 1801, and has long since taken its place among the classics of German literature.

NATURAL HISTORY, by Georges Louis le Clerc de Buffon. The Jardin des Plantes in Paris will ever be associated with the name of Count Buffon. In what was then called the King's Garden, the greatest naturalist of the eighteenth century, as super-

intendent under appointment by Louis XV., accomplished the two colossal undertakings of his life, — the re-creation of the garden itself, and the production of 'L' Histoire Naturelle.' The latter work, published between 1749 and 1804, in forty-four volumes, ranges over the entire field of natural history, from minerals to man. Although borrowing largely from the studies of Aristotle, Descartes, Leibnitz, and others, Buffon introduced an entirely new conception in the treatment of his subject. He cast aside the conjecture and mysticism that had been so long a barrier in the path of pure science, and resorted to observation, reason, and experiment. To him belongs the honor of being the first to treat nature historically, to make a critical study of each separate object, and to classify these objects into species. But at this point Buffon's researches came to a stop. He was too much of an analyst and not enough of a philosopher to catch the grander idea of later scientists, — the relation of species to each other and the unity of all nature. Some of the best results of his work are contained in the enumeration of quadruped animals known in his time, and the classification of quadrupeds, birds, fishes, insects, plants, of the American continent, all unknown in the Old World. One of his most valuable contributions to science is his history of man as a species. Man had been studied as an individual, but to Buffon belongs the credit of having discovered the unity of mankind. The author of this great collection of data, which served as a foundation for the comparative sciences of the nineteenth century, has been called "the painter of nature," because of the magnificence of his style, — a style so attractive as to set the fashion in his day for the love of nature, and to inspire all classes with a passion for natural history.

NATURAL HISTORY AND ANTIQUITIES OF SELBORNE, THE, by Gilbert White, was published in 1789. It is a leisurely account, by an old-fashioned naturalist, of the general topography, physiography, meteorology, fauna, and flora of a single parish, Selborne, which "lies in the extreme eastern corner of the county of Hampshire, bordering on the county of Sussex, and not far from the county of Surrey; is about fifty miles southwest of London, in latitude 51, and near midway between the towns of Alton and Petersfield." White was an Oxford fellow and an ordained clergyman, who after some years of residence in college and clerical work, removed to Selborne, his native place, in 1755, inherited the family property there in 1763, and remained in the village the rest of his life, without any regular ecclesiastical duties and devoting his time to reading, writing, and scientific observation. His love of birds, of plants, and of the sights and sounds of field and wood suggested to his mind the writing of a history of the locality which should deal, not with its annals or antiquities but with its natural features. In an age when the chief interest of the country gentleman was in his dogs and gun and of the scholar in his books this was an innovation. White kept a careful record of the weather, the first appearance of various species of birds, the behavior of different animals, and many other details of interest to the lover of nature. These notes he arranged in a series of discursive letters, addressed to his friends, Thomas Pennant, and the Honorable Daines Barrington. The letters were completed in 1787 and published two years later as 'The Natural History of Selborne.' They are brief, entertaining, and written in an easy graphic style which breathes the quiet refinement of an eighteenth-century scholar and gentleman who can quote Virgil or Milton to illustrate his statements. Though the method is conversational and desultory, the different letters have each a unity of topic and the careful records of birds and animals, some now extinct in England, are of scientific worth even to-day. The book is also valuable as a stimulus to nature-study as a means of cultivation and enjoyment.

NATURAL HISTORY OF PLINY, an encyclopædia of mathematical, geographical, anthropological, zoölogical, botanical, and mineralogical knowledge, with concluding sections on sculpture, painting, and other fine arts. It was completed and dedicated to Titus, heir of Vespasian, in 77 A.D. There is a quaint English translation by Philemon Holland, published in 1601. For bibliography of later translations and for a synopsis of the contents of the book, see the LIBRARY under 'Pliny the Elder.'

NATURAL SELECTION, CONTRIBUTIONS TO THE THEORY OF, by Alfred Russel Wallace (1870). A volume of essays, ten in number, which were first published in 1855, 1858, 1864, 1867, 1868, and 1869. The first and second of these, 'On the Law which has Regulated the Introduction of New Species,' and 'On the Tendency of Varieties to Depart Indefinitely from the Original Type,' give an outline theory of the origin of species as conceived by Wallace before he had any notion whatever of the scope and nature of Darwin's labors. One or two other persons had propounded, as Darwin admits, the principle of natural selection, but had failed to see its wide and immensely important applications. Wallace's essays show that he had not only noted the principle, but had fully grasped its importance. To some extent Wallace's essays, published before Darwin's work on 'The Descent of Man,' showed a marked divergence from Darwinian views. In a later reprint, 1891, of his 'Contributions,' Wallace made alterations and considerable additions. In his 'Darwinism,' 1889, Wallace gave an admirably clear and effective exposition of Darwin's views, with much confirmation from his own researches.

NATURE AND ELEMENTS OF POETRY, THE, by Edmund Clarence Stedman. The lectures contained in this volume, published in 1892, were delivered by the author during the previous year at Johns Hopkins University, inaugurating the annual lectureship founded by Mrs. Turnbull of Baltimore. Mr. Stedman treats "of the quality and attributes of poetry itself, of its source and efficacy, and of the enduring laws to which its true examples ever are conformed." Chapter i. treats of theories of poetry from Aristotle to the present day; Chapter ii. seeks to determine what poetry is; and Chapters iii. and iv. discuss, respectively, creation and self-expression under the title of 'Melanchoiia.' These two chapters together "afford all the scope permitted in this scheme for a swift glance at the world's masterpieces." Having effected a synthetic relation between the subjective and the objective in poetry, the way becomes clear for an examination of the pure attributes of this art, which form the themes of the next four chapters. Mr. Stedman avoids much discussion of schools and fashions. "There have been schools in all ages and centres," he says, "but these figure most laboriously at intervals when the creative faculty seems inactive." This book constitutes a fitting complement to Mr. Stedman's two masterly criticisms on the 'Victorian Poets' and the 'Poets of America.'

NEIGHBOR JACKWOOD, by J. T. Trowbridge, an anti-slavery novel, was published in 1856, when its author had been turned into an "anti-slavery fanatic," as he called himself, through seeing the fugitive slave Anthony Burns marched from the Boston court-house to a revenue cutter in waiting for him by the President's orders at Long Wharf, and thus returned by the Commonwealth of Massachusetts to his Virginia bondage. "The story finished, I had," says Mr. Trowbridge, "great trouble in naming it. I suppose a score of titles were considered, only to be rejected. At last I settled down upon 'Jackwood,' but felt the need of joining to that name some characteristic phrase or epithet. Thus I was led to think of this Scriptural motto

for the title-page: "A certain woman went down from Jerusalem to Jericho, and fell among thieves"; which suggested the question, "Who was *neighbor* unto this woman? and the answer, 'Neighbor Jackwood.' And I had my title." Like his juvenile stories, this novel for grown folks is crowded with incident and dialogue, — homely and true to life in part, and in part melodramatic. The heroine, Camille, — a fugitive "white" slave under the alias "Charlotte Woods," — is sheltered by the Jackwoods in their Green Mountain farmhouse, and meets thereabouts the hero, Hector Dunbury. Their mutual love, darkened by the dangers and distresses which multiply about the path of the fugitive, and almost thwarted by a passionate and unscrupulous rival for the girl's hand, who knows her secret, is happily crowned at last by marriage, though the husband has to purchase his wife from her Southern master. The story was dramatized and played in Northern theatres with some success; sympathy for the maiden overcoming the prejudice against its abolitionist bearing, and the mésalliance of Hector and Camille.

NEIGHBORS, THE, by Fredrika Bremer (1837). The scene of this every-day romance is laid in Sweden, and the descriptions give a delightful glimpse into the domestic life of that country. Franziska Werner tells the story by a series of letters to a distant friend. She has lately married "Bear," a country doctor; and the first letters describe her impressions of her new home, her neighbors, and her stepmother-in-law. "Ma chère mère," as she is called, is an eccentric woman possessed of great ability and an iron will. Years before she and her own son Bruno had quarreled, his fiery temper had clashed with hers, and he ran from home with his mother's curse ringing in his ears. After fifteen years of dissipation, he returns under an assumed name and settles at Ramm, as a new neighbor, hoping to win his mother's forgiveness. He is discovered by Franziska and her husband; and at their house he renews his love for Serena, his childhood's friend. She is pure and good, and his passionate, stormy nature is quieted by the strength and beauty of her spiritual one. She loves him, but feels that her duty lies with her aged grandparents; and despite his violent love-making, remains firm in refusing him. At the risk of his life, Bruno saves his mother by stopping her runaway horses, and a reconciliation is brought about at last. Bruno next saves Serena's life, and they become engaged. Hagar, a Hebrew woman, who loves Bruno and has followed him to Ramm, is jealous of Serena and attempts to kill her. Failing in this she tries to take her own life, and dies confessing her sin and clearing Bruno's character. Serena and Bruno marry, and the letters again continue in a pleasant domestic vein. There are many interesting situations in the book, much poetry of thought and feeling, besides an atmosphere of country life that is most refreshing. Miss Bremer has been called the Jane Austen of Sweden.

NELSON, THE LIFE OF, by Captain A. T. Mahan. This monumental biography is a sort of supplement to the author's 'Influence of Sea-Power.' He considers Lord Nelson as "the one man who in himself summed up and embodied the greatness of the possibilities which Sea Power comprehends, — the man for whom genius and opportunity worked together, to make the personification of the navy of Great Britain the dominant factor in the periods hitherto treated." Earl Nelson arose, and in him "all the promises of the past found their finished realization, their perfect fulfillment." Making use of the materials of the many who have written biographies of this fascinating personality, and even richer materials that came into his possession, it was Captain Mahan's object "to disengage the figure of the hero from the glory that cloaks it." His method is to make Nelson "describe himself, tell the story of

his own inner life as well as of his external actions." He therefore extracts from the voluminous correspondence extant passages that enable him "to detect the leading features of temperament, traits of thought and motives of action, and thence to conceive within himself, by gradual familiarity even more than by formal effort, the character therein revealed." In the same way as he thus reproduces his individuality, so he treats of his military actions; showing not merely what he did, but also the principles that dominated him throughout his life. The author's logical faculty stood him in good stead in thus concentrating documentary evidence to bear on mooted points, and he most skillfully unravels tangled threads. At the same time his vivid and richly embroidered style, combined with just the right degree of dignity, makes his presentation of mingled biography and history as interesting as a romance and as satisfying as history. The two stately volumes are adorned with numerous portraits and engravings, and with maps and plans explanatory of the battles and engagements described.

NELSON, THE LIFE OF, by Robert Southey (1813). The life of Nelson, written to provide young seamen with a clear concise account of the exploits of England's greatest hero, is a model among short biographies, and a classic in English literature. It is considered the author's masterpiece. "The best eulogy of Nelson" Southey writes, "is the faithful history of his actions; the best history that which shall relate them most perspicuously." A special edition was published by the American government and a copy issued to every seaman and every officer in the American navy. Nelson's splendid career is the very stuff of biography. The story begins with anecdotes of his boyhood which give proof of his courage and indomitable will. He was twelve years old when he first went to sea with his uncle Captain Suckling. His life was an uninterrupted effort to be the best man at his work, and his promotion was rapid. He was a captain when he was twenty-one, and an admiral before he was thirty. Nelson never had good health and on a voyage to India he was so affected by the climate that he was obliged to return home. On this return voyage one day after a long and gloomy reverie, he experienced a sudden glow of patriotism and exclaimed, "I will be a hero! and confiding in Providence brave every danger." The incidents of his life reveal his fascinating personality, his devotion to his country and to his men, and his heroism and leadership in battle. The three greatest naval successes, the battle of the Nile, the victory of Copenhagen, and of Trafalgar, when Nelson received his death wound, are fully and interestingly described. Napoleon had transported the best French army to Egypt for Eastern conquest, depending on his fleet for his means of communication. Nelson destroyed thirteen out of the seventeen French ships, rendering the army in Egypt useless. The victory of Copenhagen shattered the Northern coalition and freed England from pressing danger. The incident of Nelson clapping his telescope to his blind eye in order not to see the signal to cease firing is a story of the Copenhagen attack. Trafalgar was the battle which rendered an invasion of England by Napoleon impossible and made England mistress of the seas. It was at Trafalgar that he made his famous signal before going into action, "England expects that every man will do his duty," the signal which Southey says so truly "will be remembered as long as the language, or even the memory of England shall endure." The story of his personal life is his marriage and his romantic attachment to the beautiful Lady Hamilton for whose sake he separated from his wife. Nelson died in the hour of victory. With characteristic self-forgetfulness, he insisted that the surgeon should leave him and attend to those to whom he might be useful, for he said, "you can do nothing for me." His

last words were, "Thank God, I have done my duty." "So perfectly, indeed, had he performed his part, that the maritime war, after the battle of Trafalgar, 'the most signal victory that ever was achieved upon the seas,' was considered at an end: the fleets of the enemy were not merely defeated, but destroyed," and by the destruction of this mighty fleet, "all the maritime schemes of France were totally frustrated." It is a clear and charmingly written narrative, perhaps never surpassed for the perfection of its prose style.

NEMESIS OF FAITH, THE, by James Anthony Froude. A small book published in 1849, but purporting to review the experience at Oxford in 1843 of a student of that time, in whose mind doubts arose which led him to give up the ministry of religion in the Church of England. It in fact reflects Mr. Froude's own experience, so far as relates to the departure of the hero of the story from orthodoxy of belief, and his relinquishment of the clerical profession. The thread of story in the book is only just enough to enable Mr. Froude to make an imaginary character speak for him; first in a series of letters, and then in an essay entitled 'Confessions of a Sceptic. The free-thinking is that of a mind wishful to live by the ideal truths of the Bible and the spirit of Christ; but unable to believe the book any more divine than Plato or the Koran, or Christ any other than a human teacher and example. Both Romanist and English Church teachings are keenly criticized, with special reference to John Henry Newman; who was at first a singularly eloquent preacher in the university pulpit, and later a convert to Romanism. "That voice so keen, so preternaturally sweet, whose every whisper used to thrill through crowded churches, when every breath was held to hear; that calm, gray eye; those features, so stern and yet so gentle," — these words picture Newman as he preached at St. Mary's, the principal university pulpit.

NERO, by Ernst Eckstein (1888). Translated by Clara Bell and Mary J. Safford. This historical romance calls up the Rome of ancient days, when the imperial city was at its greatest in power, magnificence, and brutality. The principal characters in the story are the well-known Emperor; his wife Octavia, the chaste and beautiful; the gentle, infatuated Acte; the base and scheming Agrippina, mother of Nero; Poppæa, the shameless, cruel, intriguing mistress; Nicodemus, the fanatic; and the grasping pagan, Tigellinus.

These characters are woven into a complicated but fascinating plot, in which vice and virtue, honor and crime, Christianity and heathenism, are in perpetual conflict.

The author, while allowing himself the usual license of the novelist for scope and imagination, is generally faithful to the history of the period. And while he has drawn many graphic pictures descriptive of that terrible age, — such as the popularly conceived brutal character of the Emperor, the burning of Rome, and the illumination by human torches of Nero's gardens, — his real purpose has been more to indicate the stages that lead up to these fatal tragedies, than to portray the tragedies themselves.

NET, THE, by Rex Beach (1912). This story opens in Sicily where a young American named Norvin Blake had gone to attend the wedding of his friend Martel Savigno. The two men had met in Paris and had become such warm friends that Blake had taken this long journey in order to be Martel's best man. Upon meeting his friend's fiancée, Countess Margherita Ginini, Blake is impressed by her great beauty and charm, and a feeling is aroused within him which no other woman had ever evoked. As the days go by he finds himself deeply in love with his friend's fiancée, but en-

deavors to smother his traitorous feelings. On the eve of the wedding while Blake, Martel, and his steward are returning home, they are attacked in a lonely place by members of the Mafia Society, whom Martel has offended, and he and his steward are killed. Blake escapes, but blames himself for cowardice in not having been able to help his friend. The Countess Margherita is heart-broken at the loss of her lover and declares that she will find the murderers and avenge Martel's death. Blake is recalled to America by the illness and death of his mother and when he returns to Sicily eight months later, finds Margherita gone, having left no clue to her whereabouts. Blake starts an unsuccessful search, but finding she has sailed for America he returns to his own country. After four years of unavailing search Blake is found living in New Orleans, rich and much sought after socially. He becomes interested in a young and fascinating girl named Myra Bell Warren and enters into a semi-serious engagement pact with her. Meantime he is engaged in the hunt for Martel's murderers and discovers that they are in New Orleans carrying on their deadly work. He receives anonymous letters which put him on track of the villains and finally they are hunted down and lynched by the angered populace. Blake discovers Margherita disguised as a nurse and under an assumed name living in New Orleans. He learns that she has written the anonymous letters warning him of danger and he declares his love for her. On account of Myra Bell, Margherita refuses Blake's advances but when the former elopes with another man, she surrenders, and acknowledges her love for him.

NEW ENGLAND, A COMPENDIOUS HISTORY OF, by the Rev. John Gorham Palfrey, D.D. This history is the chief and monumental work of its author, a distinguished scholar and divine. It embraces the time from the first discovery of New England by Europeans down to the first general Congress of the Anglo-American colonies in 1765. But a supplementary chapter has been added, giving a summary of the events of the last ten years of colonial dependence down to the battles of Lexington and Bunker Hill. The four volumes were originally issued at intervals from 1865 to 1873. A revised and final edition was issued in 1883, after the author's death. Dr. Palfrey divides New England history into three cycles of eighty-six years each. The first, dating from the Stuart accession to the throne of England in the spring of 1603, ends on April 19th, 1689 when the colonists, betrayed by Joseph Dudley, imprisoned the royal governor Andros, thus marking the First Revolution. The Second Revolution was inaugurated April 19th, 1775, when, betrayed by Governor Hutchinson, the people rose and fought the battle of Lexington and Concord. The Third began on April 19th, 1861, when the first blood in the revolution against the domination of the slave power was shed in the streets of Baltimore. Palfrey's history embraces the first two of these periods, and covers the physical, social, and political conditions which have determined the growth and progress of the New England people. The author has treated this subject with wider scope and greater detail than any other writer. He has handled it with a force and vivacity of style, and with a careful minuteness of investigation combined with a discriminating spirit of inquiry, which have elicited the admiration of every scholar who has entered the same field. Some of Dr. Palfrey's judgments have been disputed, but his great work as a whole remains unchallenged as a valuable contribution to American history.

NEW ENGLAND PRIMER, THE. This famous work, the earliest edition of which known to exist was published in Boston in 1727, has passed through various changes of form and text.

An eighteenth-century edition contains the alphabet and syllabarium, followed by several columns of simple words. Next appears

"THE DUTIFUL CHILD'S PROMISE.
I will fear God, honor the King,
I will honor my Father and Mother,
I will obey my superiors."

The alphabet rhymes, illustrated by crude wood-cuts, follow. Among the most atrocious of these is the picture of the man of patience, spotted with sores, accompanied by this rhyme:—

"Job feels the rod,
Yet blesses God."

There is said to have been a picture of the Crucifixion in an earlier edition, with appropriate rhyme; which our rigid Puritan ancestors discarded in favor of Job, claiming that it smacked of papacy.

Among other curious rhymes may be quoted:—

"Proud Korah's troop
Was swallowed up."

"Peter denies
His Lord, and cries."

"Whales in the sea
God's voice obey."

"Time cuts down all,
Both great and small."

The last rhyme is illustrated by a picture of the Grim Destroyer mowing a broad swath with an old-fashioned scythe.

After the Lord's Prayer and the creed is an illustration of John Rogers surrounded by blazing fagots, guarded by the sheriff, with his wife and "nine small children and one at the breast" gazing upon his martyrdom. There is an account of John Rogers, and a copy of his rhymed address to his children.

AN ALPHABET OF LESSONS next appears, beginning with

"A wise son maketh a glad father, but a foolish son is the heaviness of his mother";

and closing with

"Zeal hath consumed me because my enemies have forgotten the word of God."

THE SHORTER CATECHISM (Westminster), with a few hymns, occupies the remaining half of this little book of 64 pages, having only 3½ by 2¼ inches of printed matter on each page.

In 1897 Mr. Paul Leicester Ford prepared a complete history of the New England Primer, fully presenting the subject historically and bibliographically in an illustrated duodecimo volume of 354 pages.

NEW ESSAYS: OBSERVATIONS, DIVINE AND MORAL, collected out of the Holy Scriptures, Ancient and Modern Writers, both Divine and Human; as also out of the Great Volume of Men's Manners; tending to the furtherance of Knowledge and Virtue. By John Robinson (1624). A volume of sixty-two essays, on the plan of Bacon's, but at greater length, and in ethical, religious, and human interest more like Emerson's 'Essays' in our own time: the work of an English clergyman and

scholar, in exile at Leyden in Holland, under whose ministry and through whose counsel the Pilgrim Fathers developed religious liberalism and executed the earliest planting of New England. He was the Joshua of the religious exodus from England.

Montaigne's use of the word had suggested to Bacon the use of the term "essays" to designate "certain brief notes, set down rather significantly than curiously." The earliest 'Bacon's Essays,' published in 1597, was a little book of ten short essays, in barely twelve pages (of a recent standard edition). The second enlarged edition, in 1612, was only thirty-eight essays in sixty-four pages. The final edition, 1625, had fifty-two essays in two hundred pages. As pastor Robinson died in March, 1624, he cannot have seen any but the second edition. To note his relation to Bacon's work he called his book 'New Essays.' He doubtless thereby indicated also his consciousness that his views were of new departure. He was in fact an initiator of new liberty and liberality in religion, new breadth and charity and freedom in church matters, and new democracy in political and social order, on grounds of reason and humanity.

In the preface to his 'New Essays,' pastor Robinson says that he has had first and most regard to the Holy Scriptures; next, to the memorable sayings of wise and learned men; and lastly, "to the great Volume of Men's Manners which I have diligently observed, and from them gathered no small part thereof." He adds that "this kind of meditation and study hath been unto me full sweet and delightful, and that wherein I have often refreshed my soul and spirit amidst many sad and sorrowful thoughts unto which God hath called me." The study of human nature, the sweetness of spirit, and the scholarly eye to the world's best literature, mark a rare mind, a prophet of culture in church and commonwealth.

NEW FREEDOM, THE, 'A Call for the Emancipation of the Generous Energies of a People,' is a collection of political essays put together by William Bayard Hale from speeches delivered by Woodrow Wilson during his campaign for the Presidency in 1912 and shortly after his election. In a clear, direct style with homely and concrete illustrations they present certain principles of democratic government as evolved by the author during his experience with trusts and professional politicians when governor of New Jersey. These principles he applies to the issues of the 1912 campaign, representing the Republicans and the Progressives as supporters of monopoly, special privilege, and government by trusteeship and the Democrats as the defenders of individual opportunity, fair competition, and direct popular government. The trust, the tariff, and the political boss are the three institutions which are subjected in this volume to a trenchant and vigorous attack. While praising the legitimate co-ordination of business enterprises in the interests of economy and efficiency Mr. Wilson denounces those combinations which aim simply at the increase of private gain through the suppression of competition and actually weaken efficiency by refusing to adopt new inventions lest they involve the alteration of existing machinery. He maintains that such trusts must be made impossible by public investigation and control. As to the protective tariff, he denounces not its principle but its abuse for the benefit of trust and monopoly. Tariff taxes enable manufacturers to escape foreign competition; as a result they are unchecked in the formation of illegal combinations and are enabled to raise the prices to the consumer and to reduce wages to the laborer. All tariff schedules should be revised with a view to withdrawing protection from such industries but not to destroying the principle of protection itself. Finally the bosses and the political machines which they have created so operate as to take the control of affairs away from the parties and from the people, and to lodge it with a small group of corrupt interests. For this abuse Mr. Wilson's remedies

are the initiative, the referendum, and the recall. These enable the people on the petition of a reasonable number to intervene when legislatures and officials have become tools of the bosses, to introduce or to veto legislation, and to remove persons who have been unfaithful to their trust. These rights, however, he thinks need not be often invoked, and need not extend to the judiciary. In attacking these abuses just outlined the author is especially aiming at the tendency of all business and all politics to fall under the control of a small group of wealthy men, who have constituted themselves trustees for the people and desire to organize and direct their economic, social, and legislative activities. Against this tendency Mr. Wilson sets the old American principle of freedom and individual opportunity, showing, however, that in this new age new conditions of business have arisen which make necessary a revision of the laws and legislation by which freedom and opportunity are secured. "The new freedom" is to be won by "taking common counsel," *i. e.*, by open democratic discussion, by the revival of a sturdy spirit of independence and self-reliance, and by adequate policing and publicity on the part of the government against those who would bring the American people under their tutelage.

NEW GRUB STREET, a novel by George Gissing (1891). The author paints on a broad and diversified canvas the struggle for existence in the English literary world of his day. The general conception is that in the modern Grub Street success is assured only by adopting the most frankly utilitarian and mercenary ideals. The author must write what the public wants and is willing to pay for, without consulting his artistic conscience; and he must employ every art of self-advertisement and of acquiring influential friends in order to gain that apparent prosperity which alone can win him a fair hearing. The encumbrance of marriage to a woman of no fortune is not to be thought of. Poverty, in fact, is regarded in this book as an unmitigated evil, a hindrance to physical cleanliness and health, domestic happiness, personal amenity, and the development of a fine character and creative artistic work. The *dramatis personæ* include representatives of various types who labor under the dome of the British Museum, in cheerless garrets and narrow middle-class, lodgings, — novelists, reviewers, literary hacks, writers of books about books, literary advisers unable to write successfully themselves—all with the self-conscious introspection common to literary men and many with their bitter enmities. The two most prominent characters are Jasper Milvain, a clever reviewer and essayist, who frankly accepts the materialistic standards of the New Grub Street and wins social and literary success; and Edwin Reardon, a highly "temperamental" and conscientious novelist, who refuses to sacrifice his artistic ideals to the popular taste, writes two fine but unappreciated books, and then through financial worry and his wife's lack of sympathy with his resolute stand against cheapening his art, falls into a condition of nervous depression which not only makes work impossible but leads to the separation of husband and wife and his death from privation and despair. A legacy which comes to his wife and an ensuing reconciliation with her come too late to restore him to health. Jasper is an admirer of Mrs. Reardon's cousin, Marian Yule, daughter of Alfred Yule, a literary editor and reviewer of the old stamp, immensely learned and industrious but pedantic and without brilliancy, and embittered by his lack of recognition, which is due in part to his having married beneath him. Marian has been brought up to assist her father and spends her time working in the British Museum. She loves Jasper, and a sum of £5000 to which she falls heir makes it seem possible to him to propose to her without injury to his literary career. The legacy, however, proves to have been in large part exhausted by bad investments; and her father,

becoming blind, needs to be assisted with what remains. Jasper, therefore, having first unsuccessfully made advances to an heiress without the knowledge of his fiancée, withdraws from the engagement and at length marries Amy Reardon, widow of his friend the unsuccessful novelist. From the same source as Marian she has inherited £10,000 which remain intact, and the couple enter on a social career which bids fair to end in high literary distinction. Interesting minor characters are Milvain's two sisters, Maud and Dora, who come to London to support themselves by writing children's books. They make marriages, the first to a man of some wealth and the second to Whelpdale, a literary adventurer whose experiences as a writer for American newspapers are borrowed from those of Gissing himself. Another character, Harold Biffen, a penniless scholar, lives in destitution and supports himself by tutoring poor clerks for civil-service examinations. He is a man of fine, generous temperament, keen literary sensibilities, and excellent classical scholarship, and he loves life in all its manifestations. He is at work on a novel entitled 'Mr. Bailey, Grocer,' which is without plot or embellishment, but sets forth "absolute realism in the sphere of the ignobly decent." The formula might well stand for much that is characteristic of Gissing's own work. After long months of hunger and privation the book is finished, rescued by Biffen from a fire, and submitted to the publishers, one of whom pays a small sum for it. With the public it is a failure. Biffen is a faithful companion of Reardon in his miseries and is present at his death, which occurs at Brighton just after the reconciliation with his wife. Later, Biffen, overcome by the beauty of Amy Reardon and her sympathy for him, falls hopelessly in love with her, and feeling himself alone in the world and without object in life, takes poison and dies on Putney Heath. The book is somewhat ill-constructed as regards temporal sequence and the shifting of point of view from one group of characters to another. Nor will it appeal to those who enjoy a cheerful atmosphere and a happy ending. But it is a powerful picture of a phase of life, which it treats with sober and convincing realism; and it contains some exceedingly human personages, a number of absorbing events, and many thorough analyses of character and temperament.

NEW MACHIAVELLI, THE, by H. G. Wells (1910). This is the autobiography of a man named Richard Remington, who at the age of forty-three reviews his past experiences in a most detailed manner. Born in Kent, England, the son of an unconventional father, and a narrow and strait-laced mother, the boy grows up amid conflicting influences an introspective and studiously inclined youth. Orphaned at the age of sixteen, he works out his later career with little interference from outside sources; he goes to college, and develops a taste for writing, and early becomes a successful author. He marries a rich and attractive girl named Margaret Seddon, who is deeply in love with him, and who willingly overlooks his past affairs with women which he confesses when he proposes to her. Margaret is a sweet and high-minded woman with ambition to aid her husband in his career. Assisted by her money and influence, Remington secures a seat in Parliament as a Liberal. Margaret is deeply interested in this party and is greatly disappointed when later her husband swings over to the Conservative side. This causes a widening of the breach which has been growing up between them, as Remington's love for his wife has been gradually lessening in spite of her devotion to him. A new interest has come into his life through his friendship with Isabel Rivers, a brilliant and independent girl, whom he had known in her school-girl days and had seen blossom into womanhood. Isabel's advanced thought and strong and impulsive nature appeal strongly to Remington, who soon finds himself passionately in love with her, and she reciprocates his feelings.

They succeed in keeping their secret for some time, but finally it becomes a public scandal and they realize that their relations must cease if Remington is to continue his public career. They decide not to meet again, and Isabel is on the point of marrying another man, when their infatuation reasserts itself and they are unable to resist it. They elope, and fly to a foreign land, and by so doing, Remington sacrifices his political career which had promised to bring him honor and glory, and while he can but look back with regret to the busy world that he has relinquished he contents himself with his overmastering passion for Isabel.

NEW REPUBLIC, THE, by William H. Mallock. This satirical work (published in England in 1876) attracted much attention for a time. Its sub-title, 'Culture, Faith, and Philosophy in a Country House,' gives an idea of its scope. The author, a nephew of the historian Froude, introduced to his readers the principal literary characters of the day under very transparent masks. The scene is laid in an English villa; and the chapters are made up of conversations between the guests, who are spending a quiet Sunday with their host, Mr. Laurence. While arranging the menu cards, it occurs to him to lay out a series of topics to be discussed at his table; for, said he, "It seems absurd to me to be so careful about what we put into our mouths, and to leave to chance to arrange what comes out of them." More things in heaven and earth than are usually discussed at such times are thus brought forward by the author, whose skill in parody is manifest. It was soon an open secret that "Luke" was Matthew Arnold; "Rose," Walter Pater; "Lord Allen," Lord Rosebery; "Herbert," Ruskin; "Storks," Huxley; "Stockton," Tyndall; "Jenkinson," Professor Jowett; "Saunders," Professor Clifford; "Mrs. Sinclair," Mrs. Singleton ("Violet Fane," to whom the book is inscribed); "Lady Grace," Mrs. Mark Pattison; and "Miss Merton," Miss Froude. The personal flavor of Mr. Mallock's satire caused the book to leap into instant popularity. The foibles and hobbies of his models were cleverly set off; and though the fun was sometimes bitter, it was rarely ill-natured. The central figure of the group was Mr. Herbert, in whose poetical imagery the great word-painter was not unfairly represented. Matthew Arnold was ridiculed unsparingly. One sentence, descriptive of Laurence has been widely quoted: "He was in many ways a remarkable man, but unhappily one of those who are remarkable because they do not become famous — not because they do."

NEW WAY TO PAY OLD DEBTS, A, by Philip Massinger (1625). Massinger's style, in the opinion of Charles Lamb, "was the purest and most free from violent metaphors and harsh constructions of any of the dramatists who were his contemporaries." As to sustained excellence and general competence, Professor Saintsbury declares that "unless we are to count by mere flashes, he must rank after Shakspere, Fletcher and Jonson among his fellows. The present play, his masterpiece, which was probably first produced in 1625, was revived by Garrick in 1748 and long kept its place on the English stage. The chief character, Sir Giles Overreach, Massinger's best creation, is an unscrupulous, relentless usurer who compasses his own nephew's ruin by encouraging his spendthrift habits and then screwing bonds and mortgages out of him. He tries to lure his neighbours into law that he may ruin them and get possession of their lands. He employs someone to tempt his nephew whom he has ruined to commit the gravest crimes. The goal of all his ambition, he says is

> "to have my daughter
> Right honourable; and it is a powerful charm
> Makes me insensible of remorse, or pity,
> Or the least sting of conscience."

The nephew invents "a new way to pay old debts" by inducing Lady Allworth, a wealthy widow, to ask him to dinner and pay attentions to him in the presence of Marrall, a tool of the usurer's. Marrall then tells Overreach that she is about to marry his nephew. Tom Allworth, son of the widow, and page to Lord Lovell, is in love with Overreach's daughter Margaret, whom her father desires to marry Lord Lovell. The latter pretends to make love to her in order that Tom Allworth, as his page, may gain admission to Margaret. Marrall tricks his master out of his bond, Lord Lovell and Lady Allworth marry each other, Margaret is united to her lover, and Overreach goes mad when he finds his deep laid schemes are overthrown.

NEW WORLDS FOR OLD, by H. G. Wells (1908), is a popular exposition of socialism for the general reader. The author is a moderate socialist, believing in the gradual introduction of socialism though government control of industry not with Marx in an immediate economic revolution. He advocates the taking over by the government of all public utilities, the heavy taxation of large fortunes, the establishment of a minimum wage, and the assumption by the state of full responsibility for the care of children, including education, and vocational training, for the support of expectant mothers, and aged persons, for attendance upon the sick. Yet he would not do away with the family or with private property, and he believes that the advantages of both these institutions would be much more widely and equally distributed under the system that he proposes than at present, when such a large proportion of families live in filth, penury, and demoralizing conditions and when the majority of people are constantly haunted by the fear of poverty. The various stock objections to socialism, as for example its opposition to the biological law of the survival of the fittest and to the acquisitive instincts of human nature, are effectively answered; and an excellent case is made out for the progressive administrative socialism in which the author firmly believes. The positions taken are supported by many interesting citations from sociological investigations among the poor and other data of a statistic kind. The fluent, informal, conversational style and the ready illustration of principles by instances and topics of homely, every-day occurrence make the book eminently readable. It is inspired by a real enthusiasm and by faith in the power of science to solve sociological problems, and it gives a very good idea of the essence of socialism.

NEWCOMES, THE, by W. M. Thackeray (1854), one of the few immortal novels, has many claims to greatness. It not only presents a most lifelike and convincing picture of English society in the first half of the century, but it excels in the drawing of individual types. Colonel Newcome, perhaps the most perfect type of a gentleman to be found in the whole range of fiction, sheds undying lustre upon the novel. Ethel Newcome is one of the rare women of fiction who really live as much in the reader's consciousness as in the conception of the author. Clive Newcome is also possessed of abundant life. His strong and faulty humanity is the proof of his genuineness.

All the world knows his story, beginning with the bravery of boyhood just released from the dim cloisters of Grey Friars. His father, Colonel Newcome, has come from India to rejoice in him as in a precious possession, and to renew his old associations in London for the sake of his son. Clive's career, on which so many hopes are built, is marred with failures. He loves his cousin Ethel Newcome, but she is hedged from him by the ambitions of her family. He himself makes a wretched marriage. His dreams of success as an artist fade away. The Colonel loses his fortune, and in his

old age becomes a pensioner of Grey Friars. The quiet pathos of his death-bed scene is unique, even in Thackeray. With the word "Adsum" upon his lips, the word with which he used to answer the roll-call as a boy at school, he passes into peace. Clive and Ethel, each free to begin the world again, meet at his death-bed. The novel closes upon their chastened happiness. No words of praise or criticism, no detailed description, can convey the sense of the light and sweetness of 'The Newcomes.' As a novel of English upper and middle class life, it remains without a rival.

NEWPORT, by George Parsons Lathrop (1884). 'Newport' is a story of society,— the intrigues, adventures, and superficialities of one summer affording the author opportunity for many epigrammatic remarks, vivid descriptions of the principal places of local interest, and photographs of men and women of the leisure class. The love affair of a charming widow, Mrs. Gifford, and a widower, Eugene Oliphant, incidently engages the reader's attention; a love affair which, after a slight estrangement and separation, is ended by a sudden and incredible catastrophe, an unexpected finale strangely out of harmony with the preface of elopements, Casino dances, polo games, flirtations of titled heiress-hunters, and other trivialities of social existence. The characters are well chosen and very well managed, the individual being never sacrificed to the type, though the reader is made to feel that the figures are really typical. In no other piece of fiction has the flamboyant and aggressive life of Newport — that life wherein amusement is a business, and frivolity an occupation — been more vividly painted.

NIBELUNGENLIED, THE, an epic poem in Middle High German, composed by an unknown poet at the end of the twelfth or the beginning of the thirteenth century. Earlier ballads or lays furnished the basis of the story, which is now regarded, however, as the unified production of a single author not a conglomeration of individual poems. The theme, which originated in the primitive folk-lore of the Teutonic peoples and the internecine warfare of the Period of the Migrations, was known by all the Germanic nations, and received literary treatment in the Scandinavian eddas and sagas as well as in the Nibelungenlied. Siegfried, a warrior endowed with surpassing bravery and magic powers is treacherously slain by Hagen at the instigation of Brunhild in vengeance for the deception by which Siegfried had obtained her as wife for King Gunther of Burgundy. Siegfried's widow, Kriemhild, sister of Gunther and Hagen, marries Etel (Attila), King of the Huns, invites her brothers and their train to the court of Attila, and there has them massacred, falling herself in the mêlée. The poem consists of nearly 2400 four-line strophes, the first line rhyming with the second and the third with the fourth. The lines are divided by a caesura into two halves, each half containing three accented syllables, with the exception of the last half of the fourth line, which contains four accented syllables. The language of the Nibelungenlied differs from Modern High German about as that of Chaucer does from Modern English. The best translations into Modern High German are those by Simrock and Bartsch. Some English versions are W. N. Lettsom's (1850, new ed., 1903), Foster-Barham's (1887), Alice Horton's (1888), Birch's (1895), G. H. Needler's (1905 — reproducing exactly the original metre), D. B. Shumway's (1909 — in archaic prose), and A. S. Way's (1911 — in Morris's long couplets without strophes).

NICK OF THE WOODS; or, THE JIBBENAINOSAY, by Robert Montgomery Bird, M.D. (1837). This is a tale of Kentucky during the "dark and bloody" days,

and was especially popular about the middle of the nineteenth century. A play, founded upon this narrative, was received with boundless applause, held the stage (a certain grade of stage) for many years, and was a forerunner of the dime novel in stimulating an unhealthy desire among boys to run away from home and go West to kill Indians.

From that fateful day in his boyhood, when he saw his home destroyed and his relatives and friends brutally butchered by red fiends, Nick devotes his life to revenge. Eventually he kills every member of the band of Indians that desolated his home, while hundreds of other savages also fall by his hand. He marks each victim by a rude cross cut upon the breast. The red men look upon him as the Jibbenainosay, an Indian devil; believing that such wholesale slaughter, by an unseen and undetected foe, must be the work of supernatural powers.

The author has been taken to task by critics who complain that he pictures the red man upon a plane far below that of the noble savage described by Cooper and others. Bird replies that he describes the cruel, treacherous, and vindictive Indian as he exists, and not the ideal creation of a novelist. Experienced frontiersmen, with practical unanimity, indorse the estimate of Indian character presented in this book; but it must be said that neither portrait of the North-American Indian does him justice. Perhaps some educated Red Man will one day draw the picture of the "frontiersman."

NINETEENTH CENTURY IN ENGLAND, by John Ashton, see **DAWN OF THE.**

NINETEENTH CENTURY LITERATURE, by Georg Brandes, see **MAIN CURRENTS IN.**

NINETY-THREE ('Quatre-vingt-Treize'), by Victor Hugo, bears the sub-title: 'Premier Recit. La Guerre Civile,' and was intended to form the first part of a trilogy. It was published in 1874. The edition of 1882 contains several remarkable designs signed by the author. The story deals with an episode of the Vendean and Breton insurrection; the scene opening in a wood in Bretagne where a woman, driven distracted by the war raging around herself and her three children, encounters a body of republican soldiers. During this time, a band of émigrés are preparing to land under the command of a Breton nobleman, the Marquis de Lantenac. The English government, though it has furnished them with a ship, informs the French authorities of their design, and a flotilla bars their passage. The émigrés, after securing the escape of Lantenac, who is commissioned to raise Bretagne, blow up the vessel. After landing he learns that a price is set on his head. A number of men come towards him and he believes he is lost, but bravely tells his name. They are Bretons, and recognize him as their leader. Then ensues a conflict in which the marquis is victorious, and in which no quarter is given except to the three children, whom the Bretons carry to La Tourgue as hostages. La Tourgue is besieged by the republican troops under Gauvain, the marquis's nephew, assisted by the ex-priest Cimourdain, a rigid and inflexible republican who has trained Gauvain in his own opinions. The besieged are determined to blow up the tower and all it contains, if they are conquered. When their case is desperate and the tower is already on fire, an underground passage is discovered, and they can escape. Lantenac is in safety, but he hears the agonizing shrieks of the mother, who sees her three children in the midst of the flames. Moved with pity, he returns, saves them, and becomes a prisoner. When he is about to be executed, Gauvain covers him with his own cloak, tells him to depart, and remains in his place.

A council of war condemns Gauvain; and at the moment he mounts the scaffold, Cimourdain, who was one of his judges, kills himself. Hugo incarnates in his three principal characters the three ages of human society. Lantenac the monarchic chief personifies the past; Cimourdain, the citizen priest, the present; and Gauvain, the ideal of mercy, the future. Although the descriptions and disquisitions are sometimes wordy and tedious and there are many improbabilities in the romance, the picture of the three little children tossed about in the revolutionary hurricane will always be considered one of the loftiest achievements of Hugo's genius. The account of the convention of 1793, and the conversations of Marat, Danton, and Robespierre, also show the hand of a master.

NINEVEH AND ITS REMAINS (1849). **MONUMENTS OF NINEVEH** (1853). By Austen Henry Layard. A highly interesting narrative of the earliest of the discoveries which had laid open to historical knowledge the civilization, empire, and culture of Babylonia (and Assyria), back to about 4000 B. C., and which already promise to make known history beginning as early as 7000 B. C. Layard, in traveling overland from London to Ceylon, passed ruins on the banks of the Tigris which tradition pointed out as marking the site of Nineveh; and the desire which he then felt to make explorations led him to return to the region. He made some secret diggings in 1845, and in 1846 and 1847 pushed his excavations to the first great success, that of the discovery of the ruins of four distinct palaces, one of which, supposed to have been built by Sardanapalus, yielded the remarkable monuments which are still a chief attraction of the British Museum. Beside the bas-reliefs and inscriptions which had covered the walls of a palace, there were the gigantic winged human-headed bulls and lions, and eagle-headed deities, which are among the objects of Assyrian religious art. As an opening of a story of discovery hardly surpassed in the annals of modern research, the work reported in Layard's books is of the greatest interest.

NIPPUR; or, EXPLORATIONS AND ADVENTURES ON THE EUPHRATES. 'The Narrative of the University of Pennsylvania Expedition to Babylonia, in the Years 1888-90.' By John Punnett Peters. Vol. i.: First Campaign. Vol. ii.: Second Campaign (1897). The latest and most remarkable story of Babylonian exploration and discovery, carrying back to a most unexpectedly early date the distinct records of human history and of developed culture. In the lower valley of the rivers Tigris and Euphrates, both civilization and religion, literature and science, had four conspicuous seats in cities which flourished not less than eight thousand years ago. They were Eridu, the most southerly and westerly, the seat of the worship of Ea, a god of Beneficence, and of Merodach his son, especially known as a god of Mercy; Ur, the seat of the worship of the moon-god, Sin, one of whose seats was Sinai, and especially a god of goodness, the moon-deity being regarded as the Father-God, to whom the sun is a son and the evening star a daughter; Erech, farther north, the seat of the worship of Ishtar, the evening and the morning star, conceived as the equal of her brother, the sun, and the magnificent ideal of female character at the highest level of divinity; and Nippur, the most northerly and easterly, and the seat of the worship of Bel, or the sun, — conceived, not as son to the moon-god, but as a supreme god, represented by the setting sun, and most especially revealed in the flaming redness of his setting in times of excessive heat and drought; the Angry En-Lil, or "Lord of the Storm," who caused all the weather troubles of mankind, — desolating winds, violent storms, floods, drought, and all injuries. It was by him that the Deluge was brought, and for it the good Ea, and kindly Sin, and Merodach the

Merciful, charged him with cruel injustice; and the Babylonian Noah, making a sacrifice after the flood, invited all the gods except En-Lil. As god of the red sunset the nether-world was his, ruled by a son who was of like cruel temper with his father.

Nippur is thus the original seat of the conception of a god of anger and a religion of fear. It was a great and flourishing city as long before Abraham as Abraham is before our day. Its temple, commonly known as the House of En-Lil, Dr. Peter says (just as the temple at Jerusalem was called the House of Yahweh) had stood about five thousand years, when it fell into ruins about or before 150 B. C. Dr. Peters speaks of "the close connection existing between Babylonian and Hebrew civilization, legends, myths, and religion." He states also that "the new vistas of ancient history opened by the work recently done in Babylonia have shown us men in a high state of civilization, building cities, conducting conquest, and trafficking with remote lands, two thousand years before the period assigned by Archbishop Ussher's chronology for the creation of the world." The culture was Babylonian, and Nippur was its darkest development.

NOÉMI, by S. Baring-Gould (1895), is a tale of Aquitaine, during the English occupation, in the early fifteenth century. The country was in a state of civil war; and free companies, nominally fighting for French or English, but in reality for their own pockets, mere plunderers and bandits, flourished mightily. The most dreaded freebooter in the valley of the Dordogne was Le Gros Guillem, who from his stronghold at Domme sweeps down upon the farms and hamlets below; till at length the timid peasants, finding a leader in Ogier del' Peyra, a petty sieur of the neighborhood, rise up against their scourge, destroy his rocky fastness, and put his men to death or flight. Guillem's daughter, Noémi, a madcap beauty, joins her father's band of ruffians; but soon sickens of their deeds, and risks her life to save Ogier from the oubliette, because she loves his son. The book is filled with thrilling and bloody incident, culminating in the storming of L'Eglise Guillem, as the freebooter's den is ironically called, and the strange death of the robber chieftain. The descriptions of the wild valley of the Dordogne, and the life of the outlaws, are striking; and the pretty love story, set against this background, very attractive. As a picture of a fierce and horrible period, it is hardly less vivid than the 'White Company' of Conan Doyle.

NORTH AMERICAN ARCHÆOLOGY, INTRODUCTION TO THE STUDY OF, by Cyrus Thomas (1898). This résumé of the progress made to the date of publication in the investigation of North American archæology is an introduction to the study of the people and monuments of the prehistoric period. The writer does not believe that the existence of glacial or palæolithic man has been scientifically established for North America. Moreover, the difference between the monumental remains of the Old World and the New, in his opinion, demands a different method of study and a different classification of periods. For the purposes of his volume he divides the North Atlantic Continent into three sections, the Arctic, the Atlantic, and the Pacific divisions, and discusses the implements, ornaments, dwellings (caves, cliffs, huts, or houses), and the mounds of each. He is of opinion, largely from the evidence of burial and other mounds, that there is nothing to support the view that any race other than the Indians ever occupied the North American continent until its discovery by Europeans.

NORTH POLE, THE, a narrative of adventure and discovery by Robert E. Peary, published in 1910, with a laudatory introduction by Theodore Roosevelt, and a Foreword, briefly tracing the history of arctic explorations in search of the North Pole,

by Gilbert H. Grosvernor, of the National Geographical Society. The volume is splendidly illustrated by photographs made during the expedition, many of them at the Pole, and by an excellent map, clearly indicating the route followed and its relation to those of other explorers. The author describes in a full and interesting manner his final and successful expedition to the North Pole, beginning with his departure from New York on July 8th, 1908, narrating his arrival via Sydney, and Etah, at Cape Sheridan on September 5th, his setting out by sledge from Cape Columbia, March 1st, 1909, to cross the Polar Ocean for the Pole, his arrival at the Pole on April 6th, and his return to Cape Columbia on April 23d. The elaborate preparations, perfected through the experience of previous voyages, the curious customs of the Esquimaux, whose co-operation made success possible, the excitement of musk-ox and walrus-hunting, the occupations of the long arctic night, the difficulties and perils of dog-sledging across the rough and broken ice of the arctic sea, the tension of the last stages, and the exultation at the discovery of the Pole are all graphically portrayed. A tragic incident is the death of Professor Ross G. Marvin, the meteorologist and tidal observer of the expedition, who was drowned by breaking through young ice which had formed over "lead" or stretch of open water, on April 10th, 1909. The statements of the route followed and of the goal attained are validated by facsimiles of the original records made during the sledge journey to the Pole, by Peary, Marvin, and Captain Bartlett, commander of Peary's steamer, the "Roosevelt."

NORTH-WEST PASSAGE, THE, "Being the record of a voyage of exploration of the ship Gjöa, 1903–1907, by Roald Amundsen" was published in 1908. In two handsome volumes replete with maps and illustrations the explorer narrates his journey in a 47-ton yacht, the Gjöa, with the double purpose of locating the North Magnetic Pole and of accomplishing the North-West Passage. He left Christiania on June 16th, 1903, established headquarters on the south-east coast of King William Land, September 12th, and spent nearly two years there, making many excursions and observations. He was able to locate the Magnetic Pole, but proved that it has no constant position, meanwhile. One of his lieutenants, Hansen, charted the east coast of Victoria Land. On August 13th, 1905, Amundsen set sail in the Gjöa to make the North-West Passage, which he accomplished by traversing Simpson Strait and the channel under various names which divides Victoria Land from the mainland. He reached King Point at the mouth of the Mackenzie River early in September, and here he wintered, making a trip inland to the Yukon. Next summer on July 23d the Gjöa again set sail and reached Nome, Alaska, on August 30th, 1906, completing the North-West Passage. The book gives a most entertaining account of the incidents of the voyage and land expeditions. There are many interesting illustrations and anecdotes of the Esquimaux, and the writer's sense of humor enlivens the narrative. THE SOUTH POLE (1913) records Amundsen's success only a short time before the ill-fated Scott expedition reached the same goal. Having projected another northern enterprise and failed to obtain sufficient funds he nevertheless sailed from Norway in Nansen's ship, the Fram, August 9th, 1910, and announced to his party his resolution to attempt the South Pole. They landed at the Bay of Whales on the Antarctic Continent on January 14th, 1911, established a camp for the antarctic winter on the great ice barrier, and then traversed the plateau of the continent, discovering many mountain ranges as high as 16,000 feet. On December 16th, 1911, he and four comrades attained the South Pole. The volumes are profusely illustrated and there is a long appendix of scientific records and observations.

NOSTROMO; A TALE OF THE SEABOARD, by Joseph Conrad. The scene of this tale of silver mine, buried treasure, and revolutions is a South American republic. The silver mine was a government concession forced upon an English family living in Costaguana. Charles Gould, the last of the family, brings foreign capital, builds a railroad, takes the state politicians on his unofficial pay-roll, and makes the family white elephant a valuable property. The political party out of power dislike the reign of law and order, which follows, and start a revolution in a desperate attempt to gain possession of the mine, now the "treasure house of the world." Silver enough to buy a kingdom is waiting shipment at the wharf, and to prevent it becoming spoils to the invader, Charles Gould decides to hide the ingots on one of the islands at the entrance of the harbor. The man chosen for this enterprise is Nostromo, an Italian sailor, foreman of the wharf. Nostromo has come to Costaguana to make his fortune, and thus far his fortune is his good reputation. His pride and joy is to be "well spoken of." He is the hero of the populace of Italians and natives and has the confidence and esteem of the English and Spanish residents and officials. To his romantic imagination this will be the most famous and desperate affair of his life, which will be talked about "from one end of America to the other." His boat is nearly run down in the night by the steamer bringing the attacking soldiers, but he succeeds in getting to the island and burying the treasure. When he returns the rebels are in possession and he finds himself a political fugitive and penniless. It is assumed by the Goulds that the silver has been lost at sea, and Nostromo realizes that the buried treasure is his secret. Charles Gould saves the Gould concession, the development of which has become the ruling passion of his life, by presenting the winning argument of tons of dynamite ready to blow up the silver mountain in case of attack. Nostromo is entrusted with the dangerous mission of getting help from the government troops. He makes a spectacular dash from the town on an engine up the mountain, over the mountains on horseback to the capital, and returns with the soldiers by sea in time to save the day. Nostromo visits his treasure island at night, and carries away the silver ingots, which he disposes of in distant ports. A lighthouse is built on the island, but Nostromo arranges that his old friend, Viola, shall be the keeper. Nostromo loves Giselle, Viola's younger daughter, but is betrothed to the older daughter, Linda. As soon as he has removed a fortune from the buried treasure, he expects to run away with Giselle. He cannot resist coming to the lighthouse at night to see his sweetheart, and is shot by Viola who mistakes him for a night prowler. The once "incorruptible" Nostromo dies a thief, and the inevitable curse of buried treasure is thus fulfilled.

Such in brief is the main plot of the novel, but it is not merely the story of Nostromo and his life but it rather includes the stories of all concerned with the silver mine, Conrad's power of realizing the intricacies and entanglements of both character and incident is nowhere better displayed than here in this amazing creation of a South American State.

NOTRE-DAME OF PARIS, by Victor Hugo (1830), relates a romance growing up in and around the cathedral of that name. More than this, the mighty building, dating back at least to the eleventh century, and enriched with thirteenth-century glass, seems to fill the author's vision and dominate his mind from beginning to end; just as it dominates, from its immemorial island, the overflowing city for which he wrote. Among his different conceptions of Notre-Dame—folding over and fitting into each other—he brings out most clearly of all the truth that the cathedral of the Middle Ages was the book of the people; and that since the dawn of printing,

books have taken the place of those marvelously involved and inexhaustible carvings, where the smoldering passions of the multitude, their humor and irreligion as well as their religion and poetic emotion, found continual expression. Even necromancy and astrology wreathed themselves in fantastic figures around the great doorway of Notre-Dame.

To the reader who loses himself in the atmosphere thus created, the world is France, France is Paris, Paris is the cathedral. He is taken through the aisles and galleries, out on the roof, up in the towers, and into every nook and corner of the church; then lovingly, faithfully, scrupulously through the squares or cross-roads of the old city, along crooked streets that have vanished, and thoroughfares still existing, like Rue Saint-Jacques or Rue Saint-Denis, which it calls the arteries of Paris. Thus it may be taken as a fifteenth-century guide-book of the town, answering all the purposes of a Baedeker; not only giving the general topography but touching on nearly every structure then standing, from the Bastile to the gibbet of Montfaucon.

To Quasimodo, the deaf and deformed bell-ringer of the cathedral, "stunted, limping, blind in one eye," the great church is an object of extravagant devotion and superstitious awe. Its arch-deacon alone had pity on him when he lay, a miserable foundling, at its door; it is all the home he has ever known, and he leads a strange existence among the statues and gargoyles within and without. Sometimes, when he is skulking among them, the great interior seems alive and trembling, like some huge animal—an elephant, perhaps, but not an unfriendly one. In such passages the poet romancer gives his wild fancy full rein.

No less than 'Faust,' the story is a phantasmagoria, in which a learned goat has a rôle of importance, everywhere accompanying the heroine, Esmeralda, a beautiful, innocent, and incorruptible singer and dancer of sixteen summers.

This many-sided book may also be regarded as an eloquent condemnation of capital punishment; of all forms of capital punishment, perhaps, or the writer would hardly say in 1831 that the vast resources of the chamber of torture have been reduced in his day to a sneaking guillotine that only shows its head at intervals. Or, quite as fairly, the book may be regarded as a sermon against celibacy, since it never loses sight of the effect of monastic vows on the ardent though ascetic arch-deacon of the cathedral, Claude Frollo. The avowed motive of the story is the workings of fate, in whose toils nearly all the chief characters are inextricably caught. The keynote is given in the word *anágke*, the Greek equivalent of *kismet* or *fate*, which the author—if his introduction is to be taken seriously—found rudely scrawled on the wall of a cell in one of the cathedral towers. Like Walter Scott's 'Quentin Durward,' and Théodore de Banville's exquisite play of 'Gringoire,' 'Notre-Dame' contains a searching study of the treacherous but able monarch, Louis XI., and his barber Olivier-le-Daim.

NOUVEAUX LUNDIS, a continuation of the 'Causeries de Lundi' by Sainte-Beuve. These were literary reviews of moderate compass (usually between six and eight thousand words) appearing every Monday (with some interruptions) between 1849 and 1857 in a Parisian newspaper ('Le Constitutionnel' up to 1852, then 'Le Moniteur'). The second series, entitled 'Nouveaux Lundis,' was published regularly in 'Le Constitutionnel' from 1861 until Sainte-Beuve's death in 1869. The former series was collected in fifteen and the latter in thirteen volumes. A man of voluminous reading, receptive disposition, delicate insight, and personal experience in creative work, Sainte-Beuve was admirably prepared to interpret literature.

He does not, like the critics of the classical period, bring all works to the test of some previously arranged standard and condemn them if they depart from it. Instead he attempts to determine what the author intended to do when he composed the work and whether he succeeded in his aim. This method necessitates an impartial study of the author and everything that influenced him; the result is that Sainte-Beuve's 'Causeries' present us with a series of vivid and truthful portraits of great writers and an explanation of their work as determined by their personality and environment. Mingled with the biography, gossip, and analysis with which the essays are necessarily filled there flash out here and there many discriminating judgments, all the truer because they are founded on the sympathetic and minute portrayal of the author. The subjects of the 'Lundis' not only range over French literature, classic and contemporary, but include many figures from England, Germany, Italy, and the ancient classics.

NOVUM ORGANUM, THE, by Francis Bacon. The 'Novum Organum,' or 'New Method,' forms the second part of Lord Bacon's great philosophical work entitled 'Instauratio Magna,' 'The Great Restoration' of Science. The first part, entitled 'De Augmentis Scientiarum,' is an extension of the previous work on the Advancement of Learning. The third part is the 'Historia Naturalis.' The 'Novum Organum' contains the outlines of the scientific and inductive method; viz., that of proceeding from facts to general laws, instead of inferring facts from assumed general principles which have never been proved. This latter, the philosophical and metaphysical method, was repudiated by Bacon, and together with the "superstitions" of theology, was declared to have no place in the new learning. The 'New Method,' therefore, is an attempt at an interpretation of nature from direct observation. "Nature," says Bacon, "we behold by a direct ray; God by a refracted ray; man by a reflected ray." At the beginning of the 'Novum Organum' we read this first of the series of 180 Aphorisms of which its two books consist: "Man, the minister and interpreter of Nature, can do and understand only so much as he has observed in her: more he can neither know nor do." As obstacles to correct observation and inference from nature, he mentions the four kinds of "Idola," or preconceptions which prejudice the mind at the outset and which must, therefore, be removed: the Idola Tribus, or the misconceptions growing out of our nature as man; the Idola Specus, those growing out of our individual or peculiar nature or surroundings; the Idola Fori, misconceptions imbibed through common speech and opinions leading to much idle controversy; and finally the Idola Theatri, or fables and fictions of tradition that continue to be sources of error. He refers contemptuously to the Greek Sophists, and quotes the prophecy of the Egyptian priest concerning the Greeks: "They are always boys: they have neither the age of science nor the science of age."

The second part begins with the Aphorism, "It is the work and intention of human power to generate and superinduce a new nature or new natures upon a body already given: but of a nature already given to discover a form or a true difference, or a nature originating another nature (naturam naturantem) or a source of emanation, this is the work and intention of human learning." The study of forms is therefore the object of the new method; and the remainder of the work is devoted to illustrating, particularly by observations of the action of heat, the true mode of making and comparing observations of natural occurrences. In conclusion the author refers to man's fall from a primitive state of innocence and his loss of his dominion over nature. This is however capable of restoration first by religion and

faith and then by the arts and sciences. For labor is not always to be a curse, but man shall "eat his bread in the sweat of his brow," not indeed in vain disputations and idle ceremonies of magic, but in subduing nature to the uses of human life.

NUMA ROUMESTAN, by Alphonse Daudet (1880). The author at first intended to call his romance 'North and South'; a title indicative of his true purpose, which is to contrast these two sections of France, not at all to the advantage of the one in which he was born. Numa Roumestan is a genuine Provençal; a braggart, a politician, a great man, and a good fellow to boot. He appears in the opening pages at a festival at Apt, where he is the choice of his adoring fellow-countrymen for deputy. Congratulations, embraces, hand-shaking, and requests for offices, are the order of the day. He promises everything to every one,—crosses, tobacco, monopolies, whatever any one asks,—and if Valmajour, the tambourine player, come to Paris, he will make his fortune. A friend remonstrates with him. "Bah!" he answers, "they are of the South, like myself: they know these promises are of no consequence; talking about them will amuse them." But some persons take him at his word. The story is intensely amusing, and there is not a chapter which does not contain some laughable incident. The mixture of irony and sensibility which pervades it is Daudet's distinguishing characteristic, and reminds the reader of Heine. There are some scenes of real pathos, such as the death of little Hortense. Daudet describes the early career of Gambetta in the chief character. Gambetta was his friend, but Daudet never shrank from turning his friends into "copy."

OBADIAH OLDBUCK, ADVENTURES OF MR., by Rodolphe Töpffer. This series of 184 comic drawings, illustrating the wonderful exploits of Obadiah Oldbuck in search of a sweetheart, with text explaining each sketch, first appeared in French in 1839, under the title of 'M. Vieuxbois,' and is the first of a series of like sketches illustrating other stories. The work won for its author high praise, and was originally drawn for the amusement of his young pupils. Obadiah, in despair at not having received an answer from his sweetheart, determines on suicide; but the sword luckily passes under his arm. For forty-eight hours he believes himself dead, but returns to life exhausted by hunger. He tries to hang himself, but the rope is too long. He fights with a rival, and after vanquishing him is accepted by his sweetheart. He is arrested for hilarity, and the match is off. He drinks hemlock, but is restored to life. He becomes a monk, but escapes; and finding a favorable letter from his sweetheart, elopes with her. He is recaptured by the monks, and throws himself from a window; but his life is saved by the index of a sun-dial. He escapes, and is to be married, but is late and finds neither parents nor bride; throws himself into a canal, but is fished out for his wedding clothes. He is buried, and dug up by birds of prey, and frightens his heirs, who have him arrested, and he is sentenced to a year's imprisonment. He escapes, and, finding himself on a roof, lets his dog down a chimney to sound it. The dog lands in the fireplace of his sweetheart's house, and she embraces the dog. Obadiah pulls and hauls up his sweetheart and her father and mother. Just as they reach the top of the chimney, the rope breaks and Obadiah falls, but is saved by falling into a street lamp. After many other ludicrous adventures he is married to his lady-love.

OBLÓMOF, by Ivan Goncharóf (1857). A study of a curious state of inertia, difficult for the western mind to understand, but recognized and given a name in

Russia. Oblómof, the hero, is intellectual, and has a generous heart, but is incapable of decision or action. He dreams away his life, in spite of the efforts of his friends to rouse him. Olga, the girl he loves and who loves him, almost succeeds in awakening him, but he sinks back to apathy and his dressing-gown and slippers. One of his day dreams is the vivid remembrance of his happy childhood in the country, a picture of the idle life on a large Russian country estate. His energetic friend Schtoltz who marries Olga, manages his affairs, and tries to induce him to live in his manor in the country, but Oblómof is unable to change his passive life. His landlady marries him and takes care of him until his prolonged inertia, the sluggish gliding from day to day, ends quietly in death. The portrait of a failure, the story however leaves a sense of the essential worth of human nature. The Oblómof family are comic but lovable in spite of their bovine content and stupidity. See the LIBRARY.

OBSERVATIONS ON POPULAR ANTIQUITIES. By John Brand. An entirely new and revised edition, with the additions of Sir Henry Ellis (1887). A work devoted to popular explanation of the customs, ceremonies, superstitions, etc., of the common people. It is at once instructive and very entertaining.

OCEANA; or, ENGLAND AND HER COLONIES, by James Anthony Froude (1886). This is the record of a journey made by the author via Cape Town to Australia and New Zealand, and home by way of Samoa, the Sandwich Islands, San Francisco, Salt Lake, Chicago, and New York in 1884–85. Of the places visited he gives historical sketches, his own observations, personal experiences, and speculations as to the future, describes the sights, etc.; all his records being interesting, and most of them valuable. He makes his visit to Cape Town the occasion of a résumé of not only its history and condition, but of his own connection with South-African affairs in 1874. In Australia he is struck by the general imitation of England, and asks, "What is the meaning of uniting the colonies more closely to ourselves? They *are* closely united: they are ourselves; and can separate only in the sense that parents and children separate, or brothers and sisters." Here too he sees that the fact that he can take a ticket through to London across the American continent, to proceed direct or to stop *en route* at will, means an astonishing concordance and reciprocity between nations. In the Sandwich Islands he finds "a varnish of Yankee civilization which has destroyed the natural vitality without as yet producing anything better or as good." He pronounces the Northern men of the United States equal in manhood to any on earth; has no expectation of Canadian annexation; thinks the Brooklyn Bridge more wonderful than Niagara, New York almost as genial as San Francisco, and New York society equal to that of Australia, though both lack the aristocratic element of the English. In conclusion he states his feeling that as it was Parliament that lost England the United States, if her present colonies sever the connection, it will be through the same agency; but that, so long as the mother country is true to herself, her colonies will be true to her. Mr. Froude, as is well known, is no believer in the permanence of a democracy, and on several occasions in this work expresses his opinion of its provisional character as a form of political life.

OCTOPUS, THE, 'a Story of California,' by Frank Norris (1901). This book has for its central motive Wheat, the great source of American power and prosperity, and also the literal staff of life. The volume deals with the production

of wheat and pictures a corner in California, the San Joaquin valley, where a handful of ranchmen are engaged in irrigating and ploughing, planting and reaping and harvesting. While performing all the slow arduous toil of cultivation they are at the same time carrying on a continuous warfare against the persistent encroachment of the railroad, whose steel arms are reaching out, octopus-like to grasp, encroach upon, and crush one after another all those who venture to oppose it. The novel typifies on a small scale the struggle going on between capital and labor, the growth of centralized power, and the aggression of the corporation and the trust. But back of the individual and back of the corporation is the spirit of the nation, typified in the wheat, indomitable, rising, spreading, gathering force and carrying with it health and sustenance to other nations. Throughout the book the two underlying thoughts are kept before the reader,—that of the railroad, insistent and aggressive, and that of the wheat, powerful and life-giving. The most dramatic scene in the book is that in which S. Behrmann is struck down at the very summit of his ambition, caught in a trap by his own wheat and pictured miserably writhing and choking to death in the dark hold of the ship, while the pitiless hail of grain pours down upon him from the iron chute.

ODD NUMBER, THE, an English translation by Jonathan Sturgis, of thirteen stories by Guy de Maupassant, appeared in 1889. Each tale is an admirable example of the literary art which made Maupassant the acknowledged master of the short story. All show an acute realization of the irony of life, and are written in a pessimistic strain. The unerring choice of words, the exquisite precision of the descriptive touches, carry home the sensation which Maupassant wished to convey. Many kinds of life are revealed.

In 'The Piece of String,' we have the petty shrewdness, thrift, and obstinacy of the Norman peasant. Maître Hauchecorne, on his way to the market-place, is seen to pick up something from the ground and thrust it into his pocket. Thereupon he is accused of stealing a missing purse. His find was only a bit of string; but neither his guilt nor innocence can be proved, and he rests under the imputation all his days. In time he himself is almost persuaded of his guilt.

'La Mère Sauvage' is a study of the primitive passions of an old peasant woman, who, learning that her son has been killed by the Prussians in battle, avenges him by burning to death the four kindly young Prussians who have been quartered upon her.

'The Necklace' is a picture of bourgeois life. Monsieur Loisel, a petty official, and his pretty young wife, are honored with an invitation to an official reception. On their return, Madame Loisel loses the diamond necklace which she has borrowed from her rich friend, Madame Forestier. Without mentioning the loss, they make it good, thus incurring a debt which burdens the rest of their lives. It takes ten years to pay it; and they become inured to work and poverty, and prematurely old. Meeting Madame Forestier one day, Madame Loisel tells her the whole story. "My poor Mathilde!" says her friend, "My necklace was paste, worth at most five hundred francs." There is something poignant about the continual revelation of needless pain in these tales; but their brilliancy, their vividness, their admirable art, and unerring sense of "values," will long compel a hearing for them.

ODYSSEY, THE, an epic poem in Greek hexameters, once attributed unquestioningly to Homer, the reputed author of the 'Iliad' (*q. v.*), but now thought by many to be a somewhat later work than the 'Iliad' and by a different hand or hands; for

the theory that the 'Iliad' is a combination of various individual lays has also been applied to the 'Odyssey.' The 'Odyssey' is a sequel to the 'Iliad' and narrates the ten years' adventures of Ulysses during his return journey from Troy to his own kingdom, the island of Ithaca. Not only a brave warrior but the most prudent and crafty of the Greek chieftains, he is conducted through a series of adventures that test all his courage and skill. Many of these are akin to the marvels of later European fairy-tales. Ulysses and his men visit the Lotos-eaters, who feed on a plant which makes them forget their homes; they are imprisoned by a one-eyed giant, who devours some of them and whom they at last blind and outwit; many are transformed to beasts by a potion offered by Circe, an enchantress; they are rescued from her by a talisman revealed to Ulysses by a god; their leader visits the underworld and speaks with the shade of Achilles; they are lured by the sirens, who correspond to the Teutonic mermaids; in passing through a narrow strait they barely avoid two monsters, Scylla and Charybdis; the men all perish at sea through an offence to the sun deity; and Ulysses, having been cast ashore and detained for a long time by the nymph Calypso, at length gets away through the intervention of Athene, but is again shipwrecked by the enmity of Poseidon and drifts to the land of the Phæacians. The king's daughter, Nausicaa, takes pity on him and escorts him to the palace of her father, Alcinous, who feasts Ulysses, hears his story, and sends him home to Ithaca. Here he finds his palace beset by the petty chieftains of the island, who, supposing him dead, are wooing his wife, Penelope, and, while she defers making the choice in the hope of her husband's return, are living in the palace and wasting his substance. His son, Telemachus, having vainly tried to stir the people against these chieftains, has gone under the conduct of Athene, who assumes the guise of an old chieftain, Mentor, to look for his father; and after visiting the courts of Nestor and Menelaus has learned through a soothsayer of the place of Ulysses's confinement and of his speedy return. Ulysses, advised by Athene, disguises himself as a beggar, gets admission to his own palace without detection, except by one or two of the servants, conspires with them and with his son who has returned; and getting possession of a mighty bow slays all the suitors and disloyal servants, reveals himself to his wife, and aged father, and receives the submission of the people. Unlike the 'Iliad,' which is martial and impassioned, the 'Odyssey' contains comparatively little fighting and no pitched battles. It deals with the marvelous, the romantic, the pathetic, and the domestic; for this reason it has a somewhat more modern tone and appeal. The best English translations are Chapman's (1614–1615) in heroic couplets, Pope, Broome, and Fenton's (1725–26) in heroic couplets, Cowper's (1791), in blank verse, William Morris's (1887), in a long ballad measure, William Cullen Bryant's (1871), in blank verse, Butcher and Lang's prose version (1879), and Samuel Butler's prose version (1900).

ŒDIPUS AT COLONUS, by Sophocles. This was the author's last tragedy, and was not presented until some years after his death. It has very little action, but nowhere has Sophocles risen to higher poetic grandeur. His drama is a magnificent hymn in honor of Athens and of his birthplace Colonus, in which the purest moral ideals are expressed in the sublimest language. The poet depicts the glorious end of Œdipus, who finds an asylum on Attic soil, and vanishes mysteriously in the sacred grove of the Eumenides, to become henceforth the protecting hero of the land. The incidents are made up of the violence of Creon, the abduction of the daughters of Œdipus, their touching deliverance, the imprecations of the old man against his

unfilial son Polynices, and his sublime dramatic apotheosis. But the beauty of the tragedy consists especially in the ideal representation of the noblest sentiments: the majesty of the aged hero, now reduced to beg for bread; the gentle piety of Antigone; the artlessness of the rustic chorus, at first appalled by the mere name of the stranger, but soon, at the request of Theseus, to give him a most gracious and hospitable reception; finally, the luminous background where Athens appears to the patriotic eyes of her poet in all her dazzling splendor. Œdipus, the victim of his sons' ingratitude, has sometimes been compared to Shakespeare's King Lear. But while the two characters are almost equal in tragic grandeur, there is always a reserve, a self-restraint, in the stormiest scenes of the Greek dramatist which is absent from the English play.

ŒDIPUS THE KING, by Sophocles. Aristotle, whose rules for the conduct of the tragic poem are mainly based on the 'Œdipus,' regarded it as the masterpiece of the Greek theatre. It is certainly, if not the finest, the most dramatic of the author's works. The opening scene has an imposing grandeur. The Theban people are prostrate before their altars, calling on their gods and on their king to save them from the terrible plague that is desolating their city. Creon returns from Delphi with the answer of the oracle: — The plague will continue its ravages as long as the murderer of Laius, their former ruler, remains unpunished. Œdipus utters the most terrible imprecations against the assassin, declaring he will not rest until he has penetrated the darkness that enshrouds the crime. He thus becomes the unconscious instrument of his own destruction; for he himself is the involuntary slayer of his own father, the unwitting husband of his own mother. The spectator is hurried on from incident to incident, from situation to situation, until at last the sombre mystery through which the hapless king has been blindly groping is lit up by one revealing flash, and Œdipus rushes into the palace, exclaiming, "O light of day, I behold thee for the last time!" There is no character in ancient tragedy that excites so much human interest as Œdipus,—an interest made up of anguish and compassion; for unlike the heroes of Æschylus, he is neither Titanic nor gigantic. He is an ideal man, but not so ideal as to be entirely exempt from weakness and error; and when he suffers, he gives vent to his agony in very human cries and tears. The other persons in the drama—the skeptical and thoughtless Iocasta; the choleric soothsayer Tiresias; Creon, who appears to more advantage here than in the 'Antigone' and 'Œdipus at Colonus'; even the slave of Laius—are all portrayed with the most consummate art and distinction of style. The choral hymns and dialogues have an ineffable tenderness and sublimity. The 'Œdipus' has been imitated by Seneca in Latin, Dryden and Lee in English, Nicolini in Italian, Corneille, Voltaire, and several others in French; but none of these imitations has even a faint reflection of the genius of the original.

ŒUVRE, L', see **ROUGON-MACQUART.**

OFF THE SKELLIGS, by Jean Ingelow. This story was published in 1872, and has been much praised, though its rambling and disconnected style makes it very different from the intense and analytic novel of to-day. There are bright dialogues and good descriptions, the scenes at sea and in Chartres Cathedral being especially well done.

Dorothea Graham loses her mother in early childhood, and comes into the care of an eccentric old uncle, who keeps her in school for nine years, and then takes her

on board the yacht that is his home. While cruising off the Skelligs, they rescue a raft-load of perishing people who have escaped from a burning vessel. Dorothea nurses one man whom she considers a sailor, but who proves to be Mr. Giles Brandon. On his recovery he invites Dorothea and her brother to his home, where she meets Valentine, Mr. Brandon's volatile young stepbrother. He is very friendly to Dorothea, and makes love to her in jest, which finally becomes earnest, though he makes no pretense at passion. As his health is delicate, he is going to settle in New Zealand, and begs Dorothea to marry him and accompany him. Being abandoned by her uncle and brother, and having no friends, the girl consents, but on the wedding day Valentine does not appear. He has fallen in love with another girl, and wishes to break the engagement with Dorothea, who is naturally shocked, though fortunately her heart is not deeply involved. Mr. Brandon shows her all sympathy, and soon explains that he has loved her from the beginning, but has supposed that she cared for Valentine. She can hardly accept him at once when she has just been ready to marry another, but as her feelings subside she grows really to care for him, and they are married in the end.

OGIER THE DANE. This story of the paladin of Charlemagne has appeared in many different forms; but the earliest manuscript is a *chanson de geste*, or epic poem, written by Raimbert de Paris in the twelfth century. The subject is still older, and Raimbert is thought to have collected songs which had been sung in battle years before. The first part is entitled 'The Anger of Ogier,' and is descriptive of the feudal life of the barons of Charlemagne. In a quarrel over a game of chess, Charlot, the son of Charlemagne, kills Beaudoin, the son of Ogier. Ogier demands the death of Charlot, but is exiled by Charlemagne, whom Ogier would have killed but for the protection afforded by the barons. Ogier flies to Italy, and Charlemagne declares war against his harborer. Ogier shuts himself up in Castelfort, and withstands a siege of seven years; at the end of which time, all his followers having died, he makes his way to the camp of Charlemagne and enters the tent of Charlot. Throwing his spear at the bed where he supposes Charlot to be asleep, he escapes into the darkness, crying defiance to Charlemagne. Afterwards he is captured while sleeping, but by the entreaties of Charlot the sentence of death is changed to that of imprisonment. The country is invaded by Brahier, a Saracen giant, seventeen feet tall and of great strength. Ogier is the only man fit to cope with him, and he refuses to leave his prison unless Charlot is delivered up to his vengeance. Charlemagne accedes, but Charlot's life is saved by the miraculous interposition of Saint Michael. The poem ends with Ogier's combat with the giant, who is conquered and put to death. Among the tales in which Ogier figures there is a romance called 'Roger le Danois,' the 'Orlando Furioso' of Ariosto, and the 'Earthly Paradise' of William Morris.

OLD GREEK EDUCATION, by J. P. Mahaffy (1881), considers a subject which is not often presented systematically. The author traces the development of Greek youth from the cradle to the university; thus leaving off where most writers on Greek life and customs begin. In this obscure field, his scholarship presents much that is unfamiliar to the general reader. The successive chapters treat of the infancy and earlier childhood of Grecian boys, of their school-days, of the subjects and methods of education, of military training, of the higher education, of theories of education, and of university life. These subjects are considered in a familiar, popular manner, designed to bring the reader closer to the ancient civilization, to enable him to appre-

ciate it upon its every-day side. The work is valuable as a preparation for a wider study of Greek customs, manners, and institutions. It is written with a nimble pen, and its entertainingness is not eclipsed even by its scholarship.

OLD HOUSE, THE, by Feodor Sologub (1915). The story of 'The Old House' tells about a young student, Boris, led into revolutionary activities by a spy, betrayed and hanged. His grandmother, mother, and sister left alone in the "Old House" refuse to believe that he is dead, and keep up a pretense of awaiting his return, refusing to remember his tragic fate. All the other stories are uncanny and mysterious, either about the supernatural, or obsessions which lead to happiness in madness. In one story a ragged old man watches a little boy playing with a hoop. He finds the hoop of an old barrel and takes it to the woods, where unseen he imitates the boy, and plays at being a child again, "small, beloved, and happy." The story of 'Lights and Shadows' tells of an imaginative child who plays at making shadows on the wall with his fingers until he loses interest in everything else. His mother plays with the shadows with him in the evenings to induce him to study his lessons later, and she also becomes the prey of the "persistent, importunate shadows." 'The White Mother' in the story with this title is the dead sweetheart of a bachelor, to whom she appears in dreams. He adopts a little boy who resembles her and finds happiness again.

OLD RÉGIME IN CANADA, THE, see **FRANCE AND ENGLAND IN NORTH AMERICA.**

OLD ST. PAUL'S, by William Harrison Ainsworth. This historical story, dealing with the horrors of the plague which depopulated London in 1665, was published in 1841. The old cathedral of St. Paul's is made the scene of various adventures. The plot recounts the many attempts of the profligate Earl of Rochester to obtain possession of Amabel Bloundel, the beautiful daughter of a London grocer. The hero is Leonard Holt, an apprentice of the grocer, who is in love with Amabel but is rejected. The Earl is finally successful and carries off Amabel, to whom he is married. She, like many of the other characters, dies of the plague.

Leonard Holt frustrates the Earl's attempts until he is himself stricken with the plague; but he recovers from it and lives to save the life of King Charles during the great fire of London, of which historical event a graphic description closes the story. Leonard, in return for his services to the King, is created Baron Argentine; and marries a lady of title, who at the opening of the story is supposed to be the daughter of a blind piper, and has loved him patiently all through the six volumes.

OLD SIR DOUGLAS, by the Hon. Mrs. Norton (1871). The thread of plot which this story follows is this: By the death of his father, a Scotch gentleman, Douglas Ross comes into possession of a large estate; and by the death of his only brother immediately afterwards, is made the guardian of a nephew, Kenneth, legitimatized on that brother's death-bed. The boy inherits his father's profligate tendencies, and as he grows to manhood becomes a daily anxiety to his uncle. It is in Italy, where he has been called by Kenneth's bad conduct, that Sir Douglas meets and marries Gertrude Skifton, who has already refused Kenneth, and is made most unhappy by his unkindness. The scene changes to Glenrossie, the Scottish home where the conditions are not improved, but made harder by the presence of a malignant stepsister. Good deeds, however, bear fruit as surely as evil ones. From this

point the complications multiply, and many calamities threaten; but the blameless lives of Sir Douglas and his gentle wife do not close in darkness. The story is one of the battle of life waged in an obscure corner of the world: interesting because it is typical; realistic almost to the point of offense, were it not that its realism is not willful but subserves an end.

OLD STONE AGE, THE, by H. F. Osborne, see **MEN OF THE.**

OLD STORY OF MY FARMING DAYS ('Ut Mine Stromtid'), by Fritz Reuter, appeared in Olle Kamellen (1860–64). The 'Stromtid' — the best known novel of the noted Platt-Deutsch humorist — is considered by competent critics to equal the best productions of our great English humorists, Sterne and Dickens, and is thoroughly fresh, sound, and hearty in tone. Its characters are masterpieces of delineation, and have become familiar to readers of many tongues. The delicious creation of the inspector emeritus, Uncle Zacharias Bräsig, is one of the triumphs of modern humor; and it is not only in the Low German speech that quotations are made from "de lütte Mann mit den rötlich Gesicht und de staatsche rode näs" (the little man with the reddish face and the stately red nose). One of the best portions of the book is his speech before the Rahnstadt Reform Club, on the subject, "Whence arises the great poverty in our city?"

Almost equally popular characters are Hawermann, "un sin lutt Dirning" (his little maid), and Triddelfitz. The quaint oddity of the Platt-Deutsch lends itself peculiarly well to the quality of Reuter's humor, and the material of his story shows by its vivid reality that it was drawn from the personal experience and observation of the author. The 'Stromtid' was the last and best of Reuter's novels founded on life in the Low German countries.

OLD TOWN FOLKS, by Harriet Beecher Stowe. This work was published in 1869. The scene is Old Town; the time, a period just succeeding the Revolution. A description of Natick, the old Indian Mission town, and its famous Parson Lothrop,—whose stately bearing, whose sermons in Addisonian English, and whose scholarly temperament, marked him as a social and intellectual leader,—introduces the story.

"Lady" Lothrop, the parson's wife, at the time of her marriage stipulated that she should be permitted to attend Episcopal services on Christmas, Easter, and other great days of the church. Horace Holyoke, nominally author of the book, is left an orphan when a mere boy. He tells how the views of Calvinists and Arminians, and great questions of freedom and slavery, were freely discussed at the village gatherings.

Henry and Tina Percival, English orphans, were consigned respectively to old Crab Smith and to Miss Asphyxia Smith, illustrations of the malign influence of a misplaced adherence to the old theology. The children are ill-treated and run away, taking refuge in the deserted Dench house (the estate of Sir Charles Henry Frankland), where they are found and returned to the village by Horace's uncle and Sam Lawson, the village do-nothing, a quaint character whose droll actions and sayings enliven the whole book.

Tina is then adopted by Miss Mehitable Rossiter, daughter of the former clergyman of the parish, while Harry is under the patronage of Lady Lothrop.

On Easter Sunday, the children, with Horace, are taken in her great coach, by Lady Lothrop, to Boston, where they attend service at King's Chapel, and meet

prominent people in the city. They make the acquaintance of Ellery Davenport, a former officer in the Continental army whose characteristics closely resemble those of Aaron Burr. He recognizes the Percivals as belonging to an excellent family, and finally secures a valuable English inheritance for the children. Henry, after leaving college, returns to England to manage his estate, and finally takes orders in the Church of England. Tina is married to Ellery Davenport; but immediately after the ceremony Emily Rossiter, whose mysterious disappearance some years before was a cause of intense grief to her family, returns from Europe, confronts Ellery, and tells how he allured her from home to live with him out of wedlock. Tina adopts Emily's daughter, and goes abroad with her husband. After their return to America, Ellery devotes himself to public affairs, and is eventually killed in a political duel. Two years later, Horace Holyoke, is united to his first love, Tina. The story chiefly lives in the character of Sam Lawson.

OLD WIVES' TALE, THE (1908), established Arnold Bennett's reputation as a novelist; in solidity of construction and carefulness of detail it surpasses anything he has done since. Its heroines, the sisters Constance and Sophia, are typical of the English lower middle class about the middle of the last century; their home is at Bursley, one of the "Five Towns" Mr. Bennett has made famous. When the girls leave school it is their mother's wish that they should both go into the shop which supports the family. Constance agrees placidly, but Sophia rebels and trains for teaching. By accident she meets Gerald Scales, a flashy young commercial traveler, who makes love to her. One afternoon when Sophia is chatting with Gerald, her paralytic father, by whose bed she had been enjoined to sit, slips from his pillow to the floor and dies instantly. Sophia feels herself responsible for his death, and suffers keenly from remorse. Eventually, however, she elopes with Gerald and severs all connection with her family. As soon as Gerald's supply of money begins to fail, he deserts her in Paris. When she recovers from the dangerous fever brought on by the shock, she finds herself in the house of Madame Foucault, an irresponsible demi-mondaine. Out of gratitude to Madame, who has nursed her back to health, Sophia buys the Foucault furniture when it is attached for debt and when Madame runs off with a lover, Sophia takes over the house. Through Chirac, a journalist friend, she secures a houseful of eminently respectable gentleman lodgers who pay well for comfortable and efficient housekeeping. Sophia buys so shrewdly before the Siege of Paris and makes so much money that after the Commune she is able to buy the Pension Frensham, a well-established house for English tourists. Here she grows into middle age and prospers by her solid business ability, highly respected by all who have to do with her. Meanwhile Constance has been leading a quiet and uneventful life in Bursley. Her mother and aunts have died and she has been married and widowed. Her eighteen-year-old son has gone up to London to study art, and with the departure of the boy Constance is left without companionship and without interest in life; even the shop has passed from her control. After twenty odd years, news of Sophia comes to Five Towns through a Bursley man newly returned from Paris. Constance writes to her sister and urges her to come to Bursley for a visit. Sophia makes the journey all in a flutter and the two lonely sisters set up house together in the district in which they spent their childhood. Before they have settled down comfortably to everyday life, news comes from Manchester of the illness of Sophia's long lost husband. She hastens to his bedside only to find him already dead. Soon after her return to Bursley she succumbs to the shock and a cold brought on by the long automobile drive home. Her death

leaves Constance quite alone, for her son Cyril is studying abroad and before he returns her death follows, so that the only real mourner at the funeral is her old poodle, Fossette.

OLIPHANT, LIFE OF LAURENCE, AND OF ALICE OLIPHANT, HIS WIFE, THE, by Margaret O. W. Oliphant (1891), one of the most fascinating and satisfactory biographies in the English language, has made luminous and intelligible a character that might be readily misunderstood or misinterpreted. Laurence Oliphant, a thorough product of his century, combined its most diverse forces: its scientific spirit and its mysticism, its brilliant and thoughtful worldliness, and its passionate idealism. In him the mystical at last predominated, and wrapped him as in a cloud from the comprehension of his fellows. His biographer has traced this spiritual development side by side with the events of his outward life,—a life of unusual picturesqueness and depth of color. His travels in Russia, in America and Canada, in China, in the Crimea, and in the Holy Land, form a striking background to that other journey towards "lands very far off," from which he never rested. His spiritual pilgrimage and its unearthly goal gave reason and coherence to his life. Many of his letters are collected in this biography, throwing additional light upon a nature made for the intimacies of affection, for the revelations of friendship.

OLIVA, PALMERIN DE, see **PALMERIN.**

OLIVER TWIST, by Charles Dickens (1838). This story shows in vivid colors the miseries of the pauper's home where the inmates are robbed and starved, while the dead are hurried into unhonored graves; the haunts of villains and thieves where the wretched poor are purposely made criminals by those who have sinned past hope; and one wrong-doing is used to force the victim deeper in vice. With such lives are interwoven those of a better sort, showing how men and women in all grades have power on others for good or ill.

Oliver Twist — so called because the workhouse master had just then reached the letter "T" in naming the waifs — was born in the poorhouse, where his mother's wanderings ceased forever. When the hungry lad asked for more of the too thin gruel he was whipped. Bound out to work, he runs away from this slavery and goes to London. The Artful Dodger takes the starving lad to the den of Fagin the Jew, the pickpocket's school. But he will not steal. He finds a home. He is kidnapped and forced to be again with the bad ones, and to act as helper to Sykes the robber in house-breaking. Nancy's womanly heart, bad though her life may be, works to set him free. Once more good people shelter him, rescuing him without assistance of the Bow Street officers, who make brave talk. The kind old scholar, Mr. Brownlow, is the good genius who opens before him a way to liberty and a life suited to his nature. The excitable country doctor deceives the police, and saves Oliver for an honest career. The eccentric Mr. Grimwig should not be overlooked. The mystery of his mother's fate is solved, and he finds a sister. Although the innocent and less guilty suffer, the conscious wrongdoers are, after much scheming and actual sin, made to give back the stolen, repair — if such can be — the evil done, and pay the penalty of transgression. They bring ruin on their own heads. There are about twenty prominent characters, each the type of its kind, in this life-drama; separate scenes of which we may, as it were, read in our daily papers, so real are they. The author says that as romance had made vice to shine with pleasures, so his purpose was to show crime in its repulsive truth.

ON HEROES, see **HEROES AND HERO WORSHIP.**

ON LIBERTY, by J. S. Mill, see **LIBERTY.**

ON THE EVE, by Ivan Turgeneff (1589). In this tale which is devoid of plot, but full of Turgeneff's charm of style and delicate character-drawing, he seeks to show the contrast between the dilettante trifling or learned pedantry of young Russia, and the intense vitality of conviction in the youth of other nations. He first introduces two young Russians, André Bersieneff, a doctor of philosophy from the Moscow University, and Paul Schubin, a gay and pleasure-loving artist, who has been modeling the bust of a beautiful girl, Elena Strashof, whose charms he dwells upon. She is the daughter of a dissipated noble; and her mother, a faded society belle, has left her to the care of a sentimental governess. The ardent girl, filled with high aspirations, rebels at the prosaic routine of her life, and longs for intercourse with nobler natures. Both the young men are in love with her, but she despises Shubin as a trifler; and just as she is beginning to be interested in the young philosopher Bersieneff, the real hero appears on the scene. This is Dmetri Insarof, a young Bulgarian patriot, whose life is devoted to freeing his country from the yoke of Turkey. His mother has fallen a victim to the brutality of a Turkish aga, while his father was shot in trying to avenge her; and he is now looked upon by his compatriots as their destined leader in the approaching revolt. His tragic story and his high aims appeal to Elena's idealism; but Insarof, finding that "on the eve" of the great conflict, he is distracted from his mission by love for Elena, has resolved to leave her forever without a farewell. She, however, seeks him out, and avows her devotion to him, and her willingness to abandon home and country for his sake. In his struggle between his passion for her and his dread of involving her in perils and hardships, he falls dangerously ill. His comrade and former rival Bersieneff nurses him with disinterested friendship until he is partially restored to health, when he and Elena are married secretly, owing to the opposition of her family to the foreign adventurer. They start together for Bulgaria to take part in the struggle for his fatherland, but have only reached Venice when Insarof dies in his young wife's arms. Elena, in a heart-broken letter, bids her parents a last farewell before joining the Sisters of Mercy in the Bulgarian army, as she has now no country but his. Thus ends the life story of the noblest and most ideal pair of lovers the great Russian novelist has ever drawn.

ON THE FREEDOM OF THE WILL, by Jonathan Edwards, see **FREEDOM.**

ON THE HEIGHTS ('Auf der Höhe'), by Berthold Auerbach (1865), is considered the author's finest work. The charm of the story is not conveyed in a synopsis of the plot. Countess Irma von Wildenort has been placed by her father, Count Eberhard, a recluse, at a German court. Her beauty and intellectual vivacity attract the King, somewhat wearied by his Queen's lofty and pious sentiments and her distaste for court festivities. Early in the story the Queen gives birth to the Crown Prince, for whom a wet-nurse is found in the person of Walpurga, an upright, shrewd peasant woman, who, for the sake of her child's future benefit, reluctantly accepts the position. She is full of quaint sayings, and her pious nature finds favor with the Queen. Her naïve descriptions of court life are very entertaining. From the same mountain district as Irma, Walpurga acquires some influence with her, and she quickly detects the unspoken love of the King for her; but Irma disregards

her friendly warnings. The Queen is apparently unaware of their increasing infatuation. Irma, becoming restless and unsettled, visits her father, who solemnly warns her against the temptations of court life. She is drawn back irresistibly to court, and the King reveals his passion for her by kissing the statue of which she is the model. Irma, in a sort of ecstasy, submits for a moment to his caresses. For a time she lives as though in the clouds. The Queen's friendship for her increases, and her Majesty resolutely banishes her occasional suspicions of evil.

Walpurga returns home laden with gifts and money, and she and her husband, Hansei, buy a farm on the mountain. Irma's father meanwhile receives anonymous letters, wrongfully representing her as the King's mistress. The shock of the accusation mortally prostrates him, and Irma is summoned in haste to his death-bed. Unable to speak, he traces one word on her forehead and expires. She falls unconscious. Letters of condolence arrive from their Majesties; the King's inclosure one of passionate longing; the Queen's so full of affection and confidence that remorse seizes Irma. She writes her guilt to the Queen, and resolves to drown herself. In her wanderings she comes unexpectedly on Walpurga and her family, on the way to take possession of their new home. She implores protection from herself; and in the care of Walpurga and the grandmother, she lives for a year "on the heights," writing a journal of philosophical and religious rhapsody.

Tormented by remorse, she grows weaker in body, while her soul becomes purified of its earthly passion. Gunther, her father's friend, absolves her from his curse; and, her spirit freed, she passes away in the presence of the King and Queen, now happily reconciled.

ON THE REPLY OF THE HARUSPICES, by Cicero, see **HARUSPICES.**

ONE OF CLEOPATRA'S NIGHTS ('Une Nuit de Cléopâtre'), by Théophile Gautier. In this charming short story, published in 1867, in a collection of 'Nouvelles,' the author shows the exhaustive study which he had made of Egypt and its ancient customs. He introduces Cleopatra to his readers as she is being rowed down the Nile to her summer palace. In describing the cause of her ennui to Charmian, Cleopatra graphically pictured the belittling, crushing effect of the gigantic monuments of her country. She bewails the fate of a Queen who can never know if she is loved for herself alone, and longs for some strange adventure. She has been followed down the Nile by Meïamoun, a young man who is violently infatuated with the Queen, but whom she has never noticed. That night she is startled by an arrow which enters her window bearing a roll of papyrus on which is written, "I love you." She looks from the window and sees a man swimming across the Nile, but her servants are unable to find him. Soon after, Meïamoun dives down into the subterranean passage which conducts the waters of the Nile to Cleopatra's bath; and the next morning, as she is enjoying her bath, she finds him gazing at her. She condemns him to death, and then pardons him. He begs for death, and she yields, but tells him he shall first find his most extravagant dream realized: he shall be the lover of Cleopatra. "I take thee from nothingness; I make thee the equal of a god, and I replunge thee into nothingness." "It was necessary to make of the life of Meïamoun a powerful elixir which he could drain from a single cup." Then follows the description of the feast. After a night of magnificent splendor, a cup of poison is handed to him. Touched by his beauty and bravery, Cleopatra is about to order him not to drink, when the heralds announce the arrival of Mark Antony. He asks: "What means this corpse upon the floor?" "Oh! nothing," she answers;

— "a poison I was trying, in order to use it should Augustus make me prisoner. Will it please you, my dear, to sit by me and watch the dancers?"

ONE SUMMER, by Blanche Willis Howard (1875). This light but refreshingly humorous little romance opens with the quasi-pathetic picture of Miss Laura Leigh Doane, a city girl, imprisoned by the rain in a New England farm-house, and suffering from loneliness and ennui. "I would like to be a man," she cries, "just long enough to run down to Pratt's for that book; but no longer, oh no, not a moment longer!" Unable to bear the dullness, she finally ventures alone on this errand; and in the dark, while charging against the wind around a corner, runs into Philip Ogden, and thrusts the ferule of her umbrella stick into his eye. She leads him home; and he (assuming that she is a girl of humble station) hands her two dollars. Chagrined, she demurely takes this punishment, having learned that he is an old chum of her brother's, also spending his vacation here — but she resolves never to forgive him. Many scenes of pleasant comedy ensue, both before and after the arrival of her brother Tom, with his wife and the baby; the romantic Bessie, at what she regards as critical moments, tragically warns her droll but marplot husband against spoiling it all. A charming description of a yachting trip to Mt. Desert is introduced; the "log" of which is said to have been furnished by another hand. The finale is in exact accordance with poetic justice: Miss Laura and Philip become engaged. The story, after a time, attained wide popularity in consequence of its breezy situations, sparkling conversations, and bright descriptions, and has been republished with illustrations.

ONE WOMAN'S LIFE, by Robert Herrick (1913). The heroine of this story is a selfish woman who accomplishes her own ends regardless of the consequences to her friends. Milly Ridge is but a girl of sixteen when the story opens in Chicago, where, with her father and grandmother, she is about to move into a new home. The family have come from another western city, and Milly, who has social ambitions, is much disappointed to find that her father has chosen an unattractive house in an unfashionable quarter. Mr. Ridge is a man without culture or polish, who has never been successful financially, and is dominated by his pretty and self-willed daughter; the latter, overcoming her disappointment as best she can, sets about gaining an entrance into society, and through connecting herself with a certain church, makes influential friends, who aid her social career. She becomes engaged to a rich man, for whom she does not care, but throws him over, and later marries Jack Bragdon, a poor young artist, for love. This marriage is regarded as most quixotic by her friends, who know her extravagant tastes and love of society. A legacy of $3,000 left by her grandmother, coming shortly after her marriage, enables Milly and her artist husband to go to Paris, where the latter desires to study. Here, a daughter is born to them, and although Milly had not cared to have a child, she becomes a devoted mother. Bragdon, whose affection for Milly had been absolute up to this time, becomes entangled with a Russian baroness, whose portrait he is painting; and from this time Milly's faith and love are shattered. They return to New York, where Milly plunges into society and incurs expenses far beyond their means. Bragdon works hard to keep the "pot boiling," and then dies leaving his wife nothing but debts. With the help of friends Milly keeps along for a while and then becomes housekeeper and companion for a business woman, named Ernestine Geyer, who is charmed by her winning personality. Miss Geyer makes a good living out of running a laundry and has laid up $10,000, which, later, Milly persuades her to invest

in starting a cake-shop with herself. This proves a financial failure, and at this crisis Milly marries an old-time admirer, a rich ranchman, and leaves without a scruple the friend who has lavished both money and affection upon her.

ONESIMUS: MEMOIRS OF A DISCIPLE OF ST. PAUL, by the author of 'Philochristus: Memoirs of a Disciple of the Lord,' appeared in America in 1882. The story is told in the language used in the English version of the Acts of the Apostles and is placed in the first century of the Christian era.

Onesimus, who himself tells the story in the first person, is one of the twin sons of a noble Greek. Stolen from his parents in childhood, he is sold as a slave, and becomes one of the household of Philemon, who is represented as a wealthy citizen of Colossæ. Falsely accused of theft, Onesimus runs away. It is then that he meets "Paulus" (the Apostle St. Paul), and becoming a convert to the Christian faith, is sent back to Philemon, his master, with the letter which figures in the New Testament as 'The Epistle to Philemon.' Onesimus becomes a minister, at length, and suffers martyrdom for his faith.

A prominent character in the narrative is St. Paul, into some passages of whose life the author enters with picturesque minuteness, dwelling upon his final ministry and martyrdom at Rome. Thus is attempted a faithful and realistic view of the early Christian faith and apostolic times, introducing Nero and several other historical characters. The entire narrative is founded upon statements of the Scripture records, but some liberties are taken as to both characters and scenes. However, the author has gathered much of his material from such sources as are generally recognized as authentic, even embodying the substance of passages from these "authorities" in the descriptions and conversations. The whole difficult subject is handled in a striking manner; the tone is reverent; and the treatment is eminently artistic, and quite winning in its simple, dignified beauty.

ONLY A GIRL, by Wilhelmine von Hillern (1865). This book is the romance of a soul; the agonies, the sickness unto death, and the recovery, of a noble mind. Ernestine von Hartwich, embittered by the fact that she is "only a girl," a shortcoming which has caused her father's hate and mother's death, determines to equal a man in achievement, — in scientific attainments and in mental usefulness, — that her sex shall no longer be made to her a reproach and even a crime. This desire is taken advantage of by an unscrupulous uncle who will profit by her death. Secluding her from the world, he attempts to undermine her health by feeding her feverish ambitions. Her mind is developed at the expense of very human feeling, every womanly instinct, and every religious emotion. She is shunned by women, envied and humiliated by men, regarded by her servants and the neighboring peasantry as a witch. It is through the door of love, opened for her by Johannes Mollner, that she finally leaves the wilderness of false aims, unnatural ambitions, and unsatisfactory results, to enjoy for the first time the charm of womanhood, human companionship, and belief in God. The story is overloaded with didacticism; its logic fails, inasmuch as the poor girl is an involuntary martyr; and its exaggeration and sentimentality do not appeal to the English reader. But the book was a great favorite in Germany, where it has been considered a powerful argument against what is called the higher education of women.

OPUS MAJUS, of Roger Bacon (A.D. 1267). Newly edited and published, with introduction and full English analysis of the Latin text, by J. H. Bridges. (2 vols.,

1897). An adequate publication, after 630 years, of one of the most remarkable productions of the human mind.

The work is an exhortation addressed to Pope Clement, urging him to initiate a reform of Christian education, in order to establish the ascendency of the Catholic Church over all nations and religions of the world. Its author wished to see recognition of "all the sciences," since all are parts of one and the same complete wisdom. He first gave experiment the distinct and supreme place which was later revived by Descartes, and carried out in modern science. He formed a clear conception of chemistry, in his day not yet separated from alchemy; and of a science of living things, as resulting with chemistry from physics. "The generation of men, and of brutes, and of plants," he said, "is from elemental and liquid substances, and is of like manner with the generation of inanimate things."

The central theme of his work was the consolidation of the Catholic faith as the supreme agency for the civilization and ennoblement of mankind. For this end a complete renovation and reorganization of man's intellectual forces was needed. The four principal impediments to wisdom were authority, habit, prejudice, and false conceit of knowledge. The last of these, ignorance under the cloak of wisdom, was pronounced the worst and most fatal. A striking feature of this scheme of instruction was its estimate of Greek culture as providentially ordained not less than Hebrew, and to be studied the same as Hebrew. In view of the corruption of his own times, Roger Bacon said: "The ancient philosophers have spoken so wonderfully on virtue and vice, that a Christian man may well be astounded at those who were unbelievers thus attaining the summits of morality. On the Christian virtues of faith, hope, and charity, we can speak things of which they knew nothing. But in the virtues needed for integrity of life, and for human fellowship, we are not their equals either in word or deed." A section of his moral philosophy Roger Bacon devotes to the first attempt ever made at the comparative study of the religions of the world.

His protests against the intellectual prejudices of the time, his forecasts of an age of industry and invention, the prominence given to experiment, alike as the test of received opinion and the guide to new fields of discovery, render comparison with Francis Bacon unavoidable. In wealth of words, in brilliancy of imagination, Francis Bacon was immeasurably his superior. But Roger Bacon had the sounder estimate and the firmer grasp of that combination of deductive with inductive method which marks the scientific discoverer.

The competent editor, whose judgments we give, has furnished analyses of Bacon's Latin text which enable the English reader to gather easily his leading ideas.

OREGON TRAIL, THE, 'Sketches of the Prairie and Rocky-Mountain Life,' by Francis Parkman, was first published in 1847, in the Knickerbocker Magazine, then in book form in 1849 under the title 'The California and Oregon Trail'; in later editions the book reverted to its old title. It is a graphic and highly entertaining account of a journey undertaken by Parkman and his friend Quincy Adams Shaw, both fresh from college, in the summer of 1846. Already dedicated to the task of writing the history of England and France in the New World, Parkman wanted experience at first hand of the unsettled wilderness and its aboriginal inhabitants. The friends decided to journey from the Missouri to the foot-hills of the Rockies, following the settlers' route to Oregon, which then included the whole territory west of the Rockies from Mexico to the fiftieth parallel. Leaving St. Louis on April 28th they proceeded by steamer to a point near Kansas City. From here

they set out with a guide, a muleteer, five horses, and three mules. Traveling with a party of Englishmen for company and for part of the way with a small troop of emigrants, they traversed what is now the state of Kansas and then followed the valley of the Platte. The way was enlivened by heavy windstorms, by the appearance of Indians, and by an exciting buffalo hunt. Leaving their companions at the forks of the Platte they followed the North Fork, entered what is now the state of Wyoming, and reached Fort Laramie, then a trading-post. Here they remained for several days, fraternizing with a village of Sioux Indians encamped near-by. Though weakened by serious illness, Parkman determined to join one of the bands of Sioux who were planning to take the war-path against the Snake Indians. By a series of misunderstandings, they missed the party which they were seeking, but Parkman would not agree to turn back, and taking another guide pushed on alone in pursuit, promising to meet Shaw and the rest of the party at Fort Laramie on the first of August. A ride through a wild and mountainous part of Wyoming, infested by hostile Indians, brought Parkman to the band of Sioux, whom he was seeking. They were none too trustworthy, and it is probable that only an iron resolution and the suppression of all signs of weakness due to a severe illness, preserved Parkman from a treacherous assault. He feasted the Indians, was feasted by them in return, smoked the peace-pipe with them, made them a set speech, and gave them presents. Though he did not see any battles he took part in several buffalo hunts, witnessed a serious quarrel which almost came to bloodshed, collected some Indian folk-lore, and of course lived intimately with the tribe, sharing their lodges and buffalo robes, and getting a valuable insight into their character. He rejoined his party at Fort Laramie shortly after August 1st, and the return journey was made without incident. Although this journey played its part in undermining his health, it was of inestimable value to Parkman as an historian, and was the occasion for one of the most delightful books of travel in the language. The picture of the American prairies in the old savage days before the advent of the railroad and the barbed-wire fence, is historically priceless; and the author's adventurous enthusiasm and indomitable resolution give the autobiography intense interest.

ORIENTAL RELIGIONS: India, China, Persia, by Samuel Johnson. Mr. Johnson's labors in producing this trilogy extended over many years. The first volume, India, appeared in 1872, the second, China, in 1877; and the last, Persia, in 1885, after the author's death. The volumes, although separate, really constitute one work, the underlying idea of which is that there is a Universal Religion, "a religion behind all religions"; that not Buddhism, not Brahminism, not Mahometanism, nor even Christianity, is the true religion; but that these are only phases of the one great religion that is back of them all and expresses itself, or various phases of itself, through them all. And he maintains that the "Universal Religion" is revealed and illustrated in the Oriental religions. This thesis pervades the whole work and is present in every chapter. It presides over the search for facts and the selection and combination of facts, and is defended with skill and enthusiasm. The work is therefore not really a history, or a compendium of Oriental philosophy, but the exposition of this theory to which the author had devoted the study of a lifetime. Mr. Johnson was a sound scholar, a deep thinker, a patient investigator, and an earnest and eloquent writer. It is not necessary to accept his estimate of the relative values of Christianity and the religions of ancient life in Asia; but this whole work taken together, certainly forms a valuable contribution to the elucidation of the thought expressed by Chevalier Bunsen in the title to one of his works, 'God in History.'

ORIGIN AND ORGANIZATION OF THE INQUISITION, see **INQUISITION OF THE MIDDLE AGES.**

ORIGIN OF CIVILIZATION AND PRIMITIVE CONDITION OF MAN, ON THE, by Baron Avebury (John Lubbock) (1870). The aim of this volume is to provide a description based on the evidence of a large variety of travelers and observers, of the social and mental conditions of undeveloped races, their religions, arts, and laws; their ideas of morals, and their systems of marriage and relationship. The careful study of these aspects of primitive life will eventually help to solve many complex problems of ethnology, but the difficulty of obtaining reliable evidence is very great, owing to the unwillingness or incapacity of primitive peoples to make themselves understood by travelers or missionaries, and the absence in their languages of words to express abstract ideas or large numbers. Primitive religion is an affair of this world, and not of another and higher existence; it has little or no connection with morality; its deities are mortal, a part not the author of nature, and can be forced into compliance with the will of man. Nevertheless the scientist can trace in the various forms of primitive religious belief a gradual rise from lower to higher conceptions of God, man, and the world. The earliest traces of art as yet discovered belong to the Stone Age, and sometimes take the form of sculpture and sometimes of drawings or etchings made on bone or horn with the point of a flint. The strongest proof, however, that the race has evolved from lower to higher types is the history of the ideas of marriage, at first a purely physical and temporary relation, devoid of any notion of morality, affection, or companionship. Lord Avebury is of opinion that the varied evidence which he has brought together in his book strongly supports the doctrine of development. He therefore concludes that existing primitive peoples are not, as used sometimes to be asserted, the descendants of civilized ancestors; that the primitive condition of man was one of utter barbarism, and that from this condition various races have independently raised themselves.

ORIGIN OF SPECIES BY MEANS OF NATURAL SELECTION, ON THE, or 'The Preservation of Favored Races in the Struggle for Life,' by Charles Darwin, was published in 1859. Though without exception the most influential book of the nineteenth century it is indebted to Lamarck and Lyall for the conception of the evolution of species, and its special hypotheses of natural selection and survival of the fittest were formulated simultaneously by Alfred Russell Wallace. But the patience and thoroughness with which they were worked out by Darwin, the mass and skilful arrangement of his evidence, the clearness and persuasiveness of his argument, and the quiet beauty and power of his style gave the theory general currency and made the book a classic. The fundamental position of the book is that the various species of organic beings are the result not of special creation, but of a gradual process of evolution, one species insensibly developing from another. This process he describes as a result of *natural selection*, which includes the infinite *variation* of the individuals of a species, the *struggle for existence* — that is, the competition between these individuals for the limited opportunity of survival, the *survival of the fittest*, that is of those best adapted to their environment, and the *transmission* of their distinctive qualities to their descendants. In this way new species gradually arise out of the old. Or, as Darwin puts it in his concluding paragraph, all the elaborately constructed organic forms that we see about us have been produced by laws. "These laws, taken in the largest sense, being Growth with Reproduction; Inheritance,

which is almost implied by Reproduction; Variability, from the indirect and direct action of the conditions of life, and from use and disuse; a Ratio of Increase so high as to lead to a Struggle for Life, and as a consequence to Natural Selection, entailing Divergence of Character and the Extinction of less-improved forms. Thus from the war of nature, from famine and death, the most exalted object which we are capable of conceiving, namely, the production of the higher animals, directly follows." The facts and experiments upon which this theory is based, are recorded in the main body of the book. They include his observations, made during a tour of the world as naturalist on H. M. S. Beagle and a series of investigations into the breeding of domestic animals made at his home in Kent. Further evidence was adduced in later works, and the implications of the doctrine as applied to the origin of man were stated in 'The Descent of Man and Selection in Relation to Sex' (1871). Although the book was bitterly attacked by the supporters of traditional theology and by those who feared it would promote materialism, and although recent scientists have questioned the details of its hypothesis, particularly as regards the survival of the fittest and the transmission of acquired characteristics, yet its main position has won practically universal acceptance, and has influenced every field of thought, including religion, sociology, philosophy, history, and literary criticism.

ORIGINS OF CONTEMPORARY FRANCE, see **ANCIENT RÉGIME: MODERN RÉGIME: FRENCH REVOLUTION.**

ORISSA, see **ANNALS OF RURAL BENGAL.**

ORLANDO FURIOSO, by Ludovico Ariosto, a romantic epic of Charlemagne and his peers, published in forty cantos in 1512, revised and enlarged to forty-six cantos in 1532. The poem is a continuation of the 'Orlando Innamorato' of Matteo Maria Boiardo (1434–1494), a great feudal noble of the court of Ferrara, where the French romances of chivalry were as much in fashion as the newer classical studies. His epic, left unfinished in 1494, published in 1506, recounts the wars of Charlemagne and the Saracens with emphasis, not on the religious and heroic motives of the early French epic, but on the love-affairs of the warriors, who have become as polished and as susceptible as the knights in the Arthurian romances. Ariosto carries on the story with greater finish and maturity but less spontaneity. The background of his narrative is the driving out of France of the army of Saracens, which at the beginning is besieging Paris under Agramante, King of Africa, aided by Marsilio, King of Spain, and two formidable champions, Rodomonte and Manricardo. But the ambuscades, stratagems, single combats, and pitched battles, necessary to drive them out, are less emphasized than the love of warriors on each side for ladies on the other. The central theme is the love of Ruggiero, a youth of Christian descent, brought up among the Saracens, and one of their champions, for a maiden warrior, Bradamante, sister of Rinaldo, one of the Paladins of Charlemagne. As a compliment to his patrons, Ariosto represents this hero and heroine as ancestors of the House of Este, the ducal family of Ferrara. The numerous vicissitudes of this love-story are due to the opposing nationality of the lovers and to the schemes of a magician, Atlante, who wishes to remove his pupil, Ruggiero, from the dangers of war. At the opening of the story, for instance, Ruggiero is released by Bradamante from a tower in which Atlante has confined him; but immediately afterwards he has the imprudence to mount his tutor's hippogriff, and is carried by this creature to the island of the sorceress, Alcina. Fascinated by her beauty and enchantments, he

remains here as her paramour until released by the seer, Melissa, who annuls Alcina's spells and exposes her in her true ugliness. After a visit to the abode of Logistilla, or wisdom, Ruggiero departs on his hippogriff, intending to return to Bradamante. But in passing a small island, he sees a beautiful woman, exposed to a sea-monster and rescues her, by means of the dazzling rays of a magic shield. The woman is the beautiful Angelica, beloved of Orlando, and almost all the Paladins and their opponents but obdurate to all. Even Ruggiero forgets his plighted troth and begins to make love to her. But by means of an enchanted ring she becomes invisible and escapes him. After other obstacles have been placed in his way by Atlante, Ruggiero again meets Bradamante, who forgives his infidelities but insists on his baptism before she will accept him. Ruggiero gives his promise, but is delayed in its execution by the feeling that he should not desert Agramante, his leader, while the war is going badly for him. Further complication is introduced by Marfisa, a female warrior on the Moorish side, who becomes attached to Ruggiero and is an active rival of Bradamante, until it is discovered that Ruggiero and Marfisa are brother and sister. Again Ruggiero is required to meet Rinaldo, brother to Bradamante, in single combat; but the outcome is a close friendship. Finally the objections of the lady's father are met by the chivalrous withdrawal of the Emperor Leo, his choice for his daughter's hand; and Ruggiero's slaying of Rodomonte, who rebukes him for his apostasy, is followed by the marriage of the lovers.

Though the madness of Orlando gives the poem its name, this is in reality a brilliant episode. Orlando and Rinaldo have been prominent among numerous rivals for the hand of Angelica, daughter of Galafron, King of Cathay, have followed her to her own country and return to France just when Paris is besieged. Through the operation of two magic springs in the forest of Arden, Angelica now hates Rinaldo, and he passionately loves her, though previously, and by operation of the same springs Rinaldo hated her and she loved him. Orlando (the Roland of the French epic) has loved her from the first, unrequited. In the first cantos of Ariosto, Angelica is successively pursued by various suitors and at length carried off by sailors to be exposed, as already explained, to a sea-monster. Rescued from this fate by Ruggiero and from Ruggiero by her magic ring she returns to Paris, where, among the Saracen wounded, she finds a beautiful youth, Medoro, whom she nurses back to health in a herdsman's cottage. She has fallen in love with him, and on his recovery they are married. After a month of idyllic happiness they set out for the coast of Spain to embark for Cathay. Meanwhile Orlando in his search for Angelica comes to the grove where Angelica and Medoro used to meet and notices their names carved on the trees and stones. The cottager confirms his worst fears. He rushes again into the woods where long brooding gives way to violent madness. He tears up the trees, breaks the rocks with his sword, chokes the stream, and having thus devastated the whole scene, tears off his clothes and lives a wild man, feeding on roots and raw flesh and offering violence to all who approach him. A dramatic incident is his meeting with Angelica and Medoro on the coast of Spain, as they are about to sail for Cathay. He does not recognize Angelica, but he pursues her and is foiled only by her swiftness. She and Medoro thus escape and sail for her kingdom, while Orlando crosses into Africa. Here he later meets and attacks some of the Paladins, one of whom, Astolfo, has a cure for his malady. Having got possession of Ruggiero's hippogriff, Astolfo, among other strange adventures, has soared to a mountain-top which proved to be the Earthy Paradise and there met the Evangelist Saint John, by whose aid he ascended in Elijah's fiery chariot, to the moon. Here in a valley containing everything lost on earth, he found the wits of Orlando,

enclosed in a great jar. This jar he now has in this tent and a direct application of it to Orlando's nostrils restores the madman to his senses. His love is forgotten, and in a great final combat he does Charlemagne a great service, by slaying Agramante, the African king. Rinaldo too is cured of his infatuation for Angelica by a second drink of the spring which causes hatred.

Infinite variety of incident, unwearied zest for life, rich sensuous color, as in the canvases of Rubens and Veronese, ease and copiousness of diction, are the leading qualities of 'Orlando Furioso.' More worldly and satirical than Spenser, Ariosto lacks his spirituality and seriousness and is much less allegorical; but the general effect of the two poems is not unlike.

ORLOFF AND HIS WIFE; tales of the Barefoot Brigade, by Maxim Gorky (1901). Realistic sketches of the under-world of Russia, of tramps and outcasts, the degraded, hopeless, and vicious. Orloff, the cobbler, loves his wife, but beats her in sheer boredom from the dull life of continual tedious work in their cellar. When she reproaches him, he blames fate and his character. "What can you say to a man if life has made a devil of him?" or, "Am I to blame if I have that sort of character?" Orloff and his wife become acquainted with a medical student inspector and are hired to help fight the cholera epidemic in the hospital. Orloff is happy at first in the new environment. He wonders why so much trouble and expense is permitted for men who are to die. "Couldn't that same money be used for improving life?" he asks. Praise of his industry transforms him. He longs to be a hero, to attract attention to himself by brave and generous deeds. A quarrel with his wife starts him on a drunken spree and he returns to his old ways of life, but she escapes and is helped by her friends in the hospital to teach her cobbler's trade in a trade school. The wretched daily and nightly toil in a bakery is the scene of 'Konováloff.' Konováloff is the only character in the book who does not throw the responsibility of his bad luck on Fate or other people. In arguments with his fellow workman he persists in his own guilt toward himself and life. "Every man is the master of himself" and "none is to blame if I am a scoundrel," he says. These self-questionings of Gorky's characters and their curiosity about the meaning of life never leads to regeneration, but serve as excuses for vice. "Men with Pasts" are outcasts who live at the night lodging house. Their hatred of life is born of failure. What power they have is always evil, working toward their own undoing. Those men, who through idleness or cowardice, have fallen from a higher class, are more debased than nature's true vagabonds, whose instinct for liberty makes them the outcasts from society. The novel, 'Varenka Olessova,' which concludes the book, recounts the interminable conversations of a conceited pedant, with Varenka, a fresh, natural young girl, while he is making a visit in the country. He is attracted by her, but cannot make up his mind whether he is in love with her or not, and the end of the story leaves him still in a state of indecision.

ORME DU MAIL, L', see **L'HISTOIRE CONTEMPORAINE.**

ORPHEUS C. KERR PAPERS, THE, by Robert Henry Newell (1862–68). The 'Letters' composing this book appeared originally in the daily press during the Civil War. Narrating the history of a fictitious and comic "Mackerel Brigade" [Mackerel = "Little Mac," McClellan's well-known popular nickname], they purported to be written from the scene of action; were devoted to the humors of the conflict; and were widely read at the time throughout the North. In a

sense they are historic. Their gibes and bitterly humorous shafts were directed chiefly against the dishonest element of society that the upheaval of the war had brought to the surface, — the cheating contractors, the makers of shoddy clothing, imperfect arms, scant-weight ammunition, and bad supplies for the army in the field, as well as towards the selfish and incompetent general officers and office-seekers. Much of the fun of the letters is to-day unintelligible, some of the satire seems coarse; but there is no doubt that the author did immense service in creating a better sentiment as to the offenses that he scored, and to open the way, among other benefits, for the improvement which was to be known as "civil-service reform."

ORTHODOXY, a series of essays by Gilbert K. Chesterton (1908). The book presents the positive side of the thought, advanced in 'Heretics,' namely that definite convictions and a serious theory of the universe are an essential to sane and happy life. In 'Orthodoxy' Chesterton, in response to a challenge, states his own philosophy, showing the stages by which he has been led to an acceptance of orthodox Christianity. After brilliantly ridiculing the determinists, the sceptics, the pragmatists, the worshippers of will, the Tolstoyans, and other modern thinkers because they deprive life of a solid, intelligible purpose and sacrifice wholesome sanity to logic, Chesterton outlines the development of his own belief. In 'The Ethics of Elfland,' he derives from the fairy-tales learned in childhood the conviction, first, that scientific laws do not establish inevitable connection between phenomena and that miracles are conceivable; and, secondly, that incomprehensible happiness might depend on an incomprehensible condition, *e. g.*, some apparently irrational taboo or formula; in other words, that there is in the universe a personal will in distinction to an impersonal law. In 'The Flag of the World' the contradictory tendencies of optimism and pessimism are shown to be reconciled by Christianity, which, while affirming the existence of God and the wickedness of suicide, also affirms the separation of the world from God and the glory of martyrdom. The author's desire to love the world without trusting it was met by the Christian doctrine of the Fall; and this once grasped every other detail seemed to fall into place. 'The Paradoxes of Christianity' adduces other examples of conflicting tendencies allowed a certain amount of free play by Christianity; for example losing one's life and saving it, dignity and humility, mercy and anger, valor and non-resistance, asceticism and marriage; and in this skillful combination the author finds a proof of its truth. In 'The Eternal Revolution' Chesterton points out how the desire for progress towards a fixed ideal is met by the doctrine of the Fall of Man and the scheme of salvation. 'The Romance of Orthodoxy' is an attack on the modernist doctrines of the impossibility of miracles (which is a denial of God's freedom), the divine immanence (which practically means pantheism), unitarianism (which means an Oriental and tyrannical idea of God), universalism (which makes moral effort less urgent and the struggle of life less critical), the regarding of sin as disease (which destroys free-will), and the denial of the divinity of Christ (which derogates from the dignity of suffering). In 'Authority and the Adventurer' Chesterton meets the objection that the moral effects of Christian belief do not prove its objective truth by a brief confutation of modern sceptical views and a statement of the arguments for the positive truth of Christianity. The negative arguments are that men are a superior variety of beasts, that religion arose from fear, and that it promotes gloom; that Christianity inculcates weakness, is a product of the dark ages, and promotes suspicion and unprogressiveness. After vigorously confuting these arguments, Chesterton gives as the positive arguments which appeal to him

that by reliable human testimony miracles do happen, that Christian dogma satisfies the instincts of our nature, and that however dissatisfied we may be with the imperfections of life, Christianity teaches us to enjoy life as a whole. The book irritates many readers by its constant striving after paradox and epigram, but its defense of orthodoxy and conservatism is a strong and apparently a sincere one.

OTHELLO, THE MOOR OF VENICE (written about 1604), ranks with 'Hamlet,' 'Lear,' and 'Macbeth,' as one of Shakespeare's four great masterpieces of tragedy. The bare outline of the story came to him from Cinthio's 'Il Moro di Venezia.' It is the story of "one who loved not wisely, but too well; of one not easily jealous, but being wrought, perplexed in the extreme." Othello has a rich exotic nature, a heroic tenderness, quick sense of honor, child-like trust, yet fiercest passion when wronged in his soul. In Iago we have a villain to whom goodness is sheer silliness and cruel craft a fine prudence. The Moor has wedded Desdemona, and from Venice sailed to Cyprus, followed by Roderigo, who is in love with her and is a tool of Iago. Iago hates Othello for appointing Cassio his lieutenant, leaving him to be his humble standard-bearer. He also suspects him of having cuckolded him, and for mere suspicion in that kind will diet his revenge by trying to pay him off wife for wife, or failing that, to poison his happiness forever by jealousy. And he wants Cassio's place. He persuades Roderigo that Cassio and Desdemona are in love, and that if he is to prosper, Cassio must be degraded from office or killed. The loyal Cassio has a poor brain for drink, Iago gets him tipsy and involved in a fray, and then has the garrison alarmed by the bell. Othello dismisses Cassio from office. The poor man, smitten with deep shame and despair, is advised by "honest" Iago to seek the mediation of the divine Desdemona, and out of this he will work his ruin; for he craftily instills into the mind of Othello that his wife intercedes for Cassio as for a paramour, and brings him where he sees Cassio making his suit to her, but retiring when he perceives Othello in the distance. "Ha! I like not that," says Iago. And then, forced to disclose his thought, he reminds the Moor that Desdemona deceived her father by her secret marriage, and may deceive him; also tells a diabolically false tale of his sleeping with Cassio, and how he talked in his sleep about his amour with Desdemona. Othello had given his wife a talismanic embroidered handkerchief, sewed by a sibyl in her prophetic fury. Iago had often urged his wife Emilia to steal this "napkin," and when he gets it he drops it in Cassio's chamber. The Moor sees it in his lieutenant's hands, and further sees him laughing and gesturing about Bianca, a common strumpet, and is told by Iago that Desdemona and his adventures with her were Cassio's theme. When, finally, the "honest," "trusty" Iago tells him that Cassio had confessed all to him, the tortured man throws his last doubt to the winds, and resolves on the death of Cassio and Desdemona both. Cassio is only wounded; but the gentle Desdemona, who, all heart-broken, and foreboding, has retired, is awaked by Othello's last kisses (for his love is not wholly quenched), and after a terrible talk, is smothered by him where she lies, — reviving for a moment, after the entrance of Emilia, to assert that Othello is innocent and that she killed herself. The Moor avows the deed, however, both to Emilia and to two Venetian officials, who have just arrived on State business. In the conversation Iago's villainy comes to light through Emilia's telling the truth about the handkerchief; she is stabbed to death by Iago, while Othello in bitter remorse stabs himself, and as he dies imprints a convulsive kiss on the cold lips of Desdemona. Iago is led away to torture and death.

OUR DAILY BREAD (Das täglische Brod), by Clara Viebig-Cohn (1900). A realistic picture of lower class life in Berlin in the experiences of a servant-girl, whose life is one long struggle against poverty and circumstance. Her sturdy character saves her from tragedy and the story from unrelieved gloom. Mina comes from the country to her uncle in Berlin with great expectations that her relatives will help her to get a good situation. Her uncle keeps a small green-grocer's shop, and her aunt a registry office in which the servant girls of the neighborhood gather in their free time to gossip and to flirt with Arthur, the son. Her aunt makes her do the rough work of the house while she waits for a situation, and charges her board and lodging fee. She gets a situation and toils from morning until night, overworked, underpaid, and underfed. In her loneliness she turns to Arthur who is glad to go to the park with her on Sundays as she has her wages to spend for his entertainment. She soon expects to be the mother of his child. Arthur is weak but not vicious, and so incapable that he is always out of work. Mina first tries to board her baby, and finally goes home to her parents for help, but is turned away in disgrace. She tries to abandon the little girl in the public park, but her courage fails and she goes back to her. Resolved that the only course for her is to make Arthur acknowledge the child and marry her she goes to him and insists on her rights, in the face of his mother's abuse. She is no longer an inexperienced girl to be frightened and driven away. She is a mother, with legal redress, fighting for her child. After their marriage the struggle with poverty goes on, as Arthur cannot keep at work. She lives under the shop in the cellar with his family, and her work by the day is the sole support of six people. Through the kindness of her old employers a post as porter is found for Arthur, their daily bread seems assured, and the book ends with a more hopeful outlook.

OUR MUTUAL FRIEND, by Charles Dickens. "In these times of ours," are the opening words of this book, which was published in England in 1864–65. The scene is laid in London and its immediate neighborhood. All the elaborate machinery dear to Dickens's heart is here introduced. There is the central story of Our Mutual Friend, himself the young heir to the vast Harmon estate, who buries his identity and assumes the name of John Rokesmith, that he may form his own judgment of the young woman whom he must marry in order to claim his fortune; there is the other story of the poor bargeman's daughter, and her love for reckless Eugene Wrayburn, the idol of society; and uniting these two threads is the history of Mr. and Mrs. Boffin, the ignorant, kind-hearted couple, whose innocent ambitions, and benevolent use of the money intrusted to their care, afford the author opportunity for the humor and pathos of which he was a master.

Among the characters which this story has made famous are Miss Jenny Wren, the doll's dressmaker, a little, crippled creature whose love for Lizzie Hexam transforms her miserable life; Bradley Headstone, the schoolmaster, suffering torments because of his jealousy of Eugene Wrayburn, and helpless under the careless contempt of that trained adversary—dying at last in an agony of defeat at his failure to kill Eugene; and the triumph of Lizzie's love over the social difference between her and her lover; Bella Wilfer, "the boofer lady," cured of her longing for riches and made John Harmon's happy wife by the plots and plans of the Golden Dustman, Mr. Boffin; and Silas Wegg, an impudent scoundrel employed by Mr. Boffin, who is, at first, delighted with the services of "a literary man with a wooden leg," but who gradually recognizes the cheat and impostor, and unmasks him in dramatic fashion.

As usual, Dickens finds occasion to incite his readers to practical benevolence. In this book he has a protest against the poor-laws in the person of old Betty Higden, whose dread of the almshouse haunts her dying hours. By many, this volume, published among his later works, is counted as among the most important.

OUR NEW ALASKA; or, THE SEWARD PURCHASE VINDICATED, by Charles Hallock (1886). In the preface, the author explains that the special object of the book is "to point out the visible resources of that far-off territory, and to assist their laggard development; to indicate to those insufficiently informed the economic value of important industries hitherto almost neglected, which are at once available for immediate profit." In thus considering the industrial and commercial aspects of Alaska, the author does not neglect its natural beauties, nor the peculiarities of the inhabitants and their customs. Because of the variety of his observation, the work is never lacking in interest, and the reader is made to share the pleasure of the traveler in his voyage of discovery.

OUR OLD HOME, a series of English sketches by Nathaniel Hawthorne. This volume of charming sketches was published in 1863, and (in the words of the author) presents "a few of the external aspects of English scenery and life, especially those that are touched with the antique charm to which our countrymen are more susceptible than are the people among whom it is of native growth." The opening sketch on 'Consular Experiences' gives interesting glimpses of Hawthorne's own life as consul at Liverpool; and among other entertaining chapters are those designated 'About Warwick,' 'Pilgrimage to Old Boston,' 'Some of the Haunts of Burns,' 'Up the Thames,' and 'Outside Glimpses of English Poverty.' In that entitled 'Recollections of a Gifted Woman,' he recounts his acquaintance with Miss Delia Bacon, who was then deep in her 'Philosophy of the Plays of Shakespeare'; an absurd book, for which Hawthorne wrote a humorous preface. These, and other English sketches included in Hawthorne's note-books, were at first intended by him to be used as a background for a work of fiction which he had partially planned; but what he calls "the Present, the Immediate, the Actual," proved too potent for him, and the project was given up and only the sketches were published. This volume holds its popularity not simply because of the incomparable charm of the manner in which it is written, but because of its faithful delineation of nature, life, and manners in England. There are clues to English character to be gathered from 'Our Old Home,' which could not otherwise be obtained save by protracted association with the English people at home.

OUR VILLAGE, by Mary Russell Mitford, was one of the first books written which show the poetry of every-day life in the country; and Miss Mitford may fairly be called the founder of the school of village literature. There is no connected story, but the book contains a series of charming sketches of country scenes and country people. The chronicler wanders through the lanes and meadows with her white greyhound Mayflower, gossips about the trees, the flowers, and the sunsets, and describes the beauty of English scenery. The chapters on The First Primrose, Violeting, The Copse, The Wood, The Dell, and The Cowslip Ball, seem to breathe the very atmosphere of spring; while others tell interesting stories about the people and village life. In her walks, the saunterer is accompanied by Lizzy, the carpenter's daughter, a fascinating baby of three, who trudges by her side, and is a very entertaining companion. Descriptions of the country are dwelt on more frequently than

descriptions of the people, but there is a capital sketch of Hannah Bint, — who showed great judgment in setting up as a dairy-woman when only twelve years old, — besides various short discourses on schoolboys, farmers, and the trades-people of the town. The scenes are laid in "shady yet sunny Berkshire, where the scenery, without rising into grandeur or breaking into wildness, is so peaceful, so cheerful, so varied, and so thoroughly English." The first series of sketches in 'Our Village' appeared in 1824.

OXFORD HISTORY OF MUSIC, THE, edited by W. H. Hadow (6 vols., 1901–05). The *motif* of the above volumes and the justification of their existence are well explained in the editor's preface. "The history of an art," he says, "like the history of a nation, is something more than a record of personal prowess and renown. The great artist has commonly inherited a wealth of past tradition and effort which it is at once his glory and his privilege to administer." Moreover of all the arts music has exhibited the most continuous evolution. Therefore there is every justification for a treatise, which deals with the art rather than the artist, which shall follow its progress through the interchanges of success and failure, of aspiration and attainment, which shall endeavor to illustrate from its peculiar conditions the truth of Emerson's profound saying, "that the greatest genius is the most indebted man." Of the six volumes the first two deal with the music of the Mediæval Church, from the rise of discant or measured music to the work of Palæstrina (d. 1594), the composer to the Papal Choir at Rome, and his successors. The third traces the evolution of music in the seventeenth century from Josquin and Arcadelt to Purcell; the fourth devotes special treatment to the works of Bach and Handel and the harmonic counterpoint characteristic of their time; the fifth has as its theme the rise and progress of the Viennese School, and the development of the great instrumental forms from Haydn to Schubert; the sixth and last discusses the formative influences which inspired Weber in the theatre, Schumann and Chopin in the concert room. To a later generation is left the task of assigning their due places in the history of music to Brahms and Wagner, Tschaikovsky and Dvořák and Richard Strauss and the still more difficult task of explaining and appraising the tendencies which supply the sole key to the interpretation of these composers. This work admittedly belongs to the same category as Grove's Dictionary, and like it should find a place in every well-chosen library.

OXFORD REFORMERS OF 1498, THE: John Colet, Erasmus, and Thomas More: A history of their Fellow-Work, by Frederic Seebohm (1867, 1887). A work not designed to offer biographies of the persons named, but to study carefully their joint work at Oxford. John Colet, a son of Sir Henry Colet, a wealthy merchant who had been more than once Lord Mayor of London, and was in favor at the court of Henry VII., had come home from study in Italy to Oxford in 1496; and, although he was not a Doctor, nor even a deacon preparing for full clerical dignity, he startled the conservatism of the church and the university by announcing a course of public free lectures on the epistles of Paul. It was a strikingly new departure, not only in the boldness of a layman giving lectures on religion, but in new views to be brought out. What was called the New Learning, starting from study of Greek, or the world's best literature, was taking root at Oxford. Two men of note, Grocyn and Linacre, who had learned Greek, were working hard to awaken at Oxford interest in the study of Greek. And among the young students Colet found one, not yet of age, who showed the finest type of English genius. He was called "Young Master More."

The fine quality of his intelligence was even surpassed by the sweetness of his spirit and the charm of his character. He was destined to be known as Sir Thomas More, one of the great historic examples of what Swift, and after him Matthew Arnold, called "sweetness and light." Colet was thirteen years older than More, but the two held close converse in matters of learning and humanity. They were Humanists, as the men of interest in all things human were called. Colet and More had been together at Oxford a year when a third Humanist appeared upon the scene in 1497, the year in which John Cabot discovered North America. This was Erasmus, who was already a scholar, after the manner of the time, in Latin. He came to Oxford to become a scholar in Greek. He was scarcely turned thirty, — just Colet's age, — and had not yet begun to make a great name. The story of the three men runs on to 1519, into the early dawn of the Lutheran Reformation. Colet becomes a Doctor and the Dean of St. Paul's Cathedral in London (1499), and on his father's death (1510), uses his inherited fortune to found St. Paul's School, in which 153 boys of any nation or country should be instructed in the world's best literature, Greek as well as Latin; and not monkish church Latin, but ancient classical Latin. Colet declared that the "corrupt Latin which the later blind world brought in, and which may be called Blotterature rather than Literature," should be "utterly banished and excluded." Erasmus wrote a work 'On the Liberal Education of Boys.' It was in line with the new learning, that Erasmus edited, and secured the printing of, the New Testament in Greek, hoping it would lead, as it later did, to an English version. He said of "the sacred Scriptures: I wish these were translated into all languages, so that they might be read and understood. I long that the husbandman should sing portions of them to himself as he follows the plow, that the weaver should hum them to the tune of his shuttle, that the traveler should beguile with their stories the tedium of his journey." It was in the same humanist spirit that More wrote his 'Utopia,' published in 1516, and embodying the visions of hope and progress floating before the eyes of the three "Oxford Reformers." More was about entering into the service of Henry VIII.; and he wrote the introduction or prefatory book of the 'Utopia,' for the express purpose of speaking out boldly on the social condition of the country and on the policy of the King.

PAGAN AND CHRISTIAN ROME, by Rudolfo Lanciani (1893). A most richly illustrated account of the changes at Rome, by which it was gradually transformed from a pagan to a Christian city. Discoveries recently made show that Christian teaching reached the higher classes at a very early date, and even penetrated to the palace of the Cæsars. Long before the time at which Rome is supposed to have favored Christianity, there had been built churches side by side with the temples of the old faith. Tombs also bear the same testimony to gains made by Christianity in important quarters. Great names in the annals of the empire are found to be those of members of the Christian body. The change in fact which was brought to maturity under Constantine was not a sudden and unexpected event. It was not a revolution. It had been a foregone conclusion for several generations, the natural result of progress during nearly three centuries. It had come to be understood before the official recognition of it by Constantine. A great deal that was a continuance of things pagan in appearance had in fact received Christian recognition and been turned to Christian use. Institutions and customs which still exist originated under the old faith, and were brought into the service of the new. Far more than has been supposed, the change was due to tolerance between pagans and Christians. By comparing pagan shrines and temples with Christian churches, imperial tombs with

papal tombs, and pagan cemeteries with Christian, Lanciani at once discloses the wealth of art created in Rome, and proves that pagan and Christian were allied in its creation.

PAGE D'AMOUR, UNE, see **ROUGON-MACQUART.**

PAHLAVI TEXTS, see **SACRED BOOKS OF THE EAST.**

PAINTERS, see **LIVES OF THE PAINTERS,** by John Ruskin.

PAINTING, by Leonardo da Vinci, see **TREATISE ON.**

PAINTING, HISTORY OF, by Dr. Alfred Woltmann and Dr. Karl Woermann (English translation, with preface by Sidney Colvin. 2 vols., 1880). This monumental work of two great German savants is a fine example of German Gründlichkeit. The first volume, the work of Dr. Woltmann, deals exhaustively with the history of ancient, early Christian, and mediæval painting. The earliest works of known date in ancient Egypt; the tile-paintings of Assyria and Babylon; the vase-paintings, mosaics, miniatures, mural paintings, of ancient Greece and Rome; the beginnings of Christian art in the catacombs; the illuminated manuscripts of early mediæval Ireland; the miniatures, panel paintings and paintings on glass of the central mediæval period (950–1250); the transformation in the thirteenth century from Romanesque to Gothic influences; the predominance of Italy in the fourteenth century — all these are treated with fullness of detail, clarity, and an abundance of apt illustrations from originals. The second volume, by Dr. Woermann, is devoted to the Renascence, not in the sense merely of a Revival of Antiquity, but in the deeper signification of "a new birth of Nature; a resuscitation and restoration of Nature to the human soul," by which Nature was no longer regarded as sinful and reprobate, and Art gained the power of seeing things as they are. The glory of Flemish painting in the fifteenth century and of the Flemish and Dutch schools of the early sixteenth; Dürer, Cranach, and Holbein in the sixteenth century in Germany; the flowering of Italian art in the Renascence period and the exuberance of its golden age, the days of Leonardo, Michael Angelo, and Raphael, — such are the themes of the second volume, which is even more richly illustrated than the first.

PALACE OF PLEASURE, THE, by William Painter. This famous collection of tales was first published in 1566; and its great popularity is proved by the fact that six editions were issued within twenty years after its first appearance. 'The Palace of Pleasure' was the first English story-book that had for its object purely the amusement of readers, and it aroused to life imaginations which had been starved on theological discussions. The stories are translated, some from Livy's Latin or Plutarch's Greek, others from French translations of the original tongues; still others from the Italian collections of Boccaccio, Bandello, and Marguerite of Valois. They are admirably selected to represent the higher class of stories current at the time of the Italian Renaissance. They are simply told, without much of the morbidness of the Italian originals, and with all their beauty. There is no attempt at the conciseness which is now considered essential in a short story, but rather a tendency to dwell on details, — to make the sweetness long drawn out. The style has a delicate prettiness which does not take away from it sincerity and clearness.

Despite the great charm of the tales in themselves, the chief interest in them lies in the fact that the collection was used as a storehouse of plots by the Elizabethan

dramatists. Shakespeare took from it the stories of 'Timon of Athens,' 'Romeo and Juliet,' 'The Rape of Lucrece,' and 'Giletta of Narbonne' (from which he gained the main plot of 'All's Well That Ends Well'). Webster found here the plot of 'The Duchess of Malfi'; and Marston, Shirley, and Peele, all took plots from these tales. Painter is responsible for many of the Italian scenes and names that fill the early plays, and for many of the fantastic situations. For these two reasons, then, Painter's book is interesting: for itself, as the first English story-book, and for its influence on others, as the source of many plots.

PALACE OF THE KING, IN THE, by F. Marion Crawford (1900). This story opens in the old Moorish palace to which King Philip the Second had brought his court when he finally made Madrid his capital. Don John of Austria (Philip's half-brother), who has just returned from the conquest of Granada, is deeply in love with the beautiful Maria Dolores de Mendoza. She has been forbidden by both her father and the king to marry him for reasons of state, but is determined to do so, and in this is abetted by her blind sister. After a struggle to overcome her father's opposition, Dolores is ordered to retire to a convent where she is to be imprisoned until after Don John shall have made another marriage. Dolores is locked into her chamber, from which she escapes disguised as her blind sister and seeks Don John in his apartment in the palace, in order to throw herself upon his protection. Thither come her father and the king, and high words ensue between the monarch and his half-brother. Philip in sudden anger draws his sword and seems to thrust Don John through the heart, and is then overcome by the realization of the consequences which such a deed must necessarily bring upon him. Old Mendoza, aware of the terrible position of the king, offers himself as a sacrifice, and before the courtiers assembled in the ball-room announces himself as the slayer of Don John. Mendoza is at once condemned to death, but Dolores who has been a concealed witness of the deed rushes to the king and succeeds in obtaining her father's release. Returning to the body of her lover she finds that he is still alive, his wound proving but a slight one. Then follows the marriage of the devoted lovers.

PALMERIN DE OLIVA is a romance of chivalry, a feeble imitation of 'Amadis of Gaul,' which was first published in Salamanca in 1511. It has generally been considered to be of Portuguese origin; but Ticknor, in his 'History of Spanish Literature,' asserts that the author of it was a carpenter's daughter in Burgos. This is one of the books against which Cervantes inveighs as responsible for the mental condition of Don Quixote; and in the famous scene of the burning of the books of chivalry, he says: "This Oliva, let it be hewn in pieces and burnt, and let not the very ashes be left." The hero was the grandson of a Greek emperor in Constantinople; but on account of his illegitimacy, was deserted by his mother and left on a mountain, where he was found in an osier cradle, among the olive and palm trees. He was named Palmerin de Oliva, from the place where he was found. He soon gives tokens of his high birth, and makes himself famous by his prowess against the heathen, enchanters, etc., in Germany, England, and the East. He at last reaches Constantinople, where he is recognized by his mother, and marries the daughter of the Emperor of Germany, who is the heroine of the story. A continuation by the same author called 'The Second Book of Palmerin,' which treats of the adventures of his sons, Primaleon and Polendos, appeared later.

PALMERIN OF ENGLAND ('Palmerin de Inglaterra'). This is a romance of chivalry, after the style of 'Amadis of Gaul,' and in this class of literature regarded as

second only to it in point of merit. This is the book, which, with 'Amadis,' Cervantes saves from the holocaust in Don Quixote, as he says, "for two reasons: first, because it is a right good book in itself; and the other, because the report is that a wise King of Portugal composed it. All the adventures of the castle of Miraguarda are excellent, and managed with great skill; the discourses are clear, observing with much propriety the judgment and decorum of the speaker." It was long supposed to be the work of Francisco Moraes, a Portuguese, who published it in 1567 as a translation from the French. In 1807 Southey published an English translation, attributing the original to Moraes, and credited him with modesty in not claiming the authorship. It has since been found to have been the work of Leon Hurtado, and to have been published originally in Spanish, in Toledo, in 1547. In it are recounted the exploits of the son of Don Duarde, or Edward, King of England, and Flerida, a daughter of Palmerin de Oliva; consisting of jousts in tournaments, battles with giants and Saracens, and adventures in the Castle of Miraguarda. This story is in some respects a continuation of Palmerin de Oliva.

PAMELA, or, VIRTUE REWARDED, by Samuel Richardson, is the first work of fiction by an author who began what is called the modern analytic novel. It was published in 1740, and won instant applause and a wide circle of readers in all classes of society, women especially following with bated breath the shifting fortunes of Pamela Andrews. She is a serving-maid whom the son and heir of the family dishonorably pursues. She indignantly repels his advances and leaves the house, only to be followed by her tormentor. Finally, being truly in love with her, Mr. B—— decides to overlook their difference of station and marry her. The second part of the novel, which appeared the following year and narrates Pamela's life after this union, is less interesting. The story is told in the form of letters — a form used in all Richardson's fiction. The moral standard — which is that of English society in all the first half of the eighteenth century — seems to the modern reader disgraceful. Mr. B—— acts toward Pamela as only a profligate and rascal would to a girl of his own station; yet Pamela, in the true spirit of caste distinction, extols him, when he at last condescends to wed her, as not only the greatest but the best of men. There is much human nature, however, in the book; and the interest is strong and well maintained. Richardson did a new thing in novel-writing when he chose a girl of the humble class for heroine, and made use of every-day contemporaneous persons and scenes for the purposes of fiction. Thus the story of incident and the analysis of character came into English fiction; and thus the Modern Novel traces its development from Richardson.

PAN MICHAEL, see **WITH FIRE AND SWORD.**

PANAMA ('The Canal, The Country, The People'), by Arthur Bullard appeared first as successive articles in various magazines and was published in book form in 1911. In entertaining journalistic fashion the reader is conducted by steamer to Colon, with brief pauses at several of the West India Islands and picturesque descriptions of the scenes and incidents of the journey. The canal zone and its inhabitants are then depicted after which follows an entertainingly written account of the early history of the country from the days of Spanish discovery and colonization. The attempts of the French to build a canal and the revolution which established the Republic of Panama and gave the United States possession of the canal zone are next narrated; and the book closes with an account of the building and completion of

the canal, a tribute to the Chief Engineer, Colonel, now General Goethals, and an interesting explanation of the extermination of yellow fever by the Chief Sanitary Officer, Colonel Gorgas. Relief and outline maps of the canal and the isthmus and photographs of men and places add to the value of the book.

PANDECTS, THE, of Justinian. This digest was an attempt to form a complete system of law from the commentaries of the great jurists on the Roman law. The work was done by a committee of seventeen famous lawyers; it was begun in 530 A. D. and completed in 533. The magnitude of the task becomes apparent when we hear that there are 9,123 extracts in the Pandects (the word " Pandects" is from the Greek Pandecton, which means all-receiving). The extracts were made from 2,000 treatises; one-third of them come from Ulpian, one-sixth from Paulus, and the rest from thirty-six other writers.

The Pandects, with the Codex Justinianus, became the law for the Roman Empire. When the Lombards invaded Italy in 568, they overturned almost all the few remaining Roman institutions, the law-courts among them. In Ravenna, however, the Roman law was still taught; and the Lombards allowed their Roman subjects to be judged according to the Roman law. The Codex, which begins with an invocation to the Trinity, and contains a great deal of legislation on ecclesiastical matters, was always held in esteem by the clergy; but the Pandects were ignored, as being the work of pagan jurists.

In the last part of the eleventh century there was a great revival of the study of Roman law. There has always been a tradition that this revival was caused by the discovery at Amalfi of a copy of the Pandects; but the Pandects had never been really forgotten. The revival of the Roman law was a kind of advance guard of the Renaissance movement. Irnerius of Bologna, the greatest teacher of his time, revived the study of the Pandects, which, together with the Codex, became the basis of all mediæval legislation.

In the Eastern, or Byzantine, Empire, the Pandects, under the name Basilica, were statute authority even down to 1453, when Constantinople was captured by the Turks.

In practice, however, it was superseded in the tenth century by Ezabiblos, which was to a slight degree an epitome of the Basilica. The Ezabiblos survived even the invasion of the Turks in some parts of the Empire, and was adopted as the statute law of the kingdom of Greece in 1835.

PAOLA AND FRANCESCA, by Stephen Phillips (1897). The play opens with the arrival of Francesca, "dreaming from her convent," escorted from Ravenna by the fair young Paolo to be the bride of the Lord of Rimini, the stern, serious Giovanni, in the "gray of life." It is the story of Dante retold, except that the author introduces an embittered widowed cousin, Lucrezia, who warns Giovanni that "Youth goes toward youth," and later conspires to betray Paolo and Francesca. The aged nurse sees in second sight the woe that Destiny is bringing. "Unwillingly he comes a wooing: she unwillingly is wooed: yet shall they woo. His kiss was on her lips ere she was born." Paolo struggles loyally against his growing fatal passion for Francesca. He implores his brother to allow him to leave Rimini to join his troops starting at daybreak for war, but Giovanni commands him to be present at the marriage feast, and Francesca innocently entreats Paolo not to leave her alone among strangers. They meet and love, and Giovanni is told of their meetings by the watchful Lucrezia. His heart is torn between the remembrance of his affection for his

younger brother and his jealous hatred for his betrayer. Paolo resolves to put an end to his life with poison but to look once more on Francesca. Francesca turns to Lucrezia and in a touching scene asks her to be a mother to her; and the childless Lucrezia at last loves her, and tries to save her, but it is too late. Paolo finds Francesca alone in spite of Lucrezia's precautions, and in an ecstasy of love they defy fate. Giovanni returns and kills them locked in each other's arms.

PARADISE LOST, an epic poem by John Milton, published in 1667, is in style the loftiest and in subject the most sublime of all epics since Homer and Virgil. It preserves for modern readers the stately dignity of classical verse and the Puritan view of the relations between God and Man. It abounds in the most powerful delineations of character, the most exquisite imagery, and the most delicate and varied metrical effects and verbal felicities. Every line reflects the personality of a poet somewhat hard and austere but inspiring in his devotion to purity and duty. That the poem is now seldom read as a whole is due to the fact that its theology does not satisfy our age, that when Satan is withdrawn from the scene our interest flags, and that long paraphrases of Scripture make the closing books tedious.

The subject of 'Paradise Lost' is the Fall of Man, its causes and consequences. This is a theme which not only embraces the entire history of the world but extends from a period before the world's creation until after its dissolution. Yet in treating this vast subject Milton has reduced every part to due proportions and has related it clearly to the central action; and in accordance with the practice of the classical epic poets he has obtained variety by departing from temporal sequence and by delegating part of the story to characters in the poem instead of narrating it in his own person. Thus he opens not with the rebellion of Satan, which imitates the whole action, but with the moment of his recovery after his defeat and fall from Heaven to Hell. From this point the story is conducted in unbroken sequence through the first four books. Satan and the other fallen angels rise from the burning lake and assemble in a powerful army. After addressing his troops in a spirit of resolute defiance against God he summons their leaders (afterwards the gods of the heathen) to a council in the newly-erected palace of Pandemonium (Book I). Their deliberations as to further war result in Satan's undertaking to discover the newly-created world and to seduce its inhabitants to rebellion. At the gates of Hell, Satan is checked by two horrible guardians, Sin and Death, his own unnatural progeny; but he placates them with the promise of abundant prey in the event of success in his mission; and after a perilous journey through chaos he arrives on the opaque outer surface of the mundane universe (Book II; for the cosmographic scheme, see the LIBRARY, under 'Milton'). Observing this flight, God the Father informs the Son and the good angels of the coming success of Satan's enterprise and of the necessity of a redeemer for Man. This office is freely accepted by God the Son. Meanwhile Satan, disguised as an angel of light, enters the universe, wings his way to the Sun, inquires of the archangel Uriel, its guardian, the way to the Earth, and flying thither alights on Mount Niphates (Book III). Here in soliloquy he finally renounces good for evil and then entering Paradise observes in various disguises the happiness of Adam and Eve and makes an attempt to corrupt the latter by means of a dream, but is foiled by a band of guardian angels under the archangel Gabriel (Book IV).

This is the finest part of the poem, the most striking and original in its incidents, the richest in simile, metaphor, and allusion and the most delightful in word-pictures.

In the next four books Milton takes advantage of the pause just reached to turn back, explain the causes of Satan's fall from Heaven, and describe the creation of the

world. This information he does not impart in his own person but puts it into the mouth of the archangel Raphael, who has been sent by God to warn Adam and Eve against disobedience, and to answer their inquiries. He tells of the original revolt of Satan and his followers against God's conferring of supreme authority upon the Son, and of the bravery of Abdiel in reproving his rebellious fellows (Book V); of their three days' battle with Michael and the good angels, ended by the intervention of the Son of God, who drove the rebels over the battlements of Heaven and pursued them with thunder to the place of punishment provided for them (Book VI); of the creation of the world by the decree of the Father and by the operation of the Son in order that its inhabitants might ultimately attain Heaven in the place of the fallen angels (Book VII). In the eighth book, to give further variety to the method of narration, the creation of Eve and the injunction against eating of the tree of the knowledge of good and evil are recounted to the archangel, by Adam himself; and by warning Adam against inordinate desire for knowledge, and inordinate affection for Eve, Raphael foreshadows the coming catastrophe and puts him on his guard against it.

In these four books the interest of the poem somewhat falls off, owing partly to the materialistic character of the war in Heaven, partly to the fact that Book VII follows the narrative of Genesis too closely, and partly to the absence of Satan from this and the following book.

The last four books relate the catastrophe and its consequences. In Book IX Eve, who has a touch of wilfulness, resolves, against the advice of Adam, to work in the garden by herself. Satan, taking the form of a serpent, tells her that he, the serpent, has obtained the power of speech by eating of the tree of knowledge of good and evil, and assures Eve that by following his example she will attain a similar increase of power and enlightenment. Convinced by his specious arguments that disobedience will be no sin in this case, she eats the fruit, and in the ensuing false sense of exaltation urges Adam to eat also. Though he realizes her delusion Adam complies out of love for her, choosing to disobey God and perish with her; but after eating he shares in her intoxication and approves of her crime, thus making it his own. Book X relates the condemnation of the guilty pair by the Son of God, and the arrival in the Universe of Sin and Death, who have followed in Satan's wake, building a causeway from Hell to the World, and who proceed to destroy much of the fertility and beauty of creation. Satan, whose future punishment has been foretold by God the Son, receives earnest of it, when at the moment of his announcement of victory to his followers in Hell, he and they are temporarily transformed to serpents. In Books XI and XII, on the occasion of expelling Adam and Eve from Paradise, God sends the Archangel Michael to inform them that their punishment will finally be removed by the sacrifice of the Son of God. Michael then reveals to Adam, first by a series of visions, and then by narration, the effect of his sin upon the course of history from the murder of Abel to the Second Advent. Comforted by the assurance of ultimate restoration Adam and Eve are expelled from Paradise.

This final section of the poem often attains the epic grandeur of the first books. The narrative of the Fall is marked by the re-appearance of extended similes. The arrival of Sin and Death and the transformation of Satan are finely conceived. The prophetic outline of the world's history is prosaic; but the account of Adam's and Eve's expulsion from Paradise by the flaming sword is one of the greatest artistic triumphs in literature.

PARADISE REGAINED, an epic in four books, published in 1671, is not a sequel of 'Paradise Lost,' which includes in its scope the recovery of Paradise, but the develop-

ment into brief epic form of an episode which Milton considers essential to that recovery. This event is not the passion of Christ, nor his resurrection, but his temptation. This made clear the Saviour's perfect obedience to God, which not only counterbalanced Adam's disobedience but also showed that Christ was ready for the sacrifice necessary to atone for Adam's sin. Milton adheres to the main outline of St. Luke's account of the temptation, using less ornate and figurative language than in 'Paradise Lost,' but adding long descriptions and much detail foreign to the simple Biblical narrative. Satan's appearance as an old pilgrim in the desert is dramatically set forth; the temptation to turn stones into bread is supplemented by the laying out of a sumptuous banquet fit for a Roman epicure; and the view from the mountain is made the occasion of a fine description of the Roman Empire in Christ's day. Milton's Arianism appears in the words of God the Father with reference to the Saviour: "This perfect man *by merit called my son.*" The poet's hardness and austerity are reflected in the somewhat cold and unsympathetic personality of Christ as presented by him. Though absolutely characteristic of its author the poem, on account of its severity and restraint, has never been as popular as 'Paradise Lost.'

PARADYSE OF DAYNTY DEVISES, THE. This quaint old book is set forth as "conteyning sundry pithy preceptes, learned counsels, and excellent inventions, right pleasant and profitable for all estates." It is a collection of sixteenth century poetry, by M. Edwardes, W. Hunnis, the Earl of Oxford, R. Hill, Saint Barnarde, Lord Vaux, Jasper Haywood, D. Sand, F. Kindlemarsh, M. Yloop, Thomas Churchyard, and various anonymous writers. There were editions published in 1576, '77, '78, '80, '85, '96, 1600, and 1606. A reprint was made in 1810, by Sir Egerton Brydges, and again in 1865, by J. P. Collier. The last was made from Heber's unique copy of the 1578 edition. This collection is especially interesting, because it contains poems not in any other impression. A poem headed 'No Pleasure Without Some Payn' is assigned to Sir Walter Raleigh, and one by George Whetston occurs in this volume which is nowhere else to be found. It was very popular, and the name has been used for similar but less valuable miscellanies.

PARIS IN AMERICA ('Paris en Amerique'), by Édouard René Lefebvre Laboulaye. This satirical romance was first published in 1863. Through the wonderful adventures of a Parisian doctor of the conventional type, who with his whole family is spirited away to America by a sorcerer, Laboulaye sets forth an amusing contrast between many customs and institutions of the New World and those of his own "belle France." The whimsical conceit of this old Frenchman suddenly become in appearance and environment an American, while retaining his memory and his hereditary prejudices and opinions, serves Laboulaye as a means of expressing himself pungently on many points wherein his own country might well learn of a younger nation.

The first bewildering change which greets the metamorphosed physician is the exceeding comfort of his household arrangements, with the unfamiliar baths and heating apparatus; the next is the affectionate and unrestrained attitude of his wife and children. A thunderbolt falls upon him when he finds his daughter engaged to a man who has not previously asked his consent, and who makes absolutely no inquiries about a dot. An equal surprise is the career of his son, who at sixteen chooses a business, finds an opening, and departs, like a man for the Indies.

Then in a succession of humorously interesting chapters the author takes his hero through the civil world of America as it was in the sixties; he makes him a

volunteer fireman, shows him the inner workings of the free American Press, initiates him into the bitter knowledge of what it is to be a candidate for office. And the whole is told with the would-be grumbling tone of an old fellow who wants to believe in the superiority of his adored country in every particular over this "land of savages."

But alas when the sorcery is undone, and the Parisian reawakes in fair Paris, with an unmistakable French family about him, he would fain have remained under the enchantment. His son is no longer self-reliant; his daughter blushes and is shocked to tears at his suggestion that she shall marry the man of her heart; and his wife is indignant that he should suppose his daughter so ill-bred as to have a choice. There is a keen reproach for France in the mockery of the finale, which pictures the doctor in an asylum, where in the estimation of his countrymen, his strange ideas fit him to be an inmate.

PARLIAMENTARY NOVELS, by Anthony Trollope. These are: 'Phineas Finn,' 'Phineas Redux,' 'The Prime Minister,' and 'The Duke's Children.' Trollope tells us in his autobiography that in 'Phineas Finn' he began a series of semi-political tales, because, being debarred from expressing his opinions in the House of Commons, he could thus declare his convictions. He says: "I was conscious that I could not make a tale pleasing chiefly by politics. If I wrote politics for my own sake, I must put in love, sport, and intrigue, for the benefit of my readers. In writing 'Phineas Finn' I had constantly before me the need of progression in character, — of marking the changes naturally produced by the lapse of years. I got around me a circle of persons as to whom I knew not only their present characters, but how they would be affected by time and circumstance." 'Phineas Finn' was completed in May, 1867, and its sequel, 'Phineas Redux,' not until 1873. The former traces the career of an Irishman, young and attractive, who goes to London to enter Parliament, leaving behind his boyish sweetheart, Mary Flood-Jones. He is admired by many, especially by Lady Laura Standish, who is succeeded by another love, Violet Effingham, and she by a charming widow, Marie Max-Goesler. In time he gives up politics, goes home, and becomes Inspector of Poor-Houses in County Cork. Trollope says: "I was wrong to marry him to a girl who could only be an incumbrance on his return to the world, and I had no alternative but to kill her." Phineas Redux goes back to Parliament, has more sentimental experiences, and makes a still higher reputation. A political enemy of Phineas is murdered, and he is accused of the crime, but is acquitted, largely through the efforts of Marie Max-Goesler. 'The Prime Minister' is chiefly devoted to the unhappy marriage of Emily Wharton and Ferdinand Lopez, a Portuguese adventurer, and to the affairs of the prime minister and his wife. The latter couple are known to readers of Trollope's earlier novels as Planty Paul and Lady Glencora, now Duke and Duchess of Omnium. The duke is sensitive, proud, and shy, and feels the burden of his responsibility, while his wife is forever working for his advancement. He goes gladly out of office at last. We hear little of Phineas Finn, save that his second marriage is happy, and that he is made Secretary for Ireland and then Lord of the Admiralty. Trollope tells us that the personages of these books are more or less portraits, not of living men, but of living political characters. 'The Prime Minister' is his ideal statesman. He says: "If my name be still known in the next century, my success will probably rest on the characters of Plantagenet Palliser and Lady Glencora." This volume was published in 1876, and the series was finished in 1880 with 'The Duke's Children.' This opens with the death of the duchess, and relates the further history of her children. The duke's sons and

daughter are a deep disappointment to him. His heir, Lord Silverbridge, is dismissed from college, and enters Parliament as a Conservative, whereas the family has always been Liberal. His daughter insists upon marrying a poor commoner, and his heir upon marrying an American girl, while his younger son is idle and extravagant. In the end, however, he accepts the choice of his children, and the book closes with his return to politics. Phineas Finn and his wife reappear in these pages, he still devoted to politics, and she the faithful friend of the duke and his daughter.

PARLIAMENTARY REFORM, a volume of essays, by Walter Bagehot, appeared in 1884. Its most striking and valuable feature as permanent literature is the historical review of the function of "rotten boroughs," from the accession of the Hanoverian dynasty to their abolition by the Reform Bill of 1832. He does not share the popular disgust for them, though he admits that by 1832 they had survived their usefulness. He shows that the system amounted simply to giving the great Whig families a preponderating power in Parliament, which for many years was the chief bulwark against a restoration of the Stuarts, the small squires and the Church being so uneasy at casting off the old house that there was always danger of their taking it back. See also 'English Constitution,' by Walter Bagehot.

PAST AND PRESENT, by Thomas Carlyle. This treatise was published in England in April, 1843; in May it was published in America, prefaced by an appealing notice to publishers, written by Ralph Waldo Emerson, to the effect that the book was printed from a manuscript copy sent by the author to his friends, and was published for the benefit of the author. Mr. Emerson somewhat optimistically hoped that this fact would "incline publishers to respect Mr. Carlyle's property in his own book."

'Past and Present' was written in seven weeks, as a respite from the harassing labor of writing 'Cromwell.' In 1842, the Camden Society had published the 'Chronicles of the Abbey of St. Edmund's Bury,' written by Joceline de Brakelonde, at the close of the twelfth century. This account of a mediæval monastery had taken Carlyle's fancy; and in 'Past and Present' he contrasted the England of his own day with the England of Joceline de Brakelonde. Englishmen of his own day he divided into three classes: the laborers, the devotees of Mammon, and the disciples of dilettanteism. Between these three classes, he said, there was no tie of human brotherhood. In the old days the noble was the man who fought for the safety of society. For the dilettantes and the Mammonites he preached the "Gospel of Work." For the uplifting of the class of laborers, for the strengthening of the tie of human brotherhood, he proposed what seemed chimerical schemes in 1843; but before his death some of his schemes had been realized. He attacked the "laissez faire" principle most fiercely; he advocated legislative interference in labor, sanitary and educational legislation, an organized emigration service, some system of profit-sharing, and the organization of labor.

In 1843, 'Past and Present' was regarded as forceful, rousing, but not practical. It had, however, a great effect on the young and enthusiastic; and is now looked on as one of the best of Carlyle's books, and as the expression of a political philosophy which, however violently expressed, was at bottom sensible and practical.

PASTON LETTERS. This is a most interesting and valuable collection of letters, written in the reigns of Henry VI., Edward IV., Richard III., and Henry VII. They were handed down in the Paston family, till the male line became extinct in 1732, and eventually came into the hands of Sir John Ferris, who first published them.

He brought out two quarto volumes in 1787, two in 1789, and left material for a fifth, which appeared in 1823. He gave the letters in two forms, one an exact copy, retaining the old and variable spelling, the other with the spelling modernized, and obsolete or obscure words explained. He also prefixed to the separate letters valuable historical notices, and subjoined facsimiles of the seals and signatures. These quartos were, however, very expensive; so in 1840, Ramsay brought out a popular edition with some corrections and condensations: more recently other editions have appeared.

The letters themselves present very clearly the manner of life and thought of the middle classes during the Wars of the Roses. They incidentally throw light on historical personages and events; but their chief concern is with the everyday affairs of the Paston family of Norfolk. They show how exclusively the wars involved the nobility and their retainers, and how the commoners carried on their affairs undisturbed by bloody battles and subsequent beheadings. We learn from the letters of the dress, food, and social customs of the day, and some things appear strange to us, — as the great formality of address, and the humble deference shown to parents by their children and to husbands by their wives; but we are chiefly impressed by the fundamental fact that human nature was then very much what it is now.

PASTOR FIDO, IL, by Giovanni Battista Guarini. This pastoral drama, which was first produced in 1585, is the masterpiece of the author, and its influence can be seen in all subsequent literature of this class. It is a most highly finished work, after the style of Tasso's 'Aminta,' but lacks its simplicity and charm. It ran through forty editions during the author's life, and was translated into almost all modern languages. The scene is laid in Arcadia, where a young maiden is sacrificed annually to the goddess Diana. The people can be freed from this tribute only when two mortals, descendants of the gods, are united by love, and the great virtue of a faithful shepherd shall atone for the sins of an unfaithful woman. To fulfill this condition, Amarilli, who is descended from the god Pan, is betrothed to Silvio, the son of Montano, the priest of Diana, and a descendant of Hercules. Silvio's only passion is for hunting; and he flees from Amarilli, who is beloved by Mirtillo, the supposed son of Carino, who for a long time has lived away from Arcadia. Amarilli reciprocates the love of Mirtillo, but fears to acknowledge it, as falseness to her vow to Silvio would entail death. Corisca, also in love with Mirtillo, learns of it, and by a trick brings them together and denounces them. Amarilli is condemned to death; and Mirtillo, availing himself of a custom allowed, is to be sacrificed in her place, when Carino arrives, and Mirtillo is found to be the son of Montano. In his infancy he was carried away in his cradle by a flood, and had been adopted by Carino. As his name is also Silvio, it is decided that Amarilli in marrying him will not break the vow which she had made to Silvio, and by this marriage the decree of the oracle will be fulfilled.

PATHFINDER, THE, see **LEATHERSTOCKING TALES.**

PATIENCE, see **PEARL.**

PATRINS, by Louise Imogen Guiney (1897), is a collection of twenty short essays on things of the day, with one disquisition on King Charles II. The little papers are called 'Patrins,' from the Romany word signifying the handfuls of scattered leaves by which the gipsies mark the way they have passed; Miss Guiney's road through the thought-country being marked by these printed leaves. The essays are distinctly

literary in form and feeling; the style is grace itself; the matter airy yet subtle, whimsical and quite out of the common. 'On the Delights of an Incognito,' 'On Dying as a Dramatic Situation,' 'An Open Letter to the Moon,' 'A Bitter Complaint of an Ungentle Reader,' are some of the fantastic and alluring titles. 'An Inquirendo into the Wit and Other Good Parts of his Late Majesty King Charles the Second' attempts for the Merry Monarch what Froude attempted for Henry VIII. The piece is in the form of a dialogue between a holder of the generally accepted view of the Second Charles's character, and a devoted admirer of that sovereign, who wears a sprig of green in his hat on the anniversary of the Restoration, and feeds the swans in St. James's Park, because his Majesty once loved to do so. This apologist considers Charles II. as the last sovereign with a mind; and for that merit, he can find it in his heart to forgive much to that cynical and humorous gentleman.

PATRIOT, THE ('Piccolo mondo antico') by Antonio Fogazzaro (1896) is the first of a trilogy introducing the Maironi family, Franco and Luisa, the father and mother of Piero Maironi, who is the "Sinner" in 'Piccolo mondo moderno,' and becomes the "Saint" in 'Il Santo.' The scene of 'The Patriot' is Valsolda on the beautiful Lake Lugano, during the years of Austrian oppression preceding United Italy. The story is the conflict between the religious nature of Franco and the scepticism of his wife, Luisa, which later accounts for the warring elements in the temperament of their son. Franco is cast out by his wicked old grandmother, the Marchesa Maironi, because he will marry the lovely Luisa, who, as the daughter of a teacher, is not his equal in rank or fortune. His strength is blind faith in the religion and practice of the Catholic Church. On the eve of his departure to Piedmont to join the patriots, Luisa confesses to him her rationalist beliefs. Their devoted love for each other does not fail but they are separated in spirit by their different views of life. They have one child, Maria, whom they adore. The child is drowned, and Luisa's grief almost destroys her reason. Franco returns too late to see his child, and is nearly captured by Austrian spies. As the war for freedom begins, Luisa is persuaded to leave the grave of her child to say goodbye to her husband. The vision of war and death to come brings her to herself, and the child is conceived who is to fight the battle of the modern world.

THE SINNER ('Piccolo mondo moderno') (1901) begins when this child, Piero, is a man. He is bound to an insane wife, but loves a beautiful married woman, Jeanne Dessalle, who is separated from her vicious husband. His conscience forbids this intrigue while his reason claims his right to happiness. In Piero, the profound faith of his father strives against the intellectual unbelief of his mother. Even while he resolves to "travel the path of an apostate in the cause of social justice," he has mystic premonitions of some high spiritual destiny. He considers giving up the world for the ascetic life, but has chosen Jeanne instead when he is summoned from her to his wife's death-bed. Elisa, his young wife, recovers her reason in this last hour, and he is overwhelmed with love and conviction of sin. In a night vigil in the chapel, adjoining the asylum, he has a prophetic vision of his future life as a servant of God. He gives away his property and disappears from the world and Jeanne. The nobility of the provincial town with their shabby liveries and petty household economies, the smart set who attend the reception at the Villa Dessalle and the household dependents are interesting types of modern Italian society.

THE SAINT ('Il Santo') (1901). After three years, Jeanne's husband is dead, and she searches for her lost lover. She finds him as Benedetto, a humble lay brother at a Benedictine monastery. He has served his apprenticeship of penance and

fasting, and spends nights on the mountain in prayer, already the "Saint" who is to reform the Catholic church. His unorthodox views drive him from the monastery to the hills of Jenne, where he becomes known as the "Saint of Jenne" for his good deeds and holy life. The superstitious peasants hail him as a miracle worker; pilgrimages are made to his hermitage; and his notoriety rouses the jealousy of the priests who drive him forth again. In Rome he finds disciples and friends among the liberal Christian democrats. Of this group, Don Clemente, his beloved confessor of the monastery is a leading spirit, and Selva, a writer on Catholic theology the leading intellect. He preaches mediæval faith with the accepted truths of science, and emphasis on the essential and eternal in religion, right living as more important even than right belief, or practice of devotion. He has a dramatic interview with the Pope, in which he denounces the four spirits of evil in the church, the spirits of falsehood, of clericalism, of avarice, and of immobility, and tries to persuade the Pope to leave the Vatican. The Pope is sympathetic and friendly, but points out that he has few saints in his church but many Scribes and Pharisees to reckon with, and is powerless to help him. The clericals of the Vatican are disturbed, and make terms with the government in the matter of an episcopal nomination, on condition the government will get the troublesome Maironi out of Rome. Pressure is brought to bear on those who give him shelter. Jeanne, sternly forbidden his presence, protects him through her friends. Broken in health by the severity of his mortifications of the flesh, he escapes persecution only in death, at the house of a friend, Professor Mayda, an agnostic. On his death-bed he sends for Jeanne and holds out to her his crucifix, which she accepts as a sign of her adoption of his faith. The novel attracted great attention as a conscientious and devoted endeavor to present in fiction the attempt to reconcile Roman Catholicism with modern science and to reform the Church.

LEILA (1910). Leila, a high-spirited girl, is the adopted daughter and heiress of Signor Marcello, to whose son she had been betrothed. He had wished to have her constantly with him in memory of his dead son, and had bought her from her sordid disreputable father. Leila was glad to escape from the home of her father, ruled over by a vulgar housekeeper, though it was a severe trial to her pride to enter her new home "as a thing bought and paid for." As the story opens Signor Marcello is expecting a guest, Massimo Alberti, a young Milanese doctor, his son's intimate friend. After he sees the young man he forms the opinion that Massimo would be a desirable and suitable husband for Leila, whom he dreads to leave to the mercies of her parents in the event of his own death, which he believes to be close at hand. Massimo falls in love with Leila, but is scorned by her as a fortune hunter brought by Signor Marcello to woo the heiress. She considers herself the victim of a plot and will have none of him, refusing to own to herself that she loves him. Signor Marcello dies suddenly and as Leila is a minor her obnoxious father arrives to take possession. The priests scheme to induce Leila to retire to a convent and thus divert her money to the Church. Donna Fedele, the friend of the family, and of Massimo, succeeds in convincing the proud wayward Leila of her mistaken judgment of Massimo. Overcome with remorse for her treatment of her lover, Leila runs away to join him at Valsolda, and offers herself to him. Donna Fedele gives up the surgical operation which would prolong her life to follow her and chaperone her protégés until the marriage can take place. As in other works by this author, there is a vivid religious background, in which the doubts and beliefs of each character are set forth. Massimo was a favorite disciple of Benedetto, "the Saint," but like Leila nearly loses his faith in the Church because of the unworthiness of some of its members. The last chapter

is the burial of Benedetto beside his parents at Valsolda. Jeanne Desalle attends the funeral service.

PATRONAGE, by Maria Edgeworth (1814). This novel was written for a purpose; and the moral is apparent throughout, and amply illustrated in almost every character in the book.

Mr. Percy, a sensible English gentleman of the present time, brings up his sons and daughters to depend upon themselves for success in life, and not upon the patronage of influential persons. The result is most gratifying: the sons all succeed in their different professions by their own efforts, and the daughters marry well through no efforts of their own, but according to their merits. Mr. Falconer, Mr. Percy's ambitious cousin, also has a large family; but he seeks the patronage of Lord Oldborough to further the advancement of his sons, and uses various diplomatic means to establish his daughters well in the social world. In spite of the unceasing efforts of Mr. Falconer, and the decidedly questionable proceedings of his wife, none of their children do them credit; and patronage without earnestness of purpose and high ideals proves a failure.

PATTY, by Katherine S. Macquoid (1871), is a story of English middle-class contemporary life. Patty Westropp, the pretty and ambitious daughter of a gardener inherits a fortune, changes her name, attends a fashionable French school, and presently emerges from her chrysalis state a fine lady. Her beauty and her money enable her to marry an English gentleman of good family; and the chief interest of the story lies in the complications which spring from the contact of a nature ruled by crass selfishness and vulgar ambition, with nobler and more sensitive spirits. The character study is always good, and the novel entertaining.

PAUL AND VIRGINIA, a novel by Bernardin de Saint-Pierre, was published in 1788. The scene is Port Saint Louis in Isle de France, now Mauritius, and the story is narrated to a visitor by one of the colonists, a friend of the persons concerned. In a beautiful wooded valley lived two women, each with her child and servant, and each in her own cottage, but cultivating the land jointly and living on terms of the closest intimacy. One of these women was Madame de la Tour, a widow disowned by her noble family in France for marrying beneath her. She had a daughter, Virginia, born after the death of her husband, and a negro slave-woman, Marie, married to the negro, Domingo, the farm laborer of the two properties and the slave of Marguerite, the owner of the other cottage. Marguerite is a Breton peasant girl betrayed by her lover, and has sought refuge from slander in this distant colony. Her child, Paul, completes this little circle, which lives in idyllic peace and content. Strongly influenced by Rousseau's 'Émile,' the author paints an existence of ideal simplicity, in which the elders support themselves by wholesome labor and the children grow up in innocent, healthy activity, ignorant of books, but skilled in useful arts, in knowledge of the external world, in admiration for the gorgeous scenery of the island, and in an atmosphere of natural piety and affection. The domestic scenes, and the episode of the children's wandering through the forest on a humanitarian errand and losing their way, are prettily narrated. Rousseau's 'Nouvelle Héloïse' furnishes the suggestion for the scenes of passion and renunciation which follow and for the emotional and pictorial descriptions of nature with which they are surrounded. As the children grow up they begin to feel an affection for one another different from the brotherly and sisterly feeling of their earlier years. The mothers notice this and discuss their

marriage, which Madame de la Tour would defer until the children are older. Word now comes from France that Madame de la Tour's aunt, to whom she had formerly applied in vain for assistance, is willing to forgive her and to make Virginia her heir. At the urgent advice of the governor of the island M. de la Bourdonnais and of her confessor Mme. de la Tour accepts the offer, and after declaring her love for Paul and promising to be his wife, Virginia sails for France. In a year and a half she writes that her aunt has sent her to a convent to be educated and keeps her under severe restrictions. More than two years later a French ship is sighted and a message comes in the pilot's boat from Virginia that she has been disinherited by her aunt for refusing a marriage arranged for her and is now on board the ship and immediately to return to her mother and Paul. But a hurricane wrecks the ship before it can land, and Virginia, refusing to remove her clothes or accept the aid of a naked sailor who offers to take her to shore, is washed overboard and drowned. In attempting to swim out to her, Paul is hurled back upon the beach, wounded and senseless. He recovers, but all efforts to comfort him are vain; and two months after the death of Virginia he himself dies of grief, soon followed by his mother, and by Virginia's. The death of the old negro couple leaves only the aged settler, who tells the story and who was the intimate friend of both families, to keep alive their memory. For the modern reader the book is spoiled by a tendency to sentimentality, an absence of realism, a reliance on theatrical effects, an excessive penchant for moralizing, and the prudery of the motive responsible for Virginia's death. There is nevertheless a simple attractiveness about the youthful figures, set off by the romantic beauty of the tropical scenery and the passionate intensity of their love.

PAUL CLIFFORD, by Bulwer-Lytton (1830). Lord Lytton's object in 'Paul Clifford' was to appeal for an amelioration of the British penal legislation, by illustrating to what criminal extremes the ungraded severity of the laws was driving men who by nature were upright and honest. To quote from Clifford's well-known defense when before the judges: "Your laws are of but two classes: the one makes criminals, the other punishes them. I have suffered by the one — I am about to perish by the other. . . . Your legislation made me what I am! and it now destroys me, as it has destroyed thousands, for being what it made me." The scene of the story is laid in London and the adjoining country, at a period shortly preceding the French Revolution. Paul, a child of unknown parentage, is brought up by an old innkeeper among companions of very doubtful character. Arrested for a theft of which he is innocent, he is sentenced to confinement among all sorts of hardened criminals. He escapes, and quickly becomes the chief of a band of highwaymen. In the midst of a career of lawlessness, he takes residence at Bath under the name of Captain Clifford and falls desperately in love with a young heiress, Lucy Brandon, who returns his affection; but realizing the gulf which lies between them, he resolutely takes leave of her after confessing vaguely who and what he is. Shortly after this he robs, partly through revenge, Lord Mauleverer, a suitor for the hand of Lucy, and intimate friend of her uncle and guardian, Sir William Brandon, a lawyer of great note, recently elevated to the peerage and soon to be preferred to the ministry. Brandon has had, by a wife now long since lost and dead, a child which was stolen from him in its infancy. His secret lifework has been to find and rehabilitate that child, and so preserve the family name of Brandon. As a result of the robbery, two of Paul's associates are captured. He succeeds in liberating them by means of a daring attack, but is himself wounded and taken prisoner. Judge Brandon presides at the trial. At the moment when he is to pronounce the death sentence, a scrap of paper is

passed him revealing the fact that the condemned is his own son. Appalled at the disgrace which will tarnish his brilliant reputation, he pronounces the death sentence, but a few minutes afterward is found dead in his carriage. The paper on his person reveals the story, and Clifford is transported for life. He effects his escape, however, and together with Lucy, flees to America, where his latter days are passed in probity and unceasing philanthropic labors.

PEARL, a poem of the fourteenth century, a link between the 'Canterbury Tales' and the work of the early Saxon poets, Cædmon and Cynewulf, was written by a contemporary of Chaucer, whose name is unknown. Hidden from the world of letters for many centuries, this jewel of old-English verse appeared in modern setting in 1891. The edition is the work of Israel Gollancz of Christ's College, Cambridge. Prefixed to it is the following quatrain by Tennyson: —

"We lost you — for how long a time —
True pearl of our poetic prime!
We found you, and you gleam reset
In Britain's lyric coronet."

A manuscript of the Cottonian collection at Oxford contains 'Pearl,' with three other poems, — 'Gawain,' 'Cleanness,' and 'Patience,' — each a gateway into the visionary or romantic world of the fourteenth century. In the opinion of the editor, all four poems are by the same unknown author, and antedate Chaucer's work. The intervening centuries have swept away every evidence of this author's name and place; but his works reflect a vivid personality, making himself seen even through the abstractions of mediæval allegory. The editor endeavors to trace the outlines of this personality, guided, as he says, by "mere conjecture and inference." There is no decisive evidence whether 'Gawain' or 'Pearl' was the first written of the four poems; the editor believes, however, that 'Gawain' was first. Its date is approximately determined by the connection the editor traces between the Gawain romances, so popular in the fourteenth century, and the origin of the Order of the Garter. In the poem 'Gawain,' a fair young knight of Arthur's Round Table is protected in a combat with the Green Knight by a mystic girdle, the gift of his hostess, the wife of the Green Knight. In the three days preceding the combat, she had tempted him three times, and three times he had resisted the temptation. To reward him for his chastity, the Green Knight permits him to keep the mystic circlet, and to wear it as an honorable badge, as well as a protection from injury. In the editor's opinion, these incidents of the poem refer directly to the adventure of King Edward III. with the Countess of Salisbury, and to the subsequent founding of the Order of the Garter. The contemporary poets thus sought to honor the King by comparing him with Gawain, the very flower of courtesy and purity; the conception of Gawain as a false knight "light in life" belonging to a later day.

To pass from 'Gawain' to 'Pearl' is to pass from earthly to heavenly romance. 'Gawain' reflects the gay chivalry of the fourteenth century, 'Pearl' its disposition to see visions and to dream dreams. Before Chaucer, the Muse of English verse had closed eyelids. A brilliant example of the mediæval dream-poem is found in 'Pearl.' It is an ancient 'In Memoriam,' a lyric of grief for the poet's dead child Margaret; and it finds its truest counterpart in the "delicate miniatures of mediæval missals, steeped in richest colors and bright with gold." The poem consists partly of a Lament over the loss of a gem too fair to be hidden in earth, and partly of a Vision of the child's bliss with God. Throughout, the symbol of the Pearl is used the type

of Margaret, the type also of perfect holiness. The 'Vision' is rich in gorgeous imagery, as if the poet had drawn his inspiration from the Apocalypse. He is carried in spirit to a land of unearthly beauty, where he beholds his daughter clothed in shining garments sown with pearls. She tells him of her happiness, reveals to him the heavenly Jerusalem, and so comforts him that he becomes resigned to his loss. Recent critics have raised the question whether the poem treats of a real child or is entirely allegorical.

The poems 'Cleanness' and 'Patience' are, in the opinion of the editor, pendants to 'Pearl.' 'Cleanness' relates in epic style the Scriptural stories of the Marriage Feast, the Fall of the Angels from Heaven, the Flood, the Visit of the Angels to Abraham, Belshazzar's Feast, and Nebuchadnezzar's Fall. The poem 'Patience' relates episodes in the life of Jonah. A vivid, childlike description is given of Jonah's entrance into the whale's belly and his abode there. The artistic form of these poems represents a compromise between two schools: the East Midland school which produced Chaucer and looked to French literature for inspiration, and the Saxon school of the West-Midland poets, "whose literary ancestors were Cædmon and Cynewulf." It would seem "that there arose a third class of poets during this period of formation, whose avowed endeavor was to harmonize these diverse elements of Old and New, to blend the archaic alliterative rhythm with the measures of Romance song. 'Pearl' is a singularly successful instance of the reconciliation of these two widely diverse forms of poetry.

PEARL OF ORR'S ISLAND, THE, by Harriet Beecher Stowe. This story gives a truthful and interesting picture of the people in a Maine fishing hamlet. Mara Lincoln, the "Pearl," a beautiful girl, has been brought up by her grandparents, Captain and Mrs. Pennel; her father having been drowned and her mother having died at her birth. Moses, the hero of the book, shipwrecked and washed ashore upon the island when very young, is brought up and cared for by the Pennels; and bears their name. The result of this is the mutual attachment of the young people, which is at first more strongly felt by Mara. Moses accepts Mara's devotion as a matter of course, and does not awaken to the fact that he is in love with her until piqued by the attentions bestowed upon her by Mr. Adams of Boston. Then, prompted by jealousy, he pays marked attention to Sally Kittridge, a bright and attractive girl, Mara's dearest friend; but Sally, always loyal to Mara, makes Moses realize the true state of his feelings.

The descriptions of the picturesque scenery of the island are graphic and accurate; and the Pennel house, now known as the "Pearl house," and the "grotto," where Moses and Sally are shut in by the tide, are objects of interest to visitors. The spicy sea-yarns of Captain Kittridge, and the quaint sayings of Miss Roxy and Miss Ruey Toothacre are entertaining features of the book. 'The Pearl of Orr's Island' was not published until 1862, although it was begun ten years before that time.

PEAU DE CHAGRIN, LA ('The Wild Ass's Skin'), by Honoré de Balzac (1831). This forms one of the 'Philosophic Studies' of the great Frenchman. In 1829 a young man, in despair because of failure to succeed in his chosen career, tries the gaming table. He meets an old man, who revives his interest in life by showing him a piece of skin, bearing in Arabic an inscription promising to the owner the gratification of every wish. But with each request granted the skin becomes smaller. The life of the possessor is lessened as the enchanted skin diminishes. The unknown young man seizes the skin, crying "A short life but a merry one!" Scenes in Paris

pass before us, taken from lives of artists, journalists, politicians. We meet again Canalis, a chief character in 'Modest Mignon.' One chapter is entitled 'The Heartless Woman.' Raphael by virtue of the talismanic skin becomes rich. Pauline loves him. Life smiles on them. Yet the fatal skin is brought to his eyes, casting a gloom over everything — scientific work, salons of painting and sculpture, the theatre — embittering all. He brings the skin to Lavrille, a savant, for examination. "It is the skin of an ass," is the decision. Raphael was looking for some means to stretch the skin, and thus prolong his life. He tries mechanical force, chemistry; but the skin becomes less and still less — till he dies. Through all we feel the author's tone of irony toward the weakness and sins of society. Some twenty principal personages are introduced.

PEDAGOGICS OF THE KINDERGARTEN ('Die Pädagogik des Kindergartens'), a collection of essays on the education of young children, written by Friedrich Froebel, collected and published in 1861. Proceeding from a sympathetic consideration of the child's physical and mental impulses Froebel shows how its play may be so directed from the earliest stages onward as to develop harmoniously the various conceptions, and reasoning processes incident to education. For instance, the ball satisfies the child's desire to grasp at things and by playing with it he gets the conception of unity, while the cube with its various faces and corners teaches him the conception of variety in unity. Touching these things suggests to him that they are not himself and thus inculcates the distinction between subject and object. When the cube is cut up into eight small cubes he learns the difference between the part and the whole, outer and inner. Arithmetical processes are also suggested by putting together these small cubes. Various games with the ball attached to a string teach the ideas of movement, space, and time. Then the imagination is stimulated by making believe that the ball and cube are living things. Thus the child's mental powers are naturally unfolded in accordance with his normal instincts; and education becomes a co-operation with nature. The book ends with a concrete illustration — the teaching of a little girl to read and write by the observing of the sounds and the simultaneous forming of the symbol. The universality of the kindergarten at the present day is the best comment on the influence of this book.

PEER GYNT, by Henrik Ibsen (1867). Peer Gynt is the victim of an overmastering imagination. He brags of wonderful deeds true only in his childish dreams. At a wedding he steals the bride to prove himself a daredevil to the guests who ridicule his lying tales. His ideal of himself as self-sufficient is only self-indulgence and self-seeking. After a series of adventures in the mountains, a meeting with "The Boyg" the spirit of compromise, for whom he turns aside, typical of the obstacles he goes around and never surmounts, and an amour with the foul daughter of the troll-king, typical of his sensuality, he leaves Solveig, the young girl who has followed him to the mountain and goes to seek his fortune in America. Trade in slaves, idols, Bibles, and rum makes him wealthy. Some companions maroon him on a desert shore in Africa. He finds the Sultan's white horse and robes, and is acclaimed a prophet by the Arabs, until he loses all through infatuation for a dancing girl. His answer to the riddle of the sphinx is his solution of life, egotism. He is crowned emperor of himself by the inmates of a madhouse. Returning to Norway, he is shipwrecked but escapes death by pushing another man from the boat. However, Death is waiting for him at the cross roads in the guise of the Button Molder who will melt him back to nothing. Hell will not receive him since "it needs strength and

earnestness to sin." Solveig has waited for him all the years. In her memory he has lived in faith and hope and love, "as in God's thought." The lesson is as in Brand self-realization through self-surrender.

PEG WOFFINGTON, Charles Reade's first novel, was published in 1852, when he was thirty-eight. This charming story of eighteenth-century manners has been dramatized under the title 'Masks and Faces.' It opens in the green-room of Covent Garden, where the Irish actress, Margaret Woffington, in the hey-day of her fame and beauty, tricks the entire dramatic company, including Colley Cibber the famous playwright and comedian, by personating the great tragic actress Mrs. Bracegirdle. At the same time she achieves the conquest of a wealthy and accomplished Shropshire gentleman, Ernest Vane, who is presented to her by a London fop, Sir Charles Pomander. Vane besieges her with flowers and verses until he arouses the jealousy of Sir Charles, who is also her admirer. In the midst of a banquet which Mr. Vane is giving in honor of the actress, his lovely country bride appears unexpectedly upon the scene. Peg Woffington, who had believed Vane to be a single man and her loyal suitor, hides her grief and resentment under a guise of mockery; but the innocent young wife faints away on finding out how she has been betrayed. Peg Woffington next appears in the garret of a poor scrub author and scene-painter, James Triplet, whom she has befriended by sitting to him for her portrait. Here, after fooling a party of her theatrical comrades and would-be art critics, who have come to abuse the picture, by the ingenious device of cutting out the painted face and inserting her own in the aperture, she practices the same trick upon Mabel Vane, Ernest's wife, who has sought refuge with Triplet from the persecutions of Sir Charles Pomander. Mabel, seeing the image of her rival, pours forth to it a pathetic appeal that Peg will not rob her of her only treasure, her husband's heart; when to her dismay, she perceives a tear upon the portrait's face, which reveals the *real* woman: and a touching interview follows, in which the courted actress begs the simple young wife to be her friend. Then comes on the scene Sir Charles Pomander, in amorous pursuit of Mabel; closely followed by her husband, whom Triplet has summoned to the rescue. A reconciliation between the married pair results, and Sir Charles retires discomfited. Woffington takes an affectionate leave of the Vanes, who soon return to their Shropshire home and domestic bliss; while the noble-hearted Peg, after a few years more of stage triumphs, retires before her bloom has faded, to a life in the country, and there ends her days, "the Bible in her hand, the Cross in her heart; quiet; amidst grass and flowers, and charitable deeds."

PELHAM, by E. Bulwer-Lytton (1828), appeared anonymously; and it had reached its second edition in 1829. It belongs to the writer's initiatory period, being the first novel that gave promise of his ability.

Henry Pelham, having taken his university degrees and enjoyed a run to Paris, returns to his native England, and takes an active part in the political events of his time. In accordance with the sub-title of the book, 'The Adventures of a Gentleman,' the hero endeavors to realize Etherege's ideal of "a complete gentleman; who, according to Sir Fopling, ought to dress well, dance well, fence well, have a genius for love letters, and an agreeable voice for a chamber."

Pelham becomes especially useful to his party; but on account of jealousies and intrigues his merits are not properly acknowledged.

Meantime he has yielded to the charms of the wealthy and accomplished sister of his old schoolmate and life-long friend, Sir Reginald Glanville. Glanville is sus-

pected of the murder of Sir John Tirrell, whom he had threatened because the latter had been guilty of atrocious conduct toward a lady who was under Glanville's protection. A terrible network of circumstantial evidence causes Pelham to feel certain of his friend's guilt. Glanville tells the whole story to Pelham, and protests his innocence. By the aid of Job Johnson, a London flash man whom Pelham recognizes as a tool fitted to accomplish the results he desires, a boozing ken of the most desperate ruffians in the city is visited; and Dawson, the confederate of Tom Thornton who had committed the murder, is released. Dawson's testimony convicts the real murderer, and of course exonerates Glanville.

Political honors are now thrust upon Pelham, who disdains them; while his happy marriage with the lovely Ellen Glanville is the natural sequence to the tale.

PELLE THE CONQUEROR, by Martin Andersen Nexϕ (1913–16). The life story of Pelle challenges comparison with Jean Christophe. Pelle represents the will-to-power in the labor movement. He is a peasant boy on a bleak Danish island, working his way by helping his delightful old father the cow-herd, Lasse. He escapes the squalor of the farm life to become apprentice to a shoemaker in the provincial town. He discovers that he cannot make his way by energy and good will because labor is exploited. With high-hearted youth he seeks his fortune in the capital. His history is that of the labor party, first the sweat shop, then the labor union. He finally becomes the leader of the shoemakers. He dreams of federation of all trades, and leads a strike of all the workers to victory. The "Great Struggle" has been long and his wife, Ellen, his children and his old father have been sacrificed to the Cause. At the moment of his triumph he discovers that Ellen has sold herself to buy bread for her children. As leader of the Union he is a marked man and on a plausible criminal charge is sent to prison for a term of years. When he is free again the age of machinery has come with its changes. There are new leaders and new ideas. Ellen is unchanged and in mutual forgiveness they are happily reunited. He has gained broader vision and works out a plan of co-operative organization of industry in new service to his fellows. His final program is a co-operative workmen's village.

PENDENNIS, by W. M. Thackeray (1850), is more simple in plot and construction than his other novels. It is a masterly study of the character and development of one Arthur Pendennis, a hero lifelike and convincing because of his very unheroic qualities and faulty human nature. He begins his career as a spoiled, somewhat brilliant boy, adored by a foolish mother, and waited upon by his adopted sister Laura. From this atmosphere of adulation and solicitude, Pendennis goes to the university; but not before he has fallen in love with an actress ten years older than himself. He owes his escape from his toils to the intervention of a worldly-minded uncle, Major Pendennis, a capitally drawn type of the old man-about-town. At the university he blossoms into a young gentleman of fashion, with the humiliating result of being "plucked" in his degree examination, and having his debts paid off by Laura. His manliness reawakens, and he goes back to have it out with the university, returning this time a victor. Then follows a London career as a writer and man of the world. The boy just misses being the man by a certain childish love of the pomp and show of life. Yet he is never dishonorable, only weak. The test of his honor is his conduct towards Fanny Bolton a pretty girl of the lower class, who loves him innocently and whole-heartedly. Pen loves her and leaves her as innocent as he found her, but unhappy. His punishment comes in the shape of Blanche Amory, a flirt with a fortune. The double bait proves too much for the boy's vanity. Only after she has jilted him are

his eyes opened to the true value of the gauds he is staking so much upon. The wholesome lesson being learned, he marries Laura and enters upon a life of new manliness.

His character throughout is drawn with admirable consistency. He is perhaps the most commonplace, and the most thoroughly human, of Thackeray's men.

PENGUIN ISLAND ('Île des Pengouins'), by Anatole France (1909). This ironical satire is an allegorical history of France. A zealous Christian missionary, St. Mael, mistakes an island of Penguins for primitive heathen people, and as the birds listen attentively to his preaching, he baptizes them all in three days and three nights. An assembly of learned doctors in heaven consider the consequences of this unfortunate error of age and blindness, and it is decided that the untoward baptism is valid, and the only thing to do is to give the Penguins human souls. St. Mael tows the island to the coast of Europe and the Penguins begin their human history. Along with souls they acquire clothes, with the lamentable consciousness of feminine charm and masculine license (see chapter quoted in LIBRARY) and all the drawbacks of civilization one after another. They create law by biting and cudgelling one another. They lay the foundations of property by appropriating the earth with violence, the strong trampling upon the weak, and the strongest Penguin of them all founding a noble house. Taxation follows its historical course, the burden falling on the poor; the rich and noble declare themselves exempt. The chapter on the Middle Ages and the Renaissance satirizes superstition in religion, the religious wars and massacres. The art critics who laud primitive painting to the skies receive attention. Modern times relate the glories of Trinco (Napoleon) who conquers half the world, annexes it and loses it, the Pyrot (Dreyfus) affair, under the title "The eighty thousand bales of hay" and the industrial wars in distant parts of the planet, cotton, coal, and iron wars, in which thousands are killed to secure orders for umbrellas and rubbers. The Penguins have trusts, and sky-scrapers, and perfect the manufacture of explosives so that finally a small revolutionary minority is able to destroy wealth by blowing up the world, and grass grows again on the site of Paris. In the last chapter the author prophesies history without end for the Penguins, a succession of cycles of civilization, war, and destruction.

PENROD, by Booth Tarkington (1914). The chapters are a series of adventures and misadventures which occur in the life of Penrod, aged twelve. No one really understands Penrod except perhaps his great aunt Sarah, who asked him to return to his father the sling shot she had taken from that dignified gentleman thirty-five years before. Penrod's father accepted the gift thoughtfully and for once Penrod escaped deserved punishment. Certainly the author and manager of 'The Children's Pageant of the Table Round' did not know the real Penrod when she selected him to appear as the "Child Sir Lancelot," in the pageant to recite lines unworthy of a man's dignity. Penrod is the author of a blood-curdling work of fiction entitled 'Harold Ramorez, the Road Agent; or, Wild Life among the Rocky Mountains.' His riotous imagination is always getting him into mischief. He is always found out, and invited to the woodshed by an irate father. It is not safe to call him "little gentleman" while there is a cauldron of tar in the neighborhood. The chapter "A Boy and his Dog" is quoted in the LIBRARY.

'PENROD AND SAM' (1916) continues the story of Penrod's adventurous career, opening with his experiences as a militarist, and closing with a children's party. He is ably assisted in his exploits by his friend Sam Williams, and by the faithful Herman and Verman.

PENSÉES PHILOSOPHIQUES ('Philosophical Thoughts'), by Denis Diderot (1746), which are said to have been put on paper in the space of three days, and at the bidding of one of the philosopher's feminine friends, have been compared with Pascal's 'Thoughts' in point of force and eloquence. But though the comparison may be made of the manner, it does not hold of the matter; for Diderot expended all this ammunition of wit and intellect in demolishing the foundations of all religious faith, and the monuments built to it in the shape of sacred books. His statements are made with such entire confidence, that it is easy to believe the work to have impressed its readers with faith in the infallibility of its author. It was very widely read and exceedingly popular among the fashionable world at the time of its appearance.

PENSÉES SUR LA RELIGION et Quelques. 'Thoughts on Religion and on Certain other subjects by M. Pascal; being writings found among his papers after his death,' is a collection of meditations, the preliminary stages of an 'Apology for the Christian Religion,' which Pascal did not live to complete. On his death in 1662 they came into the hands of his colleagues, the Jansenists of the Abbey of Port Royal, who published them in 1670 with some alterations. The exact text was not printed until the nineteenth century. As left by Pascal the manuscript consisted of disconnected meditations, some of them only half-completed, others much corrected, interspersed with notes of the general plan of the work. Most of the editors have grouped the various thoughts into a logical sequence in accordance with this plan. Pascal's aim was to establish the truth of Christianity in face of the scepticism and religious indifference which were the fruits of the Renaissance. He begins by emphasizing man's restlessness without God, his constant search for new pleasures, new sensations, new occupations, without attaining peace. Man wishes for diversion in order to avoid thinking about himself, because when he looks within he finds a want which nothing earthly can satisfy. Man is a chaos, an enigma, a being placed midway between the infinitely great and the infinitely little, and unable to understand either, with a reason which raises him above the inanimate universe around him but which cannot explain its inner meaning, with aspirations for good and for truth which he cannot realize. So far Pascal agrees with the sceptical analysis of Montaigne; but where the latter tolerantly accepts these conditions, Pascal seeks relief from them in a force beyond nature. In Christianity he finds a revelation which accounts for man's discontent by the doctrine of the Fall and brings happiness through the submission of the will and conscience to God as revealed in Christ. That this religion is contrary to reason is an argument in favour of its truth since it claims supernatural origin and might therefore be expected to clash with the natural and normal view. Christianity, it is true, as Pascal conceived it, demanded the absolute submission to God of man's will of his independent judgment, and his love of worldly pleasure. But he believed that the absolute expediency of such a course could be mathematically demonstrated. In accepting Christianity we sacrifice a finite good on the chance of gaining infinite happiness. Should Christianity be true our gain is infinite; should it be untrue our loss is nothing; for finite goods give only a fleeting pleasure. This is Pascal's celebrated "wager," which he enforces by urging the power of habit to reconcile us to the sacrifice. Finally he considers the evidence of Christianity from the fulfilment of prophecy, the records of Christ's life, the remarkable spread of the Church, and the beauty of the Christian type of character.

The work abounds in penetrating and incisive observations on man as an individual and in society (for example, the reduction of all wars to the quarreling of

two children for a "place in the sun"). Its combination of mathematical precision, philosophic grasp, epigrammatic skill, and the deepest religious insight and feeling is unique. Pascal's clear, idiomatic, nervous style with its absolute command of close reasoning, irony, sarcasm, apt illustration, and telling simplicity absolutely set the standard for the French prose of the great writers of the later Seventeenth Century and has never become obsolete.

PENSÉES SUR L'INTERPRÉTATION DE LA NATURE ('Thoughts Concerning the Interpretation of Nature'), by Denis Diderot, afterward printed under the title 'Étrenne aux Esprits forts,' was written in 1754, and forms a prelude to Diderot's 'Système de la Nature.' It is a rather fantastic attempt to "interpret" nature, and contains a mingling of profound and shallow observations, the whole rendered obscure by a mass of verbiage. As one critic says: "The reader must be patient who wins an occasional glimpse of illumining beauty or interest. To very few would the work prove a real interpretation of nature."

PEOPLE OF THE UNITED STATES, A History of the, by John Bach McMaster. An important work in eight volumes (1883–1913). It is, as the title declares, a history of the people. It describes the dress, amusements, customs, and literary canons, of every period of United States history, from the close of the Revolution to the Civil War. Politics and institutions are considered only as they affected the daily life of the people. The great developments in industrial affairs, the changes in manners and morals, the rise and progress of mechanical inventions, the gradual growth of a more humane spirit, especially in the treatment of criminals and of the insane, are all treated at length. It is a social history: it aims to give a picture of the life of the American people as it would seem to an intelligent traveler at the time, and to trace the growth of the influences which built up out of the narrow fringe of coast settlements the great nation of the Civil War.

The book is always entertaining, and is a perfect mine of interesting facts collected in no other history; but the author shows too much love of antithesis, and no doubt will reconsider some of his conclusions.

PEPACTON, by John Burroughs. This book was published in 1881, and is one of the most pleasing of the many delightful collections of papers on outdoor subjects that Mr. Burroughs has given us. It takes its title from the Indian name of one of the branches of the Delaware; and the first paper gives an account of a holiday trip down this stream in a boat of the writer's own manufacture. In the next he tells us many interesting facts about springs, and their significance in the development of civilization. Indeed, in all the papers he shows himself not only the close scientific observer, but the poet who sees the hidden meanings of things. Perhaps he is most interesting when he combines literature with nature, as in the essay on 'Birds and the Poets,' in which he shows that most of the American poets have been inaccurate in their descriptions of nature. As he says, the poet deals chiefly with generalities, but when he descends to the particular he should be accurate. Longfellow has erred most in this respect, while Bryant, Emerson, and above all Whitman, have been more careful. The rhyme for "woodpecker" seems to trouble the poets; as Mr. Burroughs puts it:

> "Emerson rhymes it with bear,
> Lowell rhymes it with hear;
> One makes it woodpeckair,
> The other woodpeckear."

In another paper he demonstrates Shakespeare's surprisingly accurate knowledge and use of natural facts, and that the close observer and analyst of the human heart had an equally keen sense for the doings of birds and flowers. There is also an attractive study of our fragrant flowers, and of the origin and propensities of weeds. 'The Idyl of the Honey-Bee' almost sends one to the woods bee-hunting, in general the writer's enthusiasm for outdoor things is contagious. For this reason the essays are more than a charmingly written record of the author's own observations, — they are an inspiration to search out the secrets of nature at first hand.

PEPITA JIMENEZ, by Juan Valera (1874). The scene of this vivid story is in Andalusia. Pepita Jimenez, when sixteen years old, is married to her rich uncle, Don Gumersindo, then eighty years old. At the end of three years, she finds herself a widow, with many suitors for her hand, among them, Don Pedro de Vargas. At this time his son Luis comes to pay him a visit before taking his last vows as a priest. Having lived always with his uncle, he is learned in theology and casuistry, but little versed in worldly affairs. The acquaintance with Pepita arouses sentiments which he had never known; and he soon recognizes that he loves her, and that she returns his affection. Horrified at his position, both in regard to his profession and to his father, he resolves never to see Pepita. Visiting the club, he meets Count de Genazahar, a rejected suitor of Pepita, who speaks slightingly of her. He expostulates with him on the sin of slander, but is only derided. The expected departure of Luis has so affected Pepita that she is ill; and her nurse, Antonona, goes to Luis and obliges him to come to bid farewell to her mistress. He goes at ten o'clock at night, and is left alone with Pepita. She tries to convince him that he is ill adapted for a priest. If he has allowed himself to be charmed by a plain country girl, how much more are to be feared the beautiful, accomplished women he will meet in future life. Her self-condemnation causes him to praise her; and when he leaves her, at two o'clock in the morning, he is obliged to confess his own unworthiness. He learns that Genazahar owes Pepita a large sum of money; and goes to the club, where he finds him gambling. He enters the game and finds a chance to insult him. In a duel they are both wounded, the Count, dangerously. When Luis recovers he marries Pepita.

The novel is regarded in Spain as a modern classic.

PEPYS'S DIARY, a private journal in short-hand kept from January 1st, 1660, to May 31st, 1669, by Samuel Pepys, clerk of the Navy Board. The manuscript was left with the rest of his library to Magdalene College, Cambridge, where it was deciphered by the Reverend John Smith between 1819 and 1822. The first edition, edited by Lord Braybrooke, appeared in 1825; fuller editions were published in 1828, 1848–1849, 1854, and 1875–9; the standard edition by H. B. Wheatley in 1893–1899. Pepys was the son of a London tailor, and a student of St. Paul's School and Magdalene College, Cambridge. He was married early to the daughter of a Huguenot refugee. Through his cousin, Edward Montagu, afterwards Earl of Sandwich, he was a passenger on the ship that brought Charles II. home from exile, obtained his clerkship in the Navy Office and gained access to the Restoration court. During the nine years in which he kept his diary he was a busy and valued public servant steadily increasing in wealth and prosperity. His diary is an intimate record of his daily business, recreations, personal likes and dislikes, and domestic affairs. Its accounts of the various political and social changes of the Restoration, of the intrigues and corruption of the English Navy in the days of the Dutch war, of the great plague and fire of London, and of the social habits and customs of the people, especially

the middle and upper classes are of the highest value to historians. Pepys was one of those sociable people who are never weary of attending functions of all kinds, and whose zest for life renders nothing human uninteresting to them. Thus the mere record of a family dinner party, a visit to a country village, or a walk on London bridge is full of a gusto which makes the language forceful and the details interesting. Again, he was writing for no eye but his own and consequently set down with absolute frankness instances of his own foolishness, selfishness, cruelty, and sensuality, which most men would carefully conceal even from themselves. Pepys was, however, no villain. He was a respectable London householder, an able official, respected by his colleagues, a lover of music and an antiquarian, a collector of old ballads; but there was a streak of coarseness in him, though no more than we should expect in an "homme moyen sensuel" of the Restoration period. He took bribes, ate and drank too much, admired the dissolute ladies at the court, flirted with pretty girls, was cruel to his servants, and jealous of his wife, though unfaithful to her, and did not observe consistency between his religious moods and his practice. The frankness, *naïveté*, and unconscious humour with which he sets down these sins and peccadilloes has a strange fascination for the reader. Of course part of the piquancy of the book comes from the fact that the reader is overhearing something which the writer never intended him to know. The diary was kept up for nine years, when the weakness of Pepys's eyes forced him to relinquish it. Had it never been discovered he would still have been remembered as an antiquarian and historian of the Navy, but one of the most interesting and spontaneous revelations of a personality in all literature would have been lost.

PÈRE GORIOT, by Honoré de Balzac (1834). This story is one of the most painful that the master of French fiction ever forced upon a fascinated but reluctant reader. It is the history of a modern Lear. Père Goriot, a retired manufacturer of vermicelli, having married his daughters, Anastasie to the Count de Restaud, and Delphine to the Baron de Nucingen, is abandoned by them after he has settled on them his whole fortune. Even to see them he is reduced to the extremity of watching on the street to get a glimpse of their beloved faces as they drive by. In the wretched pension where he lives he meets Eugène de Rastinac, whose distant relationship to the Viscountess de Beauséant enables him to frequent the select society of the Faubourg Saint-Germain. He there makes the acquaintance of Père Goriot's daughters, and becomes the cavalier of Delphine. The daughters, mere devotees of fashion, treat the poor old man with increasing barbarity, until, knowing that he is on his death-bed, they both attend a ball, though he beseeches them to come to him. He is buried by charitable acquaintances; and as the body is brought from the church, the empty coaches of the daughters fall in behind and follow it to the grave. Crowded with incidents, and made profoundly interesting by its merciless fidelity of characterization 'Père Goriot' compels attention; while in style it is one of the most brilliant of Balzac's long succession of novels.

PERICLES, PRINCE OF TYRE, a play published in 1608, written in part by Shakespeare. His part in it begins with the magnificent storm scene in Act iii., — "Thou god of this great vast, rebuke these surges," — "The seaman's whistle is as a whisper in the ears of death, unheard," etc. The play was very popular with the masses for a hundred years. Indeed the romantic plot is enough to make it perennially interesting and pathetic; the deepest springs of emotion and of tears are touched by the scenes in which Pericles recovers his lost wife and his daughter. — After certain

strange adventures Pericles, Prince of Tyre, arrives with ships loaded with grain at Tarsus, and feeds the starving subjects of King Cleon and Queen Dionyza. Afterwards shipwrecked by Pentapolis, he recovers from the waves his suit of armor, and buying a horse with a jewel, goes to King Simonides's court and jousts for his daughter Thaïsa's love. He marries her, and in returning to Tyre his wife gives birth, in the midst of a terrible storm, to a daughter whom he names Marina. The mother, supposed dead, is laid by Pericles in a water-tight bitumened chest, with jewels and spices, etc., and is thrown overboard by the sailors, but cast ashore at Ephesus and restored to life by the wise and good physician Cerimon. Pericles lands with his infant daughter at Tarsus, where he leaves her with his old friends Cleon and Dionyza. The pretty Marina grows up, and so excites the hatred of the queen by outshining her own daughter, that she tries to kill her; but the girl is rescued by pirates, who carry her to Mitylene, where she is bought by the owner of a disreputable house, but escapes to take service as a kind of companion in an honest family. The fame of her beauty and accomplishments spreads through the city. One festal day comes Pericles, sad and ill, in his ship to Mitylene, and meeting with Marina, learns from her her story. His joy is so great that he fears death. By Diana's command, revealed to him in a vision, he goes to Ephesus to confess before the people and before her priestess the story of his life. The officiating priestess turns out to be his wife Thaïsa, who went from the physician's house to become a ministrant in the temple of the goddess of chastity.

PERKIN WARBECK, by John Ford (1634). "In the whole of our dramatic literature," says Prof. A. W. Ward, "no plays except Marlowe's 'Edward II.,' the anonymous 'Edward III.,' and this isolated effort by Ford, can prefer any claim to notice by the side of Shakespere's national historic dramas." 'Perkin Warbeck' is the most perfect in form of Ford's plays, well conceived and written on a high level of literary skill. It describes how James IV. of Scotland, having taken sides with Perkin Warbeck, who claimed to be Richard, Duke of York, the second son of Edward IV., marries Warbeck to his kinswoman, Lady Katharine Gordon, against the wishes of her father, the Earl of Huntley, who wished her to marry Earl Dalyell, though formerly for ambitious reasons he had frowned upon the latter's addresses. Ford is careful not to present the King in an unfavorable light, and even the impostor Warbeck is never allowed to betray himself. Huntley and Dalyell are simple, sincere, and convincing characters.

PERSONAL RECOLLECTIONS OF JOAN OF ARC, see **JOAN OF ARC,** by Mark Twain.

PERU, see **CENTRAL AMERICA, NOTES ON.**

PERU, CONQUEST OF, see **CONQUEST OF.**

PETER IBBETSON, by George Du Maurier. In 'Peter Ibbetson' romance and realism are so skillfully blended that one accepts the fairy-tale element almost unquestioningly. The book is a prose poem, and carries its reader into a new world of dreams and ideal beauty.

The first chapters tell the hero's life as a child in the country near Paris, where he lives happily with his parents and his delicate little friend Mimsey Seraskier, until his father and mother die, and he is taken away by his uncle. The next years are

spent at school in England; then Peter quarrels with his bad, ill-bred uncle, and becomes a lonely, hard-working architect. He falls in love at first sight with Mary, the Duchess of Towers: "It was the quick, sharp, cruel blow, the *coup de poignard*, that beauty of the most obvious, yet subtle, consummate, and highly organized order, can deal to a thoroughly prepared victim." Afterwards he has a strange, sweet dream of his boyhood, where Mary is the only living reality; and she tells him how to "dream true," and thus live over again his happy life as a child in France. Finally Peter meets Mary face to face; they discover, he that she is Mimsey Seraskier, and both that they have dreamed the same dream together. After this interview they part forever. Peter hears that his uncle has told infamous lies about his mother, and in justified rage kills him, more by accident than design. On the night that he is sentenced to be hanged, Mary comes into his dream again and tells him that the sentence will be commuted, and that after she is separated from her wretched husband she will make his life happy. Then comes an ideal dream-life of twenty-five years, that must be read to be understood and appreciated, during which Mary's outward life is spent in philanthropy and Peter's is spent in jail. When she dies, and their mutual dream-life ends, Peter becomes wildly insane. She visits him once after her death, and gives him strength to recover and write this singular autobiography. He dies in a criminal lunatic asylum, we are told, and whether he was mad, or the story is true, is left to the imagination.

'Peter Ibbetson' was published in 1891, and was the first novel of the famous English artist.

PETER PAN, by Sir J. M. Barrie (1904). This is a children's play. Peter Pan overheard his parents discussing what they would make of him when he became a man, and was so alarmed at the prospect that then and there he determined never to grow up, but to run away to the fairies in the Never-Never-Never land. He likes to listen outside of the nursery window when Mrs. Darling is telling stories to her children, and one day when Nana, the dog who acts as nurse to the children, shuts the window suddenly he loses his shadow. Peter comes back the next night to look for his lost shadow, which Mrs. Darling has laid away in a drawer. The Darling children, Wendy, Michael, and John, asleep in the nursery, wake up and see Peter. He tells them about his home with the lost children in the trunks of trees, and asks Wendy to come and be a mother to them. He teaches the children how to fly and they sail away together. Then begins the finest kind of adventure with Indians, and with Pirates led by the bloodthirsty Captain Hook, who has a fearful iron hook in place of a hand. A crocodile has eaten the hand and so enjoyed the taste, that he follows Captain Hook always, hoping to finish his meal, but the hungry crocodile never succeeds in his pursuit, because unfortunately he had once swallowed an eight-day clock which ticks loudly and warns Captain Hook of his approach. The children are guarded from the pirates by Tiger Lily, the Indian princess, and her braves. Peter has a fairy companion, Tinker Bell, seen only as a flickering light, who saves his life by drinking the poison Captain Hook has prepared for him, and is herself saved only by Peter's appeal to the audience to believe in fairies. Once the children, except Peter, are captured by the pirates, but the wily Peter provides himself with a clock and frightens Captain Hook into hiding from his enemy, the crocodile, while he arms the boys, and the children takes possession of the pirate ship, and make the pirates walk the plank. Wendy has to return home, but it is arranged that she shall visit Peter every spring to attend to the housekeeping in his little home in the tree-tops with the fairies.

PETER SCHLEMIHL, by Adelbert von Chamisso. This tale, written in 1814, has attained world-wide fame. The theme is the old popular superstition that the Devil can take a man's shadow without being able to control the man himself. The setting, however, is modern, and the extravagant plot is developed with straightforward simplicity. Peter Schlemihl, being in reduced circumstances, encounters a mysterious gray man, to whom he surrenders his shadow in return for Fortunatus's purse. His boundless wealth, however, brings him little satisfaction, as people regard his shadowless estate with aversion and horror. He is constrained to shun even the moonlight, and passes most of his time in forced seclusion. Finally his unpopularity drives him from the town, and he takes up his residence in a remote spot. Here, by means of the greatest caution, his secret remains for a time unguessed; and on account of his wealth and liberality he is regarded as a nobleman. He finds his greatest satisfaction in the society of the innocent and affectionate Mina, a forester's daughter; and is about to marry her when his misfortune is betrayed by a faithless servant, and Mina's father bids him begone. The gray man then reappears, and offers to restore the shadow at the price of Peter's soul. The broken-hearted man has the strength of will to refuse, and relinquishes all hopes of earthly happiness rather than endanger his eternal welfare. He throws the purse into a fathomless cavern, and wanders about in poverty till by chance he gains possession of the Seven-League Boots. He is thus enabled to travel over all the surface of the earth, except, for some mysterious reason, Australia and the neighboring islands. He makes his headquarters at ancient Thebes, and enters upon the career of a scientific explorer, taking refuge in the world of nature, since the world of men is forever closed to him.

PETITE FADETTE, LA, see **LITTLE FADETTE.**

PHALARIS, DISSERTATION ON THE EPISTLES OF, by Richard Bentley (1699). 'The Letters of Phalaris' was a Greek work purporting to be real correspondence of a ferocious Dorian tyrant of Sicily in the sixth century before Christ. The educated world of Swift's time accepted them as genuine; and Sir William Temple, in a pamphlet assuming the literal truth of many of the wildest legends and myths of antiquity, and setting the ancients in general above the moderns in a series of comparisons curiously naïve for an educated man, had extravagantly lauded them. This led a young Oxford man, Charles Boyle, to edit the 'Letters' for English readers of Greek; and in doing this he used an insulting expression with regard to a fancied wrong done him by Bentley, who had just then (1694) become librarian to the King. Bentley had promised a friend who wished to take the other side in the discussion with Temple, an essay on the Phalaris letters; and in this he showed clearly that they were a clumsy forgery by a Greek rhetorician of about the time of Christ. Boyle took offense in connection with the appearance of Bentley's essay, and with the help of several Oxford wits brought out a sharp reply, January, 1698. It was to dispose of this that Bentley, fourteen months later, March, 1699, published his 'Dissertation'; not merely a crushing reply to Boyle, but in matter and style, on lines which were then new, a masterpiece of literature. It was a brilliant piece of criticism, based on accurate historical research; it presented on several points, which are still of interest, stores of learning rarely ever equaled; and it abundantly testified Bentley's genius as a controversialist. As a scholar, a learned critic, and a university educator, Bentley stands not only at the highest level, but at the head of the stream which has come down to our time. There began with him a broad and thorough scholarship in Greek and

Latin literature, which before him was only beginning to get under way. He is thus to scholars one of the great names of learning and of letters.

PHASES OF THOUGHT AND CRITICISM, by Brother Azarias, of the Brothers of the Christian Schools (Patrick Francis Mullany), 1892. A book of search for the ideal in thought, with special reference to the cultivation of religious sentiment on the basis of the Catholic faith. The writer states the principles for which he contends, and what may be called the logic of spiritual discernment, and then makes an application of them in very carefully executed studies of the 'Imitation' of À Kempis, 'The Divina Commedia' of Dante, and the 'In Memoriam' of Tennyson. These three studies show the author at his best, as an ardent traveler on "the road that leads to the Life and the Light." The last of the three is the most elaborate; and in it the zealous expounder of spiritual method "watches a great modern poet wrestling with the problem of bridging the chasm which yawns between agnosticism and Christianity."

PHEIDIAS, ESSAYS ON THE ART OF, by Charles Waldstein (1885). A volume of great importance, consisting of nine essays, of which the first and second are introductory; one on the province, aim, and methods of the study of classical archæology and the other on the spirit of the art of Pheidias, in its relation to his age, life, and character. These two essays aim to bring into view the nature and causes of Greek genius for art, and the character of the art of the greatest of Greek sculptors, who ranks in the art of Greece as Æschylus does in its drama. The five essays which follow deal with the sculptures of the Parthenon in the order of time of their production, and of the growth of the artist's own development. Of the two remaining essays, the first deals with the gold and ivory statues; the Athene of the Parthenon, over forty feet in height, and the incarnation in ivory and gold of overpowering majesty and spiritual beauty; and the Zeus at Olympia, a seated or throned figure, forty-two feet in height, a marvel of construction and decoration, and beyond all comparison impressive, to give the idea of the King of the gods.

The last essay considers the influence of the work of Pheidias upon the Attic sculpture of the period immediately succeeding the age of Pericles. The sculpture of Pheidias was that of idealism, divine and religious sculpture, serving to portray forms worthy of indwelling divinity. Dr. Waldstein's discussion not only brings out the fact that Pheidias was the greatest creator of ideals or creative thinker of the Greek race, — the Greek Shakespeare, one might say, — but it touches as well upon Greek art generally; and with a view to his wider study some important papers are added in an appendix.

PHILASTER, or, Love Lies a Bleeding, a romantic drama by Beaumont and Fletcher, first published in 1620 but acted not later than 1610. The King of Calabria offers the hand of his daughter, Arethusa, and the succession to the kingdoms of Calabria and Sicily, to Pharamond, Prince of Spain. The princess, however, loves Philaster, the rightful heir to Sicily, whose popularity will not permit the king to exclude him from his court. They plight their troth, and Philaster gives Arethusa a page named Bellario, as a messenger and reminder of their love. Pharamond, meanwhile, assured of her hand but annoyed by her coldness and by the time that must elapse before his marriage, seeks comfort in a liaison with Megra, a frivolous court lady. Detected in this intrigue, Megra spitefully accuses the princess of a similar offence with the page. The nobleman, Dion, and others friendly to Philaster, think-

ing his alliance with Arethusa undesirable, not only accept this story but inform Philaster that they can witness to its truth. That prince credits the accusation, questions and dismisses Bellario, and violently rebukes Arethusa. During a hunting party, the princess, not caring where she goes, loses her way, faints, and is comforted by Bellario, who has been wandering about the forest. Philaster, coming upon them, thinks his accusations confirmed. Driving off the page he offers the princess his sword with the request to kill him and on her refusal wounds her. But a peasant, seeing a man with his sword drawn upon a woman, intervenes. He wounds Philaster, who runs off, pursued by the king and courtiers. Coming again upon Bellario asleep by a spring he wounds him also, in order to defleet the pursuit upon him, and then hides under a bush. But when he hears the page take the wounding of Arethusa upon himself, Philaster, now convinced of the boy's loyalty, crawls from his hiding-place, and proclaims his own guilt. Both are arrested; but Arethusa begs the custody of them and promptly marries Philaster. Condemned to death by the irate king she and Philaster are saved by an uprising of the people, who love the prince. The king, now repentant, accepts Philaster as his son-in-law and dismisses Pharamond with Megra. The latter, however, renews her accusation against Bellario and Arethusa. To get at the truth the king orders the page to be tortured, and it now transpires that this page is the lady Euphrasia, daughter of Dion, who had conceived a deep passion for Philaster, and out of pure devotion to him had entered his service disguised as a boy, letting her father suppose that she was on pilgrimage. She is urged to accept from the king a husband and dowry, but declares that she has vowed never to marry but to serve the princess. The drama ends with the departure of Pharamond and Megra and the blessing of Philaster and Arethusa as heirs of Sicily and Calabria. There is affiliation between this play and the later romances of Shakespeare, and the character of the woman-page, Bellario, has a grace, a pathos, and a poetic charm of expression which rivals Shakespeare's Viola and Imogen.

PHILIP AND HIS WIFE, by Margaret Deland (1895). This book might well be called a study in selfishness, although its emphasis seems to bear upon marriage and the marriage laws; concerning which the author propounds certain theories and problems, without offering any direct solution. Philip Shore, an unsuccessful artist, marries Cecilia Drayton, rich, beautiful, and accomplished, but soulless, and finds himself face to face with the question: "Is not marriage without love as spiritually illegal as love without marriage is civilly illegal? And if it is, what is your duty?" The story of 'Philip and his Wife' is painful and almost tragic, but it is set against a background of charming variety and richness of color. The plot is simple. Philip and Cecil come to open dispute regarding the bringing-up of their only daughter, Molly. They can agree to separate, but neither will divorce the other. Who shall have the care of Molly? In the end Cecil surrenders the child to Philip, who goes his way, while his wife departs on hers. Each has failed in a different way; he because of his lonely spiritual selfishness, she because of her light-minded, superficial, and perilous frivolity. The subsidiary characters are drawn with great skill and charm. Roger Carey, crude and uncompromising, is engaged to the dainty Alicia, Cecil's younger sister. The engagement is broken because of her devotion to her invalid mother, the querulous Mrs. Drayton, whose selfishness is all-devouring, while she prays devoutly and quotes Scripture without ceasing. Carey falls under the influence of Cecil Shore's beauty, which for a time captivates him, despite his recognition of her true character. His manliness asserts itself at last, and Roger returns to Alicia, in whom he finds his ideal helpmeet. Dr. Lavendar, the honest, blundering old rector,

and his amiable brother, are cleverly depicted; as are also Susan Carr, in her goodness of heart and soundness of sense; Mrs. Pendleton, with her "literary" affectations; and Molly in her weird precocity. All these, down to the drunken brute Todd and his tearful Eliza, are portrayed with exquisite comprehension and unfailing felicity of humor. There are some scenes of great dramatic power, and the background of village life in southern Pennsylvania is pictured with much charm.

PHILIP VAN ARTEVELDE, a tragedy, by Sir Henry Taylor (1834). One of the best English tragedies since Shakespeare, by an author distinguished for his protest, in the spirit of Wordsworth, against the extreme sentimentalism of Byron. His 'Isaac Comnenus' (1827) — a drama picturing the scene at Constantinople when the hero was Roman (Byzantine) emperor there (1057–59, A.D.) — was mainly a preliminary study for his masterpiece, the 'Van Artevelde'; in which, with noble thought and admirable power, he brings back the stress and storm of fourteenth-century life. The father of Philip, the great Jacob van Artevelde, an immensely rich brewer, eloquent and energetic, had played a great part as popular leader at Ghent, 1335–45; and it fell to his son to figure similarly in 1381, but to be slain in a great defeat of the forces of Ghent the next year. Taylor's tragedy recalls the events of these two years. Two songs—

"Quoth tongue of neither maid nor wife—"

and

"If I had the wings of a dove—"

have been pronounced worthy of Shakespeare, although his lyrical efforts generally were laboriously artificial. He had very little eye to the stage, — was in fact more a poet than a dramatist, and a poet of thought especially, — but he used great care in his studies of character.

PHILISTINES, THE, by Arlo Bates (1889), a story of fashionable Boston society, takes its title from Matthew Arnold's name for the rich and self-satisfied classes of the community, to whom money, and the good of life expressible in money, are all. Arthur Fenton, a painter of great promise, gives up original work to paint the portraits of rich men, and marries the niece of Boston's greatest art patron, a high-minded but somewhat narrow girl, with whom he is totally out of sympathy. The story traces his gradual deterioration; and his outlook on life becomes more and more worldly. In short, the motive of the book is the illustration of that dry-rot of character which is certain to seize on its victim when wealth, or ease, or any external good, is made the end of existence. It shows the remorselessness of nature in insisting on her penalties when her laws of development are disregarded. Yet the story never degenerates into an argument, nor is it loaded with a moral. Several of the personages have epigrammatic tendencies, which make their society entertaining. "People who mean well are always worse than those who don't mean anything." "He was one of those men who have the power of making their disapproval felt, from the simple fact that they feel it so strongly themselves." "Modern business is simply the art of transposing one's debts." "A broad man is one who can appreciate his own wife." "A woman may believe that she herself has accomplished the impossible, but she knows no one of her sisters has." "Conventionality is the consensus of the taste of mankind." "The object of life is to endure life, as the object of time is to kill time." Society matrons, maids, and men, are delineated with the sure touch of one who knows them; and receptions, Browning Clubs, art committees, business schemes, and politics, form a lively background for the story.

PHILOBIBLON. An enthusiastic Latin eulogy of books and learning by Richard Aungerville, — called Richard de Bury from his birthplace (1287): St. Edmund's Bury, *i. e.*, Burg, England. He was a true thirteenth-century brother of Magliabecchi, Dibdin, or D'Israeli the elder. He was Bishop of Durham and Lord High Chancellor and Treasurer under Edward III. In one of his chapters he tells how, his hobby for books becoming known, rare books flowed to him from every side: he was always purchasing and always on the search at home and abroad. In Chapter xix. he tells of the loan library, or book hall, he endowed at Oxford, with five salaried scholars in charge. No book was loaned except upon security, and when a duplicate copy was owned. The chapter on the cleanly handling of books is rigorous and amusing: he hates the dirty cleric who will eat fruit and cheese over a book; in winter allow ichor from his nose to drop upon it; twist it, wrench it, put in straws for marks, press flowers in it, and leave it open to collect dust. Bonaventure's cardinal's hat came to him when he was washing dishes; but look out that the scullion monk washes his hands before reading a book. Weak men are writing books, but the choicest trappings are thrown away upon lazy asses. Let the wisdom of great books breathe from us like perfume from the breath of the panther. No man can serve both books and mammon.

PHILOSOPHY OF THE INDUCTIVE SCIENCES, see **INDUCTIVE SCIENCES.**

PHINEAS FINN, see **PARLIAMENTARY NOVELS,** by Anthony Trollope.

PHINEAS REDUX, see **PARLIAMENTARY NOVELS,** by Anthony Trollope.

PHRA THE PHŒNICIAN, THE STRANGE ADVENTURES OF, by Edwin Lester Arnold (1890), is a fantastic story that recounts the adventures of Phra through recurring existences extending from the earliest Phœnician period to the times of Queen Elizabeth. Through all these lives Phra retains his individuality, though adapted to varying times and places. The story opens with an expedition of Phra as a Phœnician merchant to the "ten islands," or "Cassiterides." He reappears in the early British days, the slave consort of his Druid wife, and changes into a centurion in the house of a noble Roman lady. At his next appearance Phra is again a Briton, and serves under King Harold at Hastings; he is successively a Saxon thane, and an English knight under King Edward III., before his final incarnation during the reign of Queen Elizabeth, when he writes of his various adventures. From act to act of his existence Phra is followed by Crecy, a damsel who renews her life as he does and constantly seeks his love. She dies to save one of his numerous lives on a French battle-field where Phra is serving under Edward III.

PHROSO, by Anthony Hope (Hawkins) (1897), is the story of one Lord Charles Wheatley — told by himself — and his experiences in taking possession of the small Greek island, Neopalia, which he has purchased from Lord Stefanopoulos. Denny Swinton, his cousin, Hogoardt, a factotum, and Watkins, his servant, accompany him. The natives, under Constantine, Lord Stefanopoulos's nephew, violently oppose them and threaten their lives. They all escape from the island by a secret passage to the sea, except Wheatley, who is imprisoned. He is about to be stricken to death before the populace, when Phroso, the "Lady of the Island," leaps to his aid, declaring that she loves him better than life. Wheatley shows the people that Constantine has lately assassinated his uncle and is now plotting the murder of his own (secret) wife, Francesca, that he may be free to marry Phroso, heiress to the island.

Constantine becomes the prisoner and Wheatley the Neopalians' favorite, since Phroso, their dear lady, loves him. His joy, however, is not unmixed, — he is betrothed to Beatrice Hipgrave in England. Nowraki, a Turkish Pasha, arrives and woos Phroso, greatly complicating matters and nearly demolishing Wheatley's plans. After many exciting exigencies, the brave Wheatley weds the lovely Phroso; but not till Constantine, Mouraki, and Francesca are slain, and Miss Hipgrave is found to be already consoled. Plot is rapidly succeeded by counterplot throughout the story, which is written in the characteristic romantic style of the author.

PHYSIOGNOMY: FRAGMENTARY STUDIES (1775–78), by Johann Caspar Lavater. The author, who was preacher, scholar, philanthropist, and philosopher, called his work 'Physiognomical Fragments for the Promotion of a Knowledge of Man and of Love of Man.' There are four duodecimo volumes, making in all a little more than a thousand pages. The numerous and varied illustrations cover, in addition, about one hundred pages, besides those occurring in the text. The subject is treated profoundly and widely — including studies of the bony basis of form, in lower animals and man. Thence we rise to classes of humanity, with portraits of eminent characters from all epochs of historic time. Reproductions of famous paintings are given to make clearer the features upon which are printed, by nature's unerring finger, the language Lavater would have us all to read. Thus could we learn to know congenial spirits at a glance; see honest minds indicated in form, feature, and gesture; and be enabled to "sense" where Satan leads, ere our lives be marked forever by the contact of evil. Physiognomy, in such relation, is meant to include all means by which the mind of man reveals itself to his fellows: face, body, hands, all, from the hairs of the head to the soles of the feet, show expression in motion, standing, speaking, writing; examples of each being given in this monumental work. The fourth volume contains the author's portrait and biography.

PHYSIOLOGUS ('The Naturalist'). A very remarkable book of animal allegories, some fifty or sixty in number, produced originally in Greek at Alexandria, as early probably as the final completion of the New Testament, or before 200 A.D., and in circulation for many centuries, in many languages, as a kind of natural Bible of the common people; more universally known, and more popularly regarded, than the Bible even, because so familiar in the memories of the masses and not dependent upon written copies.

So entirely was it a book of tales and traditions of the uneducated mass, more often told to hearers than copied out and read, that any one who made a written copy varied the text at will, enlarging or abridging, and inserting new ideas or Scripture quotations at pleasure. It was in this respect a reflection of the literary method of the Græco-Hebrew writers of the time of Christ and the Greek Christians of the New Testament age, 50–150 A.D. It was the lesson only of the story, not its exact text, which was regarded; facts were of less account than the truth meant to be conveyed. Some of the animals of the stories were imaginary; and with animals were included the diamond, the magnet, the fire-flint, the carbuncle, the Indian stone, and such trees as the sycamore and one called peridexion. The facts in each story were not those of science, given by Aristotle or any other authority; but those of folk-lore, of popular tradition and fable, and of frequent touches of the imagination. It mattered little as to the facts, if they were of startling interest: the important thing was the spiritual lesson. Thus the one horn of the unicorn signifies that Christ is one with the Father; the wonderfully sweet odor of the panther's breath, attracting all

other animals except the serpent, signifies Christ drawing all unto him except the Devil. The riot of legend and fable, which ran under "Physiologus says," took the popular fancy in proportion as it was wild; and credulity thus stimulated was the strongest belief. The ideas thus taught passed into all the literatures of Europe, and found incessant expression in art, and in emblems carved upon churches and even upon furniture.

The Greek text of 'Physiologus,' and versions in great variety, have been printed; and in the 'Geschichte des Physiologus,' by F. Lauchert, 1889, a full account of the origin, character, and diffusion of the work is given, with the Greek original and a German translation. See also 'Animal Symbolism.'

PICKWICK PAPERS, THE, by Charles Dickens. 'Posthumous Papers of the Pickwick Club' is the one novel of Dickens that abounds neither in pathetic, grewsome, nor dramatic passages. It is pure fun from beginning to end, with a laugh on every page. It was published in 1836, and aided by the clever illustrations of Hablot Brown, or "Phiz," it attained immediate success and laid the foundations of Dickens's fame. The types illustrated are caricatures, but nevertheless they are types: Mr. Pickwick, the genial, unsophisticated founder of the club; and that masterly array of ludicrous individuals drawn from all classes high and low.

Although the whole book is exaggerated comedy, there is no other that has furnished more characters universally known, or given to common English speech more current phrases. Many sayings and events are still in the "Pickwickian sense"; Sam Weller and his admirable father are still quoted; Mrs. Leo Hunter is still a feature in social life; Bardell trials occur occasionally; and there are many clubs as wise as Pickwick's.

PICCOLO MONDO ANTICO; PICCOLO MONDO MODERNO, see **THE PATRIOT.**

PICTURES OF TRAVEL ('Reisebilder'), by Heinrich Heine (1826). The appearance of the first book of these sketches of travel marked an epoch in the development of German literature. It was read with avidity by the public, and so strong was its influence that it gave the first serious check to a prevailing tendency in the world of letters, — the romantic tendency. The power of the Romantic School was broken by the vivid realism of Heine's 'Hartz-Journey.' The keen observation of the great lyrist and satirist, his brilliant searching criticisms of men and institutions, his stinging sarcasms poured out on existing conditions, were entirely opposed to the spirit of Romanticism; and the work marked if it did not initiate the reaction from that school.

Its author attained at once, upon its appearance, to almost as wide-spread a recognition as he was ever to reach among his countrymen. And indeed these prose pictures from the Hartz region are peculiarly illustrative of the many-sided nature and genius of Heine, who was at once a master of polemic prose and a lyrist of unsurpassed melody, a robust humorist, and a merciless satirist. The brilliancy and the bitterness, the sweetness and the mockery, of his strange nature, are all brought into play in this, his first prose work of significance.

Descriptions of nature, vivid pictures of the social and political aspects of the country, bitter polemics against certain of the Romanticists, especially Platen, sudden flashes of a wit always keen but not always delicate, are woven together in a style unfailingly brilliant. Interspersed with the prose are a few fugitive lyrics; among them some of the most exquisite of the songs of Heine.

PIERS PLOWMAN, see **VISION OF.**

PILGRIMAGE OF ANACHARSIS THE YOUNGER, THE ('Voyage du Jeune Anacharsis'), by the Abbé Barthélemy. The hero of the story is a descendant and namesake of the Thracian king who arrived in Athens 600 B. C. and became the friend and adviser of Solon. Anacharsis is supposed to have traveled through Greece and to have finally settled in Athens some years before the death of Alexander the Great. From Athens he makes several journeys to neighboring countries, observing everywhere the usages and manners of the natives, taking part in their festivals, and studying the nature of their governments. At other times he devotes his leisure to philosophical investigations, or converses with the great men who then flourished at Athens: Phocion, Xenophon, Plato, Demosthenes, etc. The work is preceded by an introduction, in which allowance being made for the progress of the historical and archæological sciences during the present century, the reader will find an exhaustive account of the arts, manners, literature, government, and general history of Greece, from the earliest times until its subjection by Philip of Macedon. The author also enters fully into the civil, literary, and philosophical history of all the other enlightened nations of antiquity. The work is a masterpiece of style as well as of erudition; and the numerous abridgments of the 'Anacharsis' that have appeared at various times have been failures, because they lack the charm of the author's style. The Abbé Barthélemy spent thirty years in composing his romance, which appeared in 1779.

PILGRIM'S PROGRESS, THE, an allegory by John Bunyan (1678). Under the similitude of a pilgrimage the story describes the Christian life. The hero, Christian, carrying a burden of sins and terrified by the Biblical announcement of judgment to come, leaves the City of Destruction to find Zion the City of God. Directed by Evangelist to the Wicket-Gate of conversion, he is involved in the Slough of Despond and led astray by Mr. Worldly-Wiseman to seek salvation in the village of Morality. Terrified by thunders from the neighboring Mount Sinai (*i. e.* the Law), he is rescued by Evangelist, enters the gate, and begins his journey. At the Interpreter's house he is instructed by pictures, and other graphic means, in the central doctrines of Christianity, particularly that of justification of faith. Coming then to a cross he is released from his burden; clothed in fresh garments, sealed on the forehead, and given a roll of instructions and advice. Encountering various pilgrims who represent different varieties of error in the Christian life he continues his journey, climbs the Hill Difficulty, sleeps in an arbor and loses his roll, recovers it, faces the lions, is entertained in the House Beautiful, fights Apollyon in the Valley of Humiliation, traverses the Valley of the Shadow of Death, is joined by Faithful, is imprisoned with him by the people of Vanity Fair, escapes after the martyrdom of Faithful, gets another companion, Hopeful, turns into Bypath Meadow, is imprisoned by Giant Despair, escapes from his Doubting Castle by the key of Promise, views the Celestial City from the Delectable Mountains, crosses the Enchanted Ground, enters the Country of Beulah, crosses the River of Death, and is received into the Holy City. As a concrete embodiment of the essentials of universal Christianity the book is treasured by Christians of every shade of opinion and dogmatic affiliation, all over the world. Its homely, direct style, and arresting incidents added to its graphic presentation of spiritual truths make it, outside of the Bible, perhaps the most absorbing of all narratives.

In the Second Part, published in 1684, we read the adventures of Christian's wife,

Christiana, her four sons, Matthew, Samuel, Joseph, and James, and her friend, Mercy, who are all travelling to the Celestial City, following the example of Christian. Like most sequels this story is not equal to the first part, but it contains some striking and entertaining figures and episodes—Mr. Greatheart, the conductor of the party, a valiant fighter, Mercy's suitor, Mr. Brisk, the eldest boy, Matthew, who is made ill by eating fruit from Beelzebub's orchard, and other bits of genuine character-portrayal.

PILOT, THE, by James Fenimore Cooper, written in 1823, was a pioneer in genuine sea stories. Walter Scott's 'Pirate' had just been published, and was discussed at a New York dinner-table where Cooper was present. The guests generally expressed the opinion that it could not have been written by Scott, who was suspected to be the author of Waverley, because Scott never had been at sea. Cooper said that for that very reason he thought Scott wrote it, and added that he would undertake to write a real sea story. 'The Pilot' was the result.

Paul Jones's adventures suggested the plot; which is, in brief, an attempt during the Revolutionary War to abduct some prominent Englishmen for exchange against American prisoners. An American frigate, purposely unnamed, with the schooner Ariel, appears off Northumberland and takes on board a mysterious Pilot, who is intended to represent Paul Jones. A heavy gale arises; the frigate is saved only by the Pilot's skill and knowledge. Near by, at the "Abbey," lives Colonel Howard, a self-expatriated American loyalist, with his nieces, Cecilia Howard and Katherine Plowden; also a relative, Christopher Dillon, a suitor of Cecilia's and the villain of the story. The girls' favored lovers are Griffith, first officer of the frigate, and Barnstaple, commander of the Ariel. The girls discover, and Dillon suspects, the proximity of their lovers. Griffith, disguised and with a small support, reconnoitres the "Abbey," and is overpowered by troops obtained by Dillon; but he is rescued by reinforcements brought by the Pilot, whose own mission has failed. Colonel Howard and family are taken aboard the frigate. Meanwhile Barnstaple has fought and captured the British cutter Alacrity. Finding Dillon aboard of her, he sends him on shore, under parole, together with the coxswain, "Long Tom" Coffin. "Long Tom," with his inseparable harpoon, is Leatherstocking in sea-togs. Dillon betrays his trust, and orders a neighboring battery to fire on the Ariel. Tom, informed and aided by Katherine, drags Dillon back to the Ariel, but too late to save her. Crippled by the battery, she is wrecked; Tom refuses to leave her, Dillon is left aboard to punish his treachery; — both are drowned. The frigate takes off the survivors, gallantly runs the gauntlet of an English fleet, and lands the Pilot in Holland, his mission ended though not accomplished. After the war the four lovers are happily united.

PILOT AND HIS WIFE, THE, by Jonas Lie (1874). This story is of Norwegian simplicity. The scene is laid partly in Norway, partly in South America where the hero goes on his voyages. Salve Kristiansen loves Elizabeth Raklev, whom he has known from her childhood, which was spent in a lighthouse on a lonely island, with her grandfather. Salve is a sailor, later on a pilot. He hears that Elizabeth is engaged to a naval officer named Beck, and in a rage goes on a long voyage. Later he finds the report false; she confesses her love for him, and they are married. He is of a jealous, suspicious nature, and fierce in temper. She is often unhappy, but at last she sees that it is useless to submit passively; that there can be no happiness without mutual trust: so she reclaims and shows him the letter in which she refused to marry Beck "because my heart is another's." Convinced at last of her loyalty, Kristiansen after a struggle conquers his jealousy, and life is happy at last.

PIONEERS, THE, see **LEATHERSTOCKING TALES.**

PIONEERS OF FRANCE IN THE NEW WORLD, by Francis Parkman, a history of colonizing enterprises in North America in the sixteenth and early seventeenth centuries, was first published in 1865 and in revised form in 1885. The work is divided into two parts, the first of which narrates the unsuccessful attempts of the Huguenots to found a Protestant colony in Florida. After recounting the failures of Villegagnon in 1558 and Ribaut in 1563, Parkman tells the tragic story of Laudonnière's settlement at the mouth of the St. John's River, the massacre of its garrison by the Spaniards under Menendez de Avilés (1565), and the vengeance taken by the French privateer, Dominique de Gourges (1568). The second part, after an opening chapter on the explorations of Verrazzaro and Cartier, is almost entirely devoted to the colonizing efforts of Samuel de Champlain, the Father of New France. First we hear of his experiences with de Monts, at the ill-fated colony of St. Croix in Acadia (1604–1605), and with Lescarbot and Poutrincourt at Port Royal during the happy winter of 1606–1607. Then follow the wranglings that ensued between adventurers and Jesuits, the destruction of the colony by the unauthorized intervention of the governor of Virginia in 1613; Champlain's new colony at Quebec in 1608, his expedition to the lake that bears his name in 1609, and his journeys up the Ottawa, through Lake Nipissing to Lake Huron, and thence by the Severn and Trent rivers and a chain of lakes to Lake Ontario in 1615; his campaign against the Iroquois in this and the following year; his gradual development of a permanent colony at Quebec, 1616–1627; the capture of Quebec by Kirke in 1629, its restoration to France and Champlain's death as governor of the colony in 1635. This work, the initial volume in Parkman's monumental narrative on the struggle of England and France for North America, has all of Parkman's brilliance and vigour of narrative, his careful reliance upon original sources of information, and his illuminating indication of the effect of old-world movements and tendencies — such for example as the Reformation and the Counter-Reformation — upon the colonists and natives of the new world.

PIPING HOT, see **ROUGON-MACQUART.**

PIT, THE, by Frank Norris (1903). This book, which was published after the death of the author, was the second of the trilogy entitled 'The Epic of the Wheat,' which he was intending to complete. It deals mainly with the wheat markets and speculative greed of Chicago and describes in a forcible manner the mighty whirlpool, the Pit. The central figure in the story is Curtis Jadwin, a typical Chicago wheat trader, whose masterful nature makes him a leader among men. He is daring and lucky and possesses a clear, far-seeing brain and unlimited confidence in his own judgment and good fortune. In the beginning of the story he is one of three suitors for the hand of Laura Dearborn, a beautiful girl, who has recently moved to Chicago from her home in the east. The other two, Sheldon Corthell, a rich young artist, and Landry Court, a clever young trader, woo her unsuccessfully and Jadwin carries off the prize. Laura, who is at first somewhat unresponsive to the strong affection which Jadwin lavishes upon her, gradually awakens to an appreciation of his character and learns to love him deeply. Her husband's success in business is regarded by her as a misfortune as it takes so much of his time and thought that she is forced to spend many lonely hours. Although provided with every luxury that money can supply she allows herself to become very unhappy because she cannot command her husband's entire attention. Upon the return of Corthell, after an absence of several

years in Europe, she finds in his homage and admiration a solace for her loneliness and drifts into an "affair" with her old-time admirer. Jadwin's business at this time has reached a crisis as he has been speculating extensively and losing heavily. He makes one grand final effort to carry the market and regain his fortune and face the "ravening wolves" alone, but meets his Waterloo and is a ruined man. His defeat causes a physical breakdown and he returns to his home a shattered wreck. Laura, who is on the verge of going away with Corthell, is aroused from her folly by her husband's condition and from that moment has no thought except for him. She nurses him through a long illness and the story closes with their departure for a new country, to begin a new life.

PLAIN DEALER, THE, by William Wycherley (1674). "The author of 'The Plain Dealer," said Dryden, "has obliged all honest and virtuous men by one of the most bold, most general, and most useful satires which has ever been presented on the English theatre." The theme, however, and the manner in which it is treated confine this comedy to the category of plays which are to be read and not acted. Manly, "of an honest, surly, nice Humour" is a ship's captain who chose a sea-life to avoid the world. He is beloved by Fidelia, who for his sake gives up a large fortune and follows him to sea in male attire. Together they plot against Olivia, who had been Manly's mistress. The litigious widow Blackacre and her son Squire Jerry are the forerunners of Goldsmith's better known characters Mrs. Hardcastle and Tony Lumpkin. The idea of a line in the prologue, "and with faint praises one another damn," is more commonly remembered in Pope's unconscious reproduction "Damn with faint praise." The sentiment in Manly's mind when he said "I weigh the man, not his title; 'tis not the king's stamp can make the metal better or heavier" was later to find immortal expression in Burns:

> "The rank is but the guinea stamp,
> The man's the gowd for a' that."

PLASHER'S MEAD, by Compton Mackenzie (1915). Guy Hazelwood, an Oxford friend of Michael Fane's (see 'Sinister Street'), decides to retire from the world to make poetry his career. He rents a quaint old house in the country, called "Plasher's Mead," which he and Michael have discovered together on a vacation ramble. The first evening of his seclusion he meets in the moonlit meadow his neighbors, the three lovely daughters of the rector, Monica, Margaret, and Pauline. He falls in love with Pauline, a gay young girl whom Michael Fane describes as a faery child. The unworldly rector takes his mind off his garden bulbs to help publish the poems which are to be a great success, and make the happy marriage possible. Love's young dream is a prolonged engagement of two years of constant companionship, of nursery teas, birthday parties, music at the rectory, and walks about a romantic countryside. The perfect months in twenty-four chapters end in a parting, as there seems no prospect of living on poetry. Guy would postpone the delightful dream of marriage indefinitely, but Pauline, come to womanhood, is unhappy with the strain of hope deferred; she takes on herself the responsibility of the decision that she is not essential to Guy's happiness and gives him his freedom. He goes to Italy and meets Michael Fane about to enter a brotherhood in Rome.

PLAYBOY OF THE WESTERN WORLD, THE, by J. M. Synge (1907). The hero of this drama is Christie Mahon, the timid son of a small farmer, who is a bully and a tyrant. The lad's life is intolerable, and when he is bidden to marry an elderly

widow he rebels. In the quarrel he hits his father on the head with a spade and thinking he has killed the old man, runs away across the country to a distant village. Here he tells his tale of persecution and parricide, and finds himself suddenly converted into a hero. He enlarges on the original story each time he tells it. Pegeen, the romantic daughter of the keeper of the public house, falls in love with him and dismisses her accepted suitor, the cowardly Shawn Keogh. The Widow Quinn, a modern Irish Wife of Bath, tries to win him from Pegeen. The girls from the neighborhood bring him presents. In the height of his glory his father appears in the flesh in search of his son, none the worse for the wound in his head which had felled him and proceeds to beat Christie with his stick. Immediately all his admirers, Pegeen included, turn upon him as a wretched impostor. He tries to live up to his former reputation by a real attempt to slay his father and is surprised and disillusioned to find that the villagers have turned from admiration to horror and are ready to hand him over to the police. His father appears again to defend him and they go away together; but Christie has found himself and is master now. The hero worship has made another man of him. During his short stay he has won all the prizes at the local games and though he has told Pegeen a string of lies, he has talked poetry and love so irrisistibly that she laments at the end of the play that she has lost the only Playboy of the Western World. It is a delightful comedy in exquisite poetic diction. There is no reason for regarding this satire as directed against the Irish nation, although at its first performance in Dublin and its subsequent reproduction in New York and Philadelphia, it was the occasion for popular demonstrations of disapproval. Scenes from the play are reproduced in the LIBRARY.

PLUTARCH'S LIVES, a series of forty-six biographies of famous Greeks and Romans, arranged in pairs. Sir Thomas North's translation (1579) is in vigorous Tudor English and is interesting as the source of Shakespeare's Roman plays. Modern translations are afforded by the Bohn Library and the Loeb Classical Library. For a synopsis and criticism see the LIBRARY under 'Plutarch.'

POE, EDGAR ALLAN, by George E. Woodberry (1897). In preparing this biography of Poe, the author carefully reviewed all previous biographies and essays bearing upon his subject, rejecting all statements not fully authenticated. He also had recourse to recently furnished documents from the U. S. War Department, and also to personal letters from friends and relatives of Poe.

Woodberry dwells upon Poe's brilliancy, originality, and ability as a critic as well as an author. He admits Poe's inexcusable habit of passing off his own old productions as new articles, often with little or no revision, but defends him against the charge of plagiarism. In fact, he notes that Poe's lack of continuous application and absolute want of mental and moral balance alone prevent him from being the peer of the ablest authors of his time. It is the best life of Poe extant and may be considered final.

POET AT THE BREAKFAST TABLE, THE, by Oliver Wendell Holmes. 'The Poet,' like its predecessors, 'The Autocrat' and 'The Professor,' was first printed as a series of papers in the Atlantic Monthly, making its appearance in 1872. In merit it is somewhat superior to 'The Professor,' but hardly equal to 'The Autocrat'; and though containing the familiar 'Aunt Tabitha,' and 'Homesick in Heaven,' has nothing to be compared with 'The Chambered Nautilus' or 'The One-Hoss Shay.'

Like the earlier volumes, it consists of rambling, discursive talks on many subjects,

— religion, science, literature, — with a frequent excursion into the realm of philosophy. The local flavor is very strong, as usual with Holmes; and probably the papers will always have a greater attraction for New-Englanders than for those to whom the local allusions are pointless, and the setting alien. Nevertheless, the author's sympathies are as wide as humanity itself; and he gives many a hard hit at prejudice and intolerance. Moreover he says repeatedly that his chief object in writing is to meet some need of his fellow-creatures, to strike some chord that shall wake a responsive note in some kindred soul. Certainly this wide-reaching human kindliness is not the least charm of this delightful book.

The principal persons at the table are the Poet; the Old Master, a scholarly philosopher; the Scarabee, a withered entomologist; the poetic young astronomer; Scheherazade, a young girl who writes stories; and the Lady. All of these occasionally take part in the conversation, but frequently the writer in his own person addresses the reader directly. In whatever guise he appears, however, we cannot help recognizing the genial personality of Holmes himself. As he says in the verses subjoined as epilogue to the series:—

"A Boswell, writing out himself!
For though he changes dress and name,
The man beneath is still the same,
Laughing or sad, by fits and starts,
One actor in a dozen parts,
And whatsoe'er the mask may be,
The voice assures us, This is he."

POETRY, NATURE AND ELEMENTS OF, by E. C. Stedman, see **NATURE,** etc.

POETS, see **LIVES OF THE ENGLISH POETS,** by Samuel Johnson.

POETS OF AMERICA, THE, by Edmund Clarence Stedman (1885), a work of the same general scope and design as the 'Victorian Poets,' and a kind of sequel to it, is written in the belief that "the literature — even the poetic literature — of no country during the last half-century is of greater interest to the philosophical student, with respect to its bearing on the future, than that of the United States. American poetry, more than that of England during the period considered, has idealized, often inspired, the national sentiment, — the historic movements of the land whose writers have composed it." After introductory chapters on 'Early and Recent Conditions,' and on the 'Growth of the American School,' the author considers critically the work of Bryant, Whittier, Emerson, Longfellow, Poe, Holmes, Lowell, Whitman, and Taylor, — concluding with a chapter on the poetical outlook. These essays are sympathetic and scholarly, showing fine insight not only into the nature and character of American verse, but into the environment also of which it was a product.

POLITICAL ECONOMY, PRINCIPLES OF, by J. S. Mill (1848). This book was written with the idea of giving to the world a work similar in object and conception to Adam Smith's 'Wealth of Nations' which Mill believed to be "in many parts obsolete, and in all imperfect." It was Mill's desire to present purely economic phenomena in their relation to the most advanced political ideas of his own. The book is a kind of fusion of the economics of Ricardo in which he had been brought up and the ideas which had come to him as a result of his intense desire to ameliorate the condition of the masses. He accepts the older theory of rent and profits, the doctrine of the wages fund, which few would now maintain, and, with many exceptions, the principle

of laissez faire. In his later years he recognized that much of his economic teaching was inconsistent. The great merit, however, of the work, which made an immense impression on his own time, and held a most important place in the world of economic thought, was its conspicuous candor, its uprightness of purpose, and its inflexible determination to stimulate sincere thinking. The great protest of the book is against the notion that "wealth consisted solely of money; or of the precious metals, which, when not already in the state of money, are capable of being directly converted into it." To a present-day reader, perhaps the most valuable chapter is that entitled "On the probable futurity of the laboring classes," in which Mill maintains that the theory of dependence and protection is no longer applicable in modern society and that the social independence of woman would raise the general intelligence of society.

POLITICIAN, THE ('Daniele Cortis'), by Antonio Fogazzaro (1885). Daniele is a statesman with ideals in advance of his time for the social regeneration of Italy. When he says that "the progress of modern society demands the assistance of religion and liberty," the report is spread abroad that he is a clerical. When he suggests that the clergy should return to "poverty and evangelical humility" and be forced "to study and to lead blameless lives," the priests of his own parish denounce him as anti-Catholic and forbid the people to vote for him. He proposes to establish a new party to be represented by a progressive journal. The love story is his devotion to his cousin the Baroness Elena, who has made a disastrous marriage. Di Santa Giula, the senator, her husband, involved in dishonorable debt, is on the verge of criminal prosecution. Elena's uncle, the head of the family, will provide the money to save her husband's honor and liberty on condition that he emigrates to America. Elena, unknown to her uncle, promises to accompany him, thus giving up her family and the man she loves, to be faithful to her ideal of her marriage vows. At the last, the sacrifice seems too hard to bear, but Daniele's uncompromising ideal of duty for himself and for her holds her to her decision to go with her husband. As in other novels by this author the hero draws the heroine from religious doubt to his own faith. At the tragic parting, of intense suffering to both, he assures her: "They are wedded not with flesh but with heart. Thus also are wedded the stars and planets, not with their body, but with their light; thus also the palm-trees, not with their roots, but with their summits." He returns to Rome to the battlefield of politics, and she, leaving a letter of farewell for her uncle and her frivolous vulgar-hearted mother, joins her husband at the port of Venice.

POLYOLBION, by Michael Drayton. The 'Polyolbion' appeared first in 1613, early in the reign of James I. It is a poetical gazetteer of England apparently based on Camden's 'Britannia.' It contains about 100,000 verses, divided into thirty books of uneven lengths. Its enormous length has always kept it from popularity, even among the readers of the seventeenth century, who had time and willingness to read long books. The account is based on a journey of the Muse, which takes her up and down the various rivers of England; and throughout, all the countries, mountains, rivers, cities, towns, and fields are described in full, as well as the birds and beasts that inhabit them. At appropriate points, such as battle-fields, landing-places of great men, homes of poets, and graves of heroes, the Muse pauses long enough to give the reader a full account of the event or the man for which the place is memorable.

The verse consists of monotonous Alexandrine couplets, seldom relieved by any striking passages. Drayton obviously takes great enjoyment in full-sounding names of places and people, and in references to classic authors. There is, however,

no inspiration in the work. Even the patriotic admiration for England, characteristic of the time, does not amount to a passion with him. Still, the whole poem is a patriotic attempt to glorify England in every aspect.

POPULAR ANTIQUITIES, by John Brand, see **OBSERVATIONS ON.**

POPULAR TALES FROM THE NORSE, by Peter Christian Asbjørnsen (1858). This is a collection of Norse folk-tales, translated by George Webbe Dasent. The stories in this compilation are the Norse versions of the stories which have been floating all over Europe for so many ages. There is nothing in these tales of the heroic doings of Odin and Thor, of Volsungs and Vikings, that we associate with Norse stories. The only supernatural beings are the Trolls, a dark, ugly race, ill-disposed to mankind. The favorite story seems to be the adventures of some poor youth, who starts out to seek his fortune, and meets with many strange happenings, but usually ends by winning a princess and half a kingdom. There are many old friends under different names: 'Cinderella,' 'The Sleeping Beauty,' 'Tom Thumb'; and one story, 'East o' the Sun and West o' the Moon,' is a combination of the old tale of 'Cupid and Psyche' and 'Beauty and the Beast.' The old pagan customs and legends show through the veneer of Christianity, as in 'The Master-Smith,' where the blacksmith, who has angered the Devil, goes to make his peace with Satan after he has lost his chance of heaven, because he does not want to be houseless after death: he would prefer to go to heaven; but as he cannot, he would prefer hell to a homeless fate.

The stories are prefaced by an essay written by Mr. Dasent, in which he traces many of them from their Sanskrit originals through Greek to German mythology.

PORTION OF LABOR, A, by Mary E. Wilkins (1901). The scene of this story is laid in an industrial centre of New England and all the characters depicted are more or less closely connected with a great shoe factory. Andrew Brewster, the heroine's father, is a patient, gentle New Englander, dignified in the presence of adversity, yet keenly sensitive withal, while his wife, who is of coarser fibre and somewhat vulgar, is redeemed by her fierce pride in her beautiful daughter. Ellen Brewster stands out a delicate flower, from the coarser growth around her, and the author traces her development into womanhood, while her aspirations and creeds as a young girl are resolved into a spiritual force, which sends her into the factory with uplifted head and exalted soul and makes her the backbone of her father, and the stern judge of her homely lover. The author draws in Ellen, a creature of grace, daintiness, and refinement, who is gifted with spiritual and intellectual strength and who assumes the rôle of an industrial Joan of Arc, playing an important part in initiating a strike and later in advocating its termination. She rejects her gentle but commonplace lover and in the end contracts a love-match with a rich and eligible man. The keynote of the story seems to be that of the ideal womanhood finding its highest development and recompense in fulfilling with dignity and devotion a commonplace and unlovely destiny. And the author aims to bring the reader to a realization of the thought that to be a part of labor is greater than to be the highest product of labor.

PORTRAIT OF A LADY, THE, a novel by Henry James (1882). The heroine, whose portrait is drawn with remarkable elaboration and finish, is an American girl, Isabel Archer, beautiful, intellectual, of a clear-cut character, and her own mistress. The elements in her nature that make her a lady are emphasized by

her experiences with men. When the story opens she is a guest in the home of an aunt, Mrs. Touchett, whose husband, an American banker, has been settled for many years in England. They have one son, Ralph, a semi-invalid.

A neighbor, Lord Warburton, wishes to marry her, but she refuses him because she does not love him, and because she wishes to have more experience of the world as a single woman. In the same fortnight she rejects another suitor, Caspar Goodwood, an young earnest New Englander, who has followed her to England. She misses in him the romantic element, and will not accept his virtues in exchange. By the death of her uncle she finds herself a great heiress; half of Ralph's patrimony being willed, at his own request, to her. In the weeks of her uncle's illness, she forms a friendship with Madam Merle, a guest of Mrs. Touchett's, a thorough woman of the world, who finds that she has uses of her own for Isabel. A far different friend is a countrywoman, Henrietta Stackpole, a correspondent for a home paper. She is sincere, democratic, loyal to her national traditions and desirous that Isabel should be so. She wishes therefore to bring about a marriage between Goodwood and Isabel. After her uncle's death, Isabel goes to Italy. There, through the offices of Madam Merle, she meets Gilbert Osmond, a man without rank or fortune, but of unerring tastes, and of an exquisite manner of life. His possessions are limited to a few faultless works of art and a little daughter, Pansy, just out of a convent. The lady in Isabel is attracted by Osmond's detailed perfections. Against the wishes of her friends she marries him. With marriage comes disillusionment. Isabel finds that she is smothered in the airless life of barren dilettantism; she finds that her gentlemanly husband is soulless and venomous. He wishes to force his daughter, Pansy, into a loveless marriage, and sends her to a convent until she shall show worldly wisdom through mere pressure of ennui. During her exile Isabel discovers that Pansy is not the child of Osmond's first wife, but of Madame Merle, his former mistress. Being summoned at this time to England, to the death-bed of Ralph Touchett, she regards her departure from her husband's house as final. The book closes with the intimation that she will take Pansy under her protection, and will not marry Caspar Goodwood.

POT-BOUILLE, see **ROUGON-MACQUART.**

POTIPHAR PAPERS, by George William Curtis. This brilliant satire on New York society was published in 1856, and is still read, though it has partly lost its point owing to changed conditions. The papers are something in the manner of Addison's satires on the pretensions and insincerities of society; but at times the bitterness becomes more scathing, and reminds one of Thackeray in its merciless analysis of folly and ignorance. The writer divides the society of which he speaks into three classes: the newly rich, who have acquired wealth but not culture; the descendants of the old families, who make the glory of their ancestors serve instead of any manliness or worth of their own; and the dancing youths into whose antecedents or characters nobody inquires, so long as they enliven the ball-rooms, and constitute eligible partners for the young ladies. A description is given of Mrs. Potiphar's ball, where dresses are ruined by careless waiters, and drunken young fellows destroy valuable property, and hosts and guests are thoroughly miserable while pretending to enjoy the occasion. In the account of the Potiphars in Paris we see how wealthy Americans, when lacking innate breeding and refinement, make themselves ridiculous in the eyes of foreigners. The gilded youth of the day, as well as the shallow and flippant women, are held up to derision, while our sympathies are aroused by the poor,

toiling, unaspiring fathers, who are not strong enough to make a stand for their rights. In reading these papers we can only be glad that the persons described by the author are no longer typical of American society. One of the enduring characters is the Rev. Cream Cheese, who sympathetically advises with Mrs. Potiphar as to the color of the cover of her prayer-book.

POVERTY, A STUDY IN TOWN LIFE, by Seebohm Rowntree (1901). The author of this work, a manufacturer of the city of York, England, here records the results of an exhaustive inquiry into the social and economic condition of the wage-earning class in York. The standard of life as regards food and housing, the proportion of the population below "the poverty line," the immediate causes of poverty, and the relation of poverty to the standard of health are treated in detail. Poverty is defined as the condition of those "whose total earnings (including those of grown-up children living at home) are insufficient to obtain the minimum necessaries for the maintenance of merely physical efficiency." After arriving at a scientific estimate of the minimum required for that purpose even if the poor could obtain their food at contract prices, and were fed no better than the inmates of public institutions (e. g. prisons and workhouses), Mr. Rowntree shows that nearly thirty per cent. of the total population of the city were living in poverty, the most potent cause of this depressed economic condition being lowness of wages or other causes over which the individual worker has little or no control. The main conclusions of this book have not been shaken. It carries a little further the methods adopted by Charles Booth in 'Life and Labour of the People in London,' and by independent investigation arrives at almost exactly similar results. These two books may be said to have revolutionized the whole method of approach to the study of the problem of poverty, and later investigations for other cities in England and in the United States have merely served to confirm the correctness of their conclusions.

PRAGMATISM, 'a new name for some old ways of thinking,' by William James, is a series of eight lectures delivered in Boston in 1906 and published in 1907. James begins by distinguishing two types of philosophical thinkers, the rationalists and the empiricists, the "tender-minded" believers in an ideal unity beneath shifting phenomena, and the "tough-minded" deniers of any reality except that of individual things and of any predetermined harmony in the universe. As a method of settling the dispute James offers *pragmatism* or the method of testing the truth of philosophic theories by their *practical* action, by the way in which they *work*. (From the Greek πράγμα, action, from which our words "practice" and "practical" are derived.) The word was introduced into philosophy by Charles Pierce in 1878 but was unnoticed until 1898, when James's use of it in a philosophical address gave it currency. The intellectualist view is that ideas are true according as they agree with the absolute and eternal realities; the pragmatist on the other hand believes that the ideas are true according to their effect upon our other ideas and upon our conduct. "True ideas are those that we can assimilate, validate, corroborate, and verify. False ideas are those that we can not." "Truth *happens* to an idea. It *becomes* true, is *made* true by events. Its verity *is* in fact an event, a process: the process namely of its verifying itself, its veri-*fication*. Its validity is the process of valid-*ation*." "The true is only the expedient in the way of our thinking, just as 'the right' is only the expedient in the way of our behaving." Pragmatists, in denying the existence of abstract truth, resemble the mediæval nominalists, who refused to admit the reality of general conceptions except as inherent in particular facts.

The two first lectures state the alternative of rationalism and empiricism and offer pragmatism as the solution. In the third, the problems of substance and accident, of matter and spirit, of materialism and spiritualism, of design and unconscious evolution, of free-will and determinism are all weighed by the pragmatic method, by inquiring what practical effect these beliefs have on men's moral and mental attitude. The fourth chapter discusses the question of monism and pluralism, of "the one and the many." The powerful appeal of the theory that the universe is absolutely *one* is illustrated by quotation from a modern Vedantist philosopher; but by the pragmatic method it is shown that neither absolute monism nor absolute pluralism is in agreement with the facts of experience. In 'Pragmatism and Common Sense' our commoner ideas are explained as a number of successful hypotheses which have worked well, as adaptations to reality not revelations of some mystic world-truth. In 'Pragmatism's Conception of Truth' the method is further elaborated and is defended against the intellectualist position that truth is not made but absolutely obtains. 'Pragmatism and Humanism,' with reference to the teachings of F. C. S. Schiller, shows how pragmatism leads to the position that truth is largely a human product, since our sensations and judgments enter so profoundly into its determination. In 'Pragmatism and Religion' James reminds us that pragmatism is a method not a philosophy, and that it excludes neither the rational nor the empirical thinkers, neither the "tender-minded" nor the "tough-minded" but only strives to determine what views man can best live by. It does not shut its eyes to disagreeable evidence, nor on the other hand does it exclude theism, meliorism, and a belief in moral freedom and effort.

The practical appeal of James's theory and the lucidity, concreteness, and literary grace with which he sets it forth have won it many adherents, have made "pragmatism" a household word, and have done much to popularize the study of philosophy. James's influence on and affiliations with the modern French thinkers like Bergson and Boutroux and the philosophic innovators in other modern countries, is deep and wide. Pragmatism has also stirred up vehement opposition among the rationalists. Whatever the merits of the contending parties there can be no question of the value and fruitfulness of James's ideas.

PRAIRIE, THE, see **LEATHERSTOCKING TALES.**

PRÉCIEUSES RIDICULES, LES, by Molière. No one of Molière's comedies is better known than this famous satire on the 'Précieuses,' which was produced for the first time in 1659. It can almost be entitled a farce, being an exaggeration of an exaggeration. It is in one act, and is a satire on a style of speech, and an affected taste in art and literature, prevalent among a certain class at that time. It is said that when writing it, Molière had in mind the literary lights who assembled at the Hôtel de Rambouillet. The story is of two country ladies, Madelon and Cathos, just arrived in Paris, who reject two suitors proposing marriage, unless they first serve a long apprenticeship of courtship and gallantry as do the heroes in 'Artemène' and 'Clélie,' two novels by Mademoiselle Scudéry, much in vogue at that time. In revenge, the rejected suitors clothe their valets, Mascarille and Jodelet, in rich dress, and send them to masquerade as the Marquis de Mascarille and Vicomte de Jodelet. They are warmly welcomed by the ladies, who are charmed with Mascarille's expressed intention of writing the history of Rome in the form of madrigals. Mascarille composes a ridiculous impromptu of four lines, which he dissects word by word, calling attention to the many esoteric beauties, invisible except to the veritable

"Précieux." The deception is kept up until their masters come and despoil them of their rich clothes, leaving them in their servant's dress. Molière, in his preface, says the piece was printed against his better judgment, as much of the success which it attained depended upon the action and tone of voice. The justice of this remark is appreciated if one has seen its performance at the Comédie Française, where tradition has preserved intact all the original "business" of the piece.

It was a great success; and as his attacks on quackery had made possible a reform in medicine, so this comedy rendered ridiculous the name "Précieux," which had before been considered a distinction.

PREHISTORIC EUROPE, by James Geikie (1880). "Prehistoric" in this volume is used to mean the whole period disclosed to us by means of archæological evidence, as distinguished from what is known through written records, and the purpose of the book is to present in outline what appear to have been the most considerable physical changes experienced in the European continent since the beginning of the Pleistocene period. In the latter category Dr. Geikie includes the Preglacial, Glacial, and Interglacial deposits. Under "Postglacial" he classifies the accumulations which are of later date than the last great extension of glacier ice in Europe. He accepts the current division of prehistoric time into three periods, — the Stone Age, when weapons, implements, and ornaments were made exclusively of stone, wood, horn, or bone; the Age of Bronze, when cutting instruments began to be made of copper or bronze; and the Age of Iron, when bronze gave place to iron. The Stone Age, with which geologists chiefly have to do, is usually, after Lord Avebury, divided into the Palæolithic and Neolithic periods. During the Palæolithic Age, the beginning of which, according to Dr. Geikie, must go back at least 200,000 years, the lion, the hippopotamus, the rhinoceros, the mammoth were contemporaneous with man in Europe, and lived together under a climate which for one period was extremely equable and genial. At a later stage in this period Pleistocene Europe suffered extreme conditions. Arctic animals lived in what is now the South of France, and the mammoth ranged in Spain and Italy. During this period, when the climate of Europe underwent violent changes, the alluvial and cave deposits were formed and the flora and fauna were compelled to migrate over vast distances. During the last glacial epoch of the Pleistocene period, Britain and the southern portion of the Scandinavian peninsula, which had been depressed, were gradually re-elevated. Spitsbergen, Greenland, Iceland, and the Faroe Islands, which at this period formed a portion of the mainland, were eventually isolated, but before the North Sea was formed Neolithic man had entered Europe and crossed into Britain. Less clement conditions succeeded the genial climate, and a still later change during the Age of Bronze brought about a condition of humidity. In the Age of Iron this humidity disappeared and the sea retreated to its present level.

PRELUDE, THE, or, Growth of a Poet's Mind; an Autobiographical Poem, by William Wordsworth, was begun in 1799, completed in 1805, but not published until 1850. It was intended as preliminary to a great philosophical poem enunciating Wordsworth' s views of man, of nature, and of society, to be composed in three parts under the general title of 'The Recluse.' Of this projected poem only the second part, called 'The Excursion' was completed (see the digest of 'The Excursion'). The first book of the first part was posthumously published in 1888 under the title of 'The Recluse.' In 'The Prelude' which, Wordsworth said, stood to the greater poem in the relation of an ante-chapel to a cathedral, the poet gives an account of the development

of his own mind and heart under the influences of education, nature, and society, with the aim of proving to himself and others his fitness for the work he is undertaking. Though numbering fourteen solid books partly on abstract topics in sober blank verse the poem has intense interest, not only on account of its beautiful descriptive passages, but from its masterly analysis of the poetic gifts and the influences which foster them. In the two first books, 'School-Time,' Wordsworth vividly sets forth the unthinking physical joys of his youthful out-door sports and his moments of calm intuition of a spiritual presence in nature; 'Residence at Cambridge' describes the idleness and aimlessness of the poet's first college days roused only by the memory of great Cambridge men like Newton. The book entitled 'Summer Vacation' records the renewed spell exercised on the poet by his native landscape on his first return to it and his first semi-deliberate self-consecration to the task of poetry. In Book V. he begins to be influenced by Shakespeare, Milton, and other great poets, and in the sixth walks with a friend across the Alps and is impressed by nature on a grander scale than in the English Lake region. In the eighth book, on the occasion of his return to London, he shows how his love of nature had fostered his love of man by investing man with a dignity drawn from the noble landscapes against which the poet had first noted him; and how this dignity, first recognized in the shepherds of the Lake District clung to Wordsworth's conception of man even when he saw his petty and ugly side in the London crowds. In Books IX. and X. Wordsworth describes his visit to France between November, 1791, and December, 1792, recounting how his zeal and enthusiasm for the Revolution were stimulated by his friendship for Captain Michel Beaupuys, an enlightened patriot whose acquaintance he made at Blois early in 1792. He then describes the excitement of his sojourn in Paris in the days that followed the September massacres, and his narrow escape from involvement in the fate of the Girondins, through the necessity of his leaving France at the close of the year. Book XI. recounts the moral crisis through which Wordsworth passed on his return, a republican, from a country which was abandoning her republican ideals, to his own country which was attacking them by warring against the Revolution. From despair he is redeemed by the counsel and influence of his sister, Dorothy, and by his love for nature. His renewed confidence and joy in poetic production are analyzed in the next two books: 'Imagination and Taste, how Impaired and Restored,' and in the 'Conclusion' we have a general analysis of the poet's ripened powers and a picture of his settlement at Alfoxden in company with his sister Dorothy and in the neighborhood of Coleridge, ready to begin his poetic production.

PRIDE AND PREJUDICE, by Jane Austen. The story of 'Pride and Prejudice' is extremely simple: it is a history of the gradual union of two people, one held back by unconquerable pride and the other blinded by prejudice; but in spite of little plot, the interest is sustained through the book. The characters are drawn with humor, delicacy, and the intimate knowledge of men and women that Miss Austen always shows. Mr. Bennet, amiable and peace-loving, leaves to Mrs. Bennet, his querulous, ambitious, and narrow-minded wife, the difficult task of marrying off his five daughters. Her daughter Elizabeth, though not so beautiful as Jane, is the brightest and most attractive member of the family. She has a lively disposition, frank, pleasing manners, and a warm heart; and though bitterly prejudiced against Mr. Darcy, the wealthy, dignified hero, his excellent qualities and faithful devotion win her at last, and she forgives the pride from which he stooped to conquer her. Among the minor characters are George Wickham, fascinating and unprincipled, who elopes with Lydia Bennet; Mr. Bingley, Darcy's handsome friend, who marries Jane Bennet; and Mr.

Collins, a small-souled, strait-laced clergyman. The scene is laid in England in the country; and the characters are the ladies and gentlemen Miss Austen describes so well in her novels. 'Pride and Prejudice' was published in 1813. It was Miss Austen's first novel, and was written when she was twenty-one years old, in 1796.

PRIME MINISTER, THE, see **PARLIAMENTARY NOVELS,** by Anthony Trollope.

PRIMITIVE MAN, by Louis Figuier. Revised Translation with Thirty Scenes of Primitive Life and 233 Figures of Objects belonging to Prehistoric Ages (1870). A clear popular manual of the facts and arguments going to show the very great antiquity of man. It presents the evidence of actual relics of prehistoric life, with special attention to those found in France. At the time of its publication English readers were familiar with the views advocated by Lyell and Lubbock, and knew less of the results of French research, on which prehistoric archæology very largely rests. In the scheme of this startlingly interesting science the history of primitive mankind is divided into two great periods or ages: (1) The Stone Age, divided into three epochs; and (2) The Age of Metals, divided into two epochs. The story of these ages is the story of primitive man. Man first appeared in the epoch of those gigantic animals which became extinct long ages ago, the mammoth and the great cave-bear. He could dwell only in caves and hollows of the earth; and his clothing was made from the skins of beasts, or was of skins not made at all. The few simple tools or weapons which he contrived showed one chief material, except wood for handles, and that was stone. Horn and bone came into use for some minor implements, but stone was the material mainly employed for tools and weapons. Manufactures consisted chiefly in making sharp flakes of stone, some with edges for knives or hatchets, and others with points for a thrusting tool or weapon. If fire was known, and the potter's art also of molding moist clay into shapes and baking them to hardness, this added not only to the comfort but to the implements of primitive man; and shells perforated and strung made jewelry. If there was any money it was shell money. Bone and horn served to make implements such as arrow-heads, and bodkins, man's earliest needles. If a use like that of paper was known, a flat bone, like a shoulder-blade, served. The first art was with a bodkin, scratching on the flat of a bone the outline of the head of a favorite horse, or of a reindeer captured for a feast. Burial customs arose, and funeral feasts; and there seem to be indications of belief that the dead were not so dead but that they would need food and tools and other means of life.

The name given to this earliest Stone Age epoch is that of the Mammoth and Cave-Bear, the conspicuous representatives of the gigantic animals of that time. It was a time of fearful cold, in one of the ages of ice which played so large a part in the early history of the globe.

The second of the Stone Age epochs is called that of the reindeer, because this animal existed in great numbers, and with it the horse, various great cattle, elk, deer, etc., in place of the mammoth, cave-bear, cave-hyena, cave-lion, etc. The intense glacial cold of the first epoch was gone. Forests instead of ice clothed the earth. But these earlier Stone Age epochs are a dark dismal night hard to penetrate. A third Stone Age epoch followed, called the Polished Stone epoch, because of the great improvement effected in implements by polishing or smoothing the stone parts. Other advances were made in every department of early rude life. It was the age of many tamed animals.

The Stone Age was succeeded by the Age of Metals, in which there first came the Bronze epoch; and after it the Iron epoch, each being marked by knowledge of the

use of the metals named. The details, and the exact facts as to the type of man in each of the earliest epochs, can be made out but imperfectly; and since Figuier wrote, not a little has been added to our knowledge; yet the story as far as given is of extreme interest.

PRINCE, THE ('Il Principe'), a political treatise by Niccolò Machiavelli, written in 1513 but not printed until 1532. The author, whom the restoration of the Medici in 1512 had deprived of his office of secretary to the council of the Florentine Republic, devoted his enforced leisure to the writing of a treatise on the ideal prince. This he dedicated to one of the Medici, Lorenzo son of Piero, nephew of 'Il Magnifico,' and afterwards Duke of Urbino (1492–1519), partly in the hope of employment with the new government but mainly because he sincerely believed that a prince of the Medici might if wisely counseled bring unity to an Italy parcelled into small states and humiliated by foreign conquests. Beginning with an enumeration of the different types of princes he distinguishes hereditary principalities, partly hereditary principalities (*i. e.*, including inherited and conquered territories), newly acquired principalities, some won by personal valor like that of Francesco Sforza, some acquired by fortune and by the arms of others, like that of Cæsar Borgia, some obtained by crime, and some by the favor of one's fellow citizens; and finally, the Papacy. Incidental to this list are many illustrations, both from Machiavelli's classical reading and from his diplomatic experience, teaching by example the wise and the inefficient methods of princely rule. Machiavelli then denounces the system of hiring mercenary soldiers to defend the state, maintaining that they are unreliable, a danger to the prince, a damper on the warlike spirit of the people, and a needless expense; and he strongly advocates national armies. Then follows the main part of the book, namely a series of rules and principles to guide the prince's conduct. These are introduced by the remark that since so many of the prince's subjects are evil he must learn to use evil as well as good in order to maintain a strong government. It is better for a prince to be reputed miserly than to waste the resources of the principality; but a man may be lavish in order to secure power, especially if he can be generous at the expense of other people. Clemency is better than cruelty, but cruelty is sometimes necessary; and if a prince cannot be both feared and loved, it is better for him to be feared. Fidelity to promises is good; but owing to the unruly nature of a prince's subjects it is sometimes impossible. A wise prince should not keep his faith to his own disadvantage and when his reasons for pledging it are no longer existent. But he should hide this infidelity by means of simulation and dissimulation, putting on a mask of piety, humanity, and above all of religion. To deprive his subjects of their goods or of their wives is bad policy; a contented people and vigorous repressive measures against rebels secure a prince against uprisings. The remaining chapters deal with the use of fortresses, the way to avoid flatterers, the proper use of counsellors and secretaries; and the book ends with an impassioned plea for the unification of Italy. This was indeed Machiavelli's one aim; and his one dominating principle of government is that the end justifies the means. Italy could not be unified without a strong government; this could at that period be set up only by an autocrat; he could not maintain himself without sometimes disregarding moral principles. Such was Machiavelli's position. He has the merit of stating openly and fearlessly what every prince was practicing or endeavoring to practice; and his principles have a remarkable affinity with a view of the state widely current to-day. In relentlessly applying scientific principles to public policy he is a true representative of the modern world then just born.

PRINCE AND THE PAUPER, THE, by Mark Twain (1881). The plot of this interesting story hinges on the remarkable resemblance of a poor street boy to the young English prince afterward Edward VI. Tom Canty, the pauper, looking through the iron gates of the royal court-yard, is ordered away by the guard. The young prince, overhearing the command, invites him in; and for amusement, changes clothes with him. While dressed in rags he sees on Tom's hand a bruise inflicted by the guard, and burning with indignation, he rushes alone from the palace to chastise the man: he is mistaken for Tom and driven away. He falls in with Tom's family, and is so badly treated that he runs away with Sir Miles Hendon, a disinherited knight, who takes pity on him, thinking his frequent assertions of royal birth a sign of madness. They wander about the country, having one adventure after another, and finally return to London just before Tom Canty's coronation.

Meanwhile Tom, in his changed condition, also undergoes many trials on account of his uncouthness of manner and ignorance of court etiquette; which, added to his apparent forgetfulness of the whereabouts of the "Great Seal," convince those around him that he has become demented. Gradually he grows accustomed to his position, and acquires sufficient knowledge of polite behavior to reassure the nobles regarding his mental balance; while he becomes less and less anxious about the disappearance of the real prince, which at first caused him much regret.

On the morning of the coronation Edward eludes his protector, and hastening to Westminster Abbey, forbids the ceremony. The hiding-place of the "Great Seal" is made the final test of his claims; and, assisted by Tom Canty's timely suggestions, he reveals it. He is then crowned in spite of his rags, and soon after rewards Tom Canty for his loyalty, and Sir Miles Hendon for his faithful services. All his short reign is tempered with the mercy and pity which in his misfortunes he so often desired and so seldom received.

PRINCE OF INDIA, THE, by Lew Wallace (1893). Both the title of this book, and the locality chosen by its author as a background for the story, awaken the interest of the reader. 'The Prince of India' is no scion of those ancient families that held sway over the country of Golconda, but is a Jewish shoemaker condemned by our Lord to wander over the earth until his second coming. This "Wandering Jew" is first introduced at the hidden sarcophagus of Hiram, King of Tyre, which he has not visited for one thousand years. Ten centuries before, he had found this mine of priceless jewels, and had concealed the spot for future exploration. He pays a short visit to Byzantium, where he possesses another treasure vault, and then departs for China for a fifty-years' stay. It is after the expiration of this period that he assumes the title of "Prince of India." He is filled now with the purpose of teaching men that God is Lord under whatever form worshiped, and that all men should be united by the bond of brotherly love. The Mohammedans do not accept his teaching, and he next goes to Constantinople to reveal it to the Greek Church, though he is at this time in league with the heir-apparent of the Turkish empire. The thread of romance here appears in the love of the young Turk for the Princess Irene, a relative of Constantine, Emperor of Byzantium, and also in the fondness of the "Prince of India" for a little Jewess named Lael, whom he adopts. The "Prince" is unsuccessful in his mission at Constantinople; and in rage and disappointment at the treatment he receives, he sets fire to his possessions and flees to the side of Mohammed, the heir of the Turkish empire. Then follows the capture of Constantinople, which is graphically set forth by the author. The fiery Mohammed weds the beautiful Irene, who tempers the victor's enthusiasm by her spirit of Christianity. "The Prince of India,"

borne down on the battle-field and supposed to be dead, rises with renewed youth to wander forth again, an outcast and stranger to his generation. In many ways this book resembles 'Ben-Hur': it covers a period of many years, and its plot is built by putting together historical and geographical facts, and weaving in a thread of romance. The "boat-race" introduced in this story suggests the famous "chariot-race" in 'Ben-Hur.' The book has a value in awakening an interest in a fascinating period of history, and in fixing in the reader's mind many historic events and customs, while its treatment of the religious questions involved is broad and comprehensive.

PRINCESS, THE; A MEDLEY, a romantic narrative poem in blank verse with intervening lyrics, written by Alfred Tennyson and published in 1847. The story is set in an attractive framework. Seven college friends are visiting one of their number at the estate of his father, Sir Walter Vivian, who happens to be entertaining his tenants with a garden party. During the afternoon a group of privileged guests, ladies from neighboring estates, and the collegians, assemble on the greensward in the court of a ruined abbey adorned by a broken statue of an ancestor of the family, Sir Ralph. After some bantering talk between young Walter Vivian and his sister Lilla regarding woman's social position, it is suggested that the company should be entertained by a story told in seven parts by each one of the men in succession. The ladies are to fill the pauses of the narrative by singing ballads. Taking his suggestion from a remark of Lilla's that if she were a great princess she would found a college for women, the first narrator (who has been describing the occasion in the first person) begins a tale which is a fantastic medley of classical, mediæval, and modern elements. A prince of a northern kingdom is betrothed as a child to Ida, a princess of the neighboring realm to the south (the locality and the period are left vague). When the time comes for the fulfilment of the marriage the princess, influenced by two advisers, Lady Psyche and Lady Blanche, forswears the company of men and establishes a great university for women, excluding all men on pain of death. Her father, King Gama, refuses to compel her to fulfil her contract; and the prince, anticipating his father's intention of declaring war, makes his way with two companions, Cyril and Florian, to the southern kingdom, where they gain access to the new University in the disguise of women. Here they are soon detected by the tutors, Lady Psyche, a charming widow with an infant daughter, Aglaia, and Lady Blanche, an older woman with a beautiful daughter, Melissa. But these, for their own reasons, keep silence, Psyche because she is Florian's sister, Blanche because she hopes to profit by her knowledge, and Melissa because she sympathizes with the young men. After a day of attendance at lectures and inspection of the wonderful gardens and buildings, the three supposed maidens accompany the princess on a geological excursion in the neighboring hills. On the way, the prince, in the character of a maid of honor from the northern court, pleads his own cause with the princess, but in vain; she is devoted to the cause of woman's emancipation, and will not think of marriage. At supper that evening, in a tent beside a waterfall, the visitors are requested to sing. The prince's falsetto and a ribald song by Cyril, who is reckless and flushed with wine, betray the sex of the visitors. The princess and her train at once take horse. In her haste and anger she falls from the bridge and is rescued by the resolute action of the prince, who plunges into the swift current and draws her out. Lady Psyche and Cyril escape, Lady Blanche and Melissa are dismissed, and the prince and Florian are ridiculed and thrust out by the angry princess, who retains Lady Psyche's child. But in the meantime the northern king has invaded the realm, captured Gama, and invested the university lands. The three companions and Lady Psyche find refuge

in his camp. King Gama's three sons now coming up with a large army, it is arranged that the question of the princess's contract be decided by a tournament, fifty champions to fight on each side. The champions of the princess are headed by her brother, Arac, a jovial and gigantic warrior who strikes down the prince but spares his life. Her side being victorious, the princess is now freed from her obligation. But in gratitude for his rescue she offers the use of her university buildings to nurse him and the other wounded men back to health. The university becomes a hospital. With the days of convalescence many of the wounded men become enamoured of the maidens who are caring for them. Among others, Florian wins Melissa; Cyril, who had persuaded the princess to return Psyche's child, is accepted by Psyche as her husband; and finally the Princess Ida yields to the prince's suit.

The poem is rich with color and melody, the imagery being almost luscious in its beauty and the verse in its smoothness. The interspersed lyrics are not only suited to their context but are among the most passionate and spontaneous that Tennyson ever wrote. To the present age the theme absolutely lacks the daring novelty that it presented to Tennyson's readers in 1847, but the character of Princess Ida is of permanent interest and appeal.

PRINCESS ALINE, THE, a novelette by Richard Harding Davis, was published in 1895. The hero, Morton Carlton, is a young artist with an international reputation, wealth, and high social position; altogether, a most fortunate young gentleman. At the time the story opens he takes passage for Europe, because he has fallen in love with the Princess Aline of Hohenwald, or rather with a picture of her; and is determined to meet her, and by the help of the gods to woo her.

On the steamer New York, going over, are a Miss Morris and her aunt. Carlton finds them very pleasant people, desirable to know; he confides the object of his trip to the younger lady. She is at once in sympathy with the romantic, impossible project. The three float around Europe in the wake of the Princess. The book is written in a clever, crisp style, and shows much worldly knowledge.

PRINCESS CASAMASSIMA, THE, by Henry James, a novel of modern life, and a study in fiction of socialistic questions, was published in 1886. A motley collection of persons are brought together in it, united by their common interest in socialism. The scenes are laid for the most part in the east side of London. The majority of the characters are of the working-classes. Two, the Princess Casamassima and Lady Aurora, are women of rank and wealth. Both classes are represented in the hero, Hyacinth Robinson, the child of a certain immoral Lord Frederick, and his mistress, an ignorant Frenchwoman. Hyacinth, in whom the aristocratic nature predominates, is reared by a poor dressmaker, among forlorn east-side people. His sympathy for their condition makes him an easy prey of certain workingmen with strong socialistic tendencies. In a moment of blind enthusiasm he gives his word that he will perform, when called upon, an act which may cost him his life. About this time he meets the beautiful Princess Casamassima, separated from her husband, living in London that she may study the lower classes.

The novel has a rambling and diversified plot, concerned with other people besides the Princess and Hyacinth, clearly defined and cleverly drawn characters. A certain satirical element in the treatment of the theme imparts an atmosphere of comedy to the book, despite its tragic ending.

PRINCIPIA, NEWTON'S, more fully 'Philosophiæ Naturalis Principia Mathematica' ('The Mathematical Principles of Natural Philosophy'), by Sir Isaac Newton,

was first published in 1687. In this famous treatise Newton's law of gravitation was set forth and mathematically demonstrated. The work consists of a series of definitions, laws, corollaries, rules, and propositions supported by diagrams, mathematical proof, and in the last book, records of observation. The first book is concerned with the motion of particles or bodies in free space and in it Newton formulates the law of gravitation — that every particle of matter in the universe attracts every other particle with a force which varies directly as the product of their masses and inversely as the square of the distance between them. The second book considers motion in a resisting medium and the laws of hydrostatics and hydrodynamics with reference to waves, tides, and acoustics. In the third book Newton applies the laws just demonstrated to the explanation of the solar system, showing that all the motions of the planets and their satellites are accounted for by the law of gravitation.

PRINCIPLES OF MORALS AND LEGISLATION, AN INTRODUCTION TO THE, by Jeremy Bentham (1780). This, Bentham's greatest work to which he had devoted the labor of many years, is the most concise statement of the principles by which his name is best known. Though originally written with the limited design of serving as an introduction to a penal code, it took on a much wider scope and serves as the clearest explanation of the author's principle of utility. "Nature," he says "has placed mankind under the governance of two sovereign masters, pain and pleasure. . . . On the one hand the standard of right and wrong, on the other the chain of causes and effects are fastened to their throne." Utility he defines as follows: "that property in any object, whereby it tends to produce benefit, advantage, pleasure, good, or happiness (all this in the present case comes to the same thing) or (what comes again to the same thing) to prevent the happening of mischief, pain, evil, or unhappiness to the party whose interest is considered: if that party be the community in general, then the happiness of the community: if a particular individual, then the happiness of that individual. Bentham attacks the principles of asceticism (approving of actions in so far as they diminish happiness), sympathy, and antipathy, principles opposed to that of utility. Utility is the sole standard by which the moralist must shape his rules and the legislator his laws. "The general object which all laws have, or ought to have in common, is to augment the total happiness of the community: and therefore, in the first place, to exclude, as far as may be, everything that tends to subtract from that happiness: in other words, to exclude mischief. But all punishment is mischief: all punishment in itself is evil. Upon the principle of utility, if it ought at all to be admitted, it ought only to be admitted in as far as it promises to exclude some greater evil." The author's aim is to apply this principle to legislation, to distinguish "cases unmeet for punishment," to establish some sort of proportion between the punishment and the crime, to determine the classes of crimes, and to delimit the respective spheres of ethics and jurisprudence. Never before had English institutions been subjected to so rigorous, comprehensive, and impartial an analysis, and no other work perhaps has been so prolific in suggestion to legislators or has had such an influence in the clarification and development of British legislation.

PRISONER, THE, a novel, by Alice Brown (1916), opens with the home-coming of its hero, and its theme is his spiritual development in the course of his readjustment to everyday living. Jeffrey Blake, known as Jeff, has been serving a term for the misappropriation of funds, and returns to his native town to find his old father awaiting him. The elder man has for years been faithfully guarded by the two pretty

daughters of his second wife now dead, whom he married late in life; the two girls, Anne and Lydia, are united with the father in their desire to make Jeff's reëntry into life a triumph over the past tragedy; their first impression that he must succeed in making money gives way to their recognition of his higher needs. Jeff's wife, Esther, a heartless beauty, who lives nearby, has fascinated two of the eligible townsmen, Alston Choate, a lawyer, and Reardon, a rich clubman, who in years past had been Jeff's friend and an instrument in his financial downfall. Jeff's first hope of a reconciliation with his wife is swept away by her repudiation of him, and in a revulsion of feeling he reacts to his devoted step-sister Lydia, who though in love with him, determines to remain only his guardian angel; Jeff is equally firm in his desire not to spoil her future. Esther's eccentric aunt, Mme. Beattie, returns from Europe and reveals to Lydia the story of her diamond necklace, in years past stolen by Esther and presumedly lost. In order to shield his wife and pay for the gems Jeff had plunged into the speculation which had ruined him. Mme. Beattie, who has returned to extort more money, threatens to publish the story of Esther's theft in the local paper. The necklace, which has not been lost, is found by Lydia in Esther's hand-bag, and she rushes back to Jeff with it; he returns it to Mme. Beattie in the presence of his wife and Choate, thus humiliating Esther in the eyes of this admirer. Esther turns to Reardon for consolation, and plans an elopement with him after having tried in vain to effect a reconciliation with Jeff, who, hearing of her plan, stops her flight at the station and takes her home with him. After listening to the friendly protestations of the family she retires to her room for the night, but later slips from the house and catches the midnight train to join Reardon. The book closes with the suggestion that when a legal separation has been accomplished Jeff and Lydia will be united, as Anne and Alston Choate are to be.

PRISONER OF ZENDA, THE, the best known of Anthony Hope's romances (1894), relates the picturesque adventures of Rudolf Rassendyll, an English gentleman, during a three months' sojourn in the Kingdom of Ruritania.

He arrives upon the eve of the coronation of King Rudolf, whom he meets at Zenda Castle. In a drinking bout the king is drugged, and cannot be aroused to reach the capital Strelsau in time for the coronation. This treachery is the work of the king's brother, Duke Michael, who wishes to usurp the kingdom. To foil his designs, Colonel Sapt and Fritz von Tarlenhem successfully assist Rassendyll to personate the king. He is crowned, plays his part without serious blunders, and then sets about accomplishing the king's release, — a task rendered dangerous and difficult by the cunning and prowess of Michael and his followers. Rassendyll loves and is loved by the Princess Flavia. She is also beloved by the king and his brother. Only the release of the monarch — accomplished in a series of dashing dramatic episodes — prevents Rassendyll from wedding Flavia. The story is told with wonderful vim and spirit, and with a freshness and healthfulness of feeling remarkable in an era of morbid fiction. The novel has been dramatized in a successful play of the same name.

PRIVATE GASPARD, a Soldier of France, by René Benjamin (1916). The Prix Goncourt has been awarded to this war novel, which records the everyday experience of a civilian soldier. Gaspard, the snail seller from Paris, is mobilized with his regiment of peasants, mechanics, and tradesmen, shoulder to shoulder with journalists and savants. He is the traditional Frenchman, the Gallic cock of legend, the incarnation of esprit. In the picturesque argot of Paris, he scoffs at the enemy, cheers the men with his irrepressible gayety, and tries out the joke of the end of the war before

it has begun. His pals are blown to pieces beside him, and he himself is wounded. In the hospital, as in the freight cars with the troops, or on the march, his cheerfulness makes him the life of the place. A dying companion believes he will live if he can only hold out until morning. During the night he asks every few minutes if it is not yet four o'clock, and refuses to be deceived because he cannot hear the cocks crowing. Gaspard slips out of the ward and immediately afterward a cock crows lustily, and the poor fellow recovers his confidence and dies with a smile on his face. Gaspard's wound opens as a result of his exertion, and he has to remain in the hospital many weeks longer. His winter campaign lasts just twenty-two hours, fighting with an unseen enemy, and he is back in the hospital again with only one leg. We leave him hobbling up the Avenue Alexandre III. with undaunted spirit, a small Gaspard skipping at his side.

PROBLEMATIC CHARACTERS ('Problematische Naturen'), a romance by Friedrich Spielhagen (3 vols., 1860). For this, his first important production, Spielhagen chose as motto a quotation from Goethe, in which is to be found the underlying thought of the romance: "There are problematical natures which are not equal to the conditions among which they are placed, and whom no conditions satisfy. Thence arises the monstrous conflict which consumes life without enjoyment." In the narrative, the strongest illustration of this class of persons is the character of Oswald Stein, the hero. He is introduced as private tutor in a noble family; as a man of good, honorable, and kindly intentions, and of much personal charm. But the development of the story shows him to lack one essential trait, in the absence of which his courage and his warmth prove insufficient to the demands of duty; he is inconstant. The three volumes lead him from one experiment in the realm of sentiment to another, — his most striking experience involving Melitta, a beautiful and warm-hearted lady of rank in the neighborhood. Oswald proves himself incapable of a real fidelity and lasting affection towards any of the fair beings who lavish their hearts upon him. One of them says of him that he is fickle simply because he forever pursues an unattainable ideal, and is forever disappointed! This aspiring and sympathetic soul arouses sympathy, however, only in his character of faithful and brotherly friend to his charge, Bruno. Bruno himself is another problematic character, but he is not called upon to set his fitful temper and stormy heart against the hard necessities of life: he dies while still a loving, heroic, moody boy, little understood, and loved by few. At his death, Oswald departs for fresh scenes; and the conclusion of the romance is not at all a conclusion of the action, which is reached in a later novel.

PROBLEMS OF MODERN DEMOCRACY, by Edwin Lawrence Godkin (1896). This collection of eleven political and economic essays, on subjects connected with the evolution of the republic, belongs among the most thoughtful and most interesting books of its class — with Lecky's, Pearson's, Stephen's, Fiske's, and Lowell's. From the first one, 'Aristocratic Opinions of Democracy,' published during the last year of the Civil War, to the last, 'The Expenditure of Rich Men,' thirty-one years elapse; yet the comment of time simply emphasizes the rightness of Mr. Godkin's thinking. He states the aristocratic objections to democracy with absolute fairness, concedes the weight of many of them, is even ready to admit that to some degree democracy in America is still on trial. But he maintains that the right-hand fallings-off and left-hand defections with which its opponents tax our political theories, are really due to quite other causes, — causes inseparable from the conditions of our existence.

Thus thoughtfully he considers ethics, manners, literature, art, and philosophy, public spirit and private virtue; and his conclusion is that the world's best saints of the last hundred years have come out of the Nazareth of democracy, — issuing from the middle and lower classes in Europe, from the "plain people" in America. 'Popular Government' is a review and refutation of much of the doctrine of Sir Henry Maine, in his volume on that subject. 'Some Political and Social Aspects of the Tariff' deals with the subject in its industrial and ethical applications, and concludes that the "independence of foreigners" which a high tariff is supposed to secure, must be the result simply and solely of native superiority, either in energy, or industry, or inventiveness, or in natural advantages. The papers on 'Criminal Politics,' 'Idleness and Immorality,' 'The Duty of Educated Men in a Democracy,' 'Who Will Pay the Bills of Socialism?' and 'The Real Problem of Democracy,' are lay sermons of so vigorous an application that the most easy-going political sinner who reads them will not be able to escape the pangs of conscience. The final paper on 'The Expenditure of Rich Men' is a disquisition on the difficulty of real sumptuosity in America.

PRODIGAL SON, THE, by Hall Caine (1904). The scene of this story is laid in Iceland, a part of the world not often chosen by the novelist. It deals mainly with the lives of two brothers, Magnus and Oscar Stephenson, the sons of the Governor-General. Magnus, the elder, is engaged to be married to Thora Neilson, the daughter of Factor Neilson, the leading merchant of the place and his father's lifelong friend. The match is most satisfactory to both families and all goes well until the return of Oscar from college after an absence of six years in England. He has there acquired a manner and air which combined with his handsome face and figure make him seem irresistible to the simple home people. His career at Oxford has been a failure owing to the weakness of his character but his shortcomings are overlooked in the light of his buoyant spirits and genial ways. He soon wins away Thora's affection and marries her, leaving the faithful Magnus heart-broken. Before the marriage Oscar's fickle heart had been drawn to Thora's younger sister, Helga, whose unprincipled nature had led her to use all her fascinations to win away her sister's lover. She continues in this course, and their mutual love of music, which brings them together, causes Oscar to fall completely under her sway. Thora is crushed with grief and Magnus who is maddened by the turn of affairs tries in vain to keep his brother true to his wife. A daughter is born to Thora and she is filled with joy, but Helga convinces Oscar that the babe is not safe with Thora and gets him to put her in her charge. Thora crazed with grief steals from her sick-bed, gets the child and brings it home, then dies as the result of her exposure. Oscar, overwhelmed with sorrow and remorse, buries in his wife's grave his musical compositions which he feels have taken the time and thought which should have been given her and swears he will never write another note. The day following the funeral Oscar is found guilty of forging his father's name for a large sum of money, and to save the family from disgrace the Governor mortgages everything that he possesses. Oscar goes abroad at once promising his father he will never see Helga again, but the promise is broken and he and she unite again on their musical careers.

Oscar has his manuscripts exhumed from his wife's grave and making a big success with his music becomes a rich man. After years he returns to his home under an assumed name, pays off the mortgage, which is about to be foreclosed, and leaves a fortune for his daughter Elin, now grown. He slips away unrecognized, but after having gone a short distance, is overtaken by an avalanche on the mountain, and his eventful career is ended.

PROFANE STATE, THE, see **HOLY STATE,** by Thomas Fuller.

PROFESSOR BERNHARDI, a comedy by Arthur Schnitzler (adaptation in English by Mrs. Enid Pollh, 1913). Professor Bernhardi, a Jewish physician of distinction, is the director of a large charity hospital, the "Elizabethinum." A patient, a young girl, is dying with septicæmia as a result of malpractice. She does not realize her condition, believing herself perfectly well, and is happy in the delusion that her lover is coming to take her away with him. A Catholic nurse, Sister Ludmilla, the only woman who appears in the play, advised by an officious medical student, sends for a priest. Dr. Bernhardi forbids him to see the patient and make her last hour of life unhappy. The priest insists that it is his duty to bring the unrepentant girl to conviction of sin and save her immortal soul. Sister Ludmilla tells the dying girl the priest has come, and she dies at once from the shock. The enemies of Dr. Bernhardi magnify his refusal of the last consolations of religion to a dying patient. At a stormy board meeting, Dr. Bernhardi is forced to resign his position as head of the hospital. The clerical party take up the affair, and Dr. Bernhardi is indicted and sentenced to a term in prison. The Jewish counsel for the defense is so afraid of appearing biased in favor of his own race that he loses the case. The twelve doctors of the hospital staff, Jews and Gentiles, impartially and humorously presented represent different types of character and prejudice. Prince Constantin is ill, and has need of the services of the great physician, Dr. Bernhardi. He is released from prison and escorted home in triumph by the enthusiastic medical students. The priest stated at the trial that he did not believe Dr. Bernhardi had intended to insult religion, but was following the dictates of his professional conscience. For this piece of honest testimony he is removed from his parish by his superiors and sent to a remote Polish town. He calls on Dr. Bernhardi to say that he thinks the doctor was in the right in this special case, but that he could not acknowledge this publicly in court, because the admission might be misunderstood and misconstrued by enemies of the Church. The nurse, Sister Ludmilla, confesses that she gave false testimony at the trial, and Dr. Bernhardi's friends urge him to demand a revision. He refuses to consider taking any revenge. One of his colleagues says of him, "You begin to understand — to pardon everything, — and then where is the charm of life, if you cannot love or hate any more?" A sincere individualist, Dr. Bernhardi claims only that he did what he considered right in a special case. There is nothing in the play which would cause offence to either race or religion.

PROFESSOR'S LOVE STORY, THE, by Sir J. M. Barrie (1894). Professor Goodwillie, in the absence of his watchful sister, employs a charming young lady as private secretary, and falls in love with her without knowing it. He believes he is suffering from some fatal brain malady because he is so absent-minded and unable to concentrate on the scientific book he is writing. The physician is baffled by his old friend's condition, and irritated by the amusement of the young lady, Lucy White, at his efforts to understand the case; but the truth dawns on him and he tells the professor he must have fallen in love. The professor is alarmed and decides to run away from London to escape the unknown woman and join his sister in the country, and of course takes his secretary along with him. Lucy White really loves the man she has bewitched, and resents his sister's treatment of her as a designing adventuress. Lady Gilding, a dowager, who is a "marrying woman," determines to entrap the professor and ignoring the possibility of the secretary as a rival, confides her plans to the "simple, little Lucy thing." Lucy acts out the Dowager's plan herself, pretending to faint

in the professor's arms. Having awakened him to realization of his love for her, she is ashamed of her duplicity and refuses to marry him. An old love letter found in the mailbox restores Miss Goodwillie's faith in her dead lover and changes her attitude toward the lovers. She brings Lucy and her brother together again.

PROGRESS AND POVERTY, by Henry George. Single taxers hold this, the chief work of the author, to be the Bible of the new cult. It was written in the years 1877–79, and the MS. was hawked about the country and refused by all publishers till the author, a practical printer, had the plates made, doing a large part of the composition himself. It was then brought out by Appletons in 1879. He seeks, in the work, to solve a problem and prescribe a remedy. The problem is: "Why, in the midst of a marvelous progress, is grinding poverty on the increase?" In the solution he begins with the beginning of political economy, takes issue with accepted authority, and claims that the basis law is not the selfishness of mankind, but that "man seeks to gratify his desires with the least exertion." Using this law as physicists do the law of gravitation, he proceeds to define anew, capital, rent, interest, wealth, labor, and land. All that is not labor, or the result of labor, is land. Wealth is the product of labor applied to land. Interest is that part of the result of labor which is paid to capital for its use for a time; capital is the fruit of labor, not its employer; rent is the tax taken by the landholder from labor and capital, which must be paid before capital and labor can divide. The problem is solved, he declares, when it is found that the constantly increasing rent serves so to restrict the rewards of capital and labor that wage, the laborer's share of the joint product, becomes the least sum upon which he can subsist and propagate. The laborer would refuse such a wage; but as it is the best he can do, he must accept. Were the land public property he could refuse, and transfer his labor to open land and produce for himself. As he cannot do this, he must compete with thousands as badly off as is he, hence poverty, crime, unrest, and all social and moral evils.

The remedy is to nationalize the land, — make it public property; leaving that already in use in the possession of those holding it, but confiscating the rent and abolishing all other forms of taxation. He declares taxation upon anything but land to be a penalty upon production; so he would tax that which cannot be produced or increased or diminished, — *i. e.*, land. This, he claims, would abolish all speculation in land, would throw it open to whomever would use it. Labor, having an opportunity to employ itself, would do so, or to a large enough extent to increase production; and as man is a never-satisfied animal, increased production would bring increased exchange; hence prosperity, health, wealth, and happiness.

PROMETHEUS BOUND, a drama by Æschylus (B. C. 525–456), the most sublime of Greek tragedians, presents the contest between Zeus and the Titan, Prometheus, whose counsels had set Zeus upon his throne, but who had incurred that deity's displeasure through giving the use of fire to man. At the beginning of the play he is nailed to a mountain-peak by Hephæstus at the order of Zeus as a punishment for his presumption. Here he is visited by the daughters of Oceanus, who sympathize with him, and by their father, who counsels submission to Zeus but in vain. Another victim of Zeus now enters in the person of Io, who has been transformed by the god into the form of a heifer and is being driven from land to land by the jealousy of Hera, and the persecutions of Argus, who is tormenting her in the shape of a gad-fly. Prometheus tells her that she shall be restored to her own shape and bear a son, the father of a royal race, one of whom, Hercules, shall free the Titan from his bonds.

Moreover he prophesies that Zeus shall make a marriage, the son of which shall dispossess his father. Zeus now sends Hermes to demand particulars of this coming danger. Prometheus defiantly refuses to reveal what he knows; and in punishment Zeus cleaves the rocks with his thunderbolts and sinks his enemy beneath the earth.

In the lost 'Prometheus Unbound,' which was perhaps the third member of a trilogy, it is conjectured that a reconciliation was brought about by the intervention of Hercules. Prometheus was released and revealed his secret that Zeus must refrain from marriage with Thetis. Thus the theme of the entire work was not rebellion, but justification of the ways of God to man.

The grandeur of the scenario and the superhuman magnitude of the characters — all of whom but Io are deities — illustrate the Titanic quality of this dramatist's imagination.

PROMETHEUS UNBOUND, a lyrical drama by Shelley, written at Rome in 1819, is an independent treatment of the theme of Æschylus (see the synopsis of his 'Prometheus Bound') by a revolutionary poet who could not accept the possibility of a reconciliation between the rebel, Prometheus, and his tormenter, Zeus. The scenario, however, and the conception of the defiance of Prometheus, owe much to the Greek play. When Shelley's drama opens Prometheus has been for ages chained to the rock, attended and comforted by the Oceanids, Panthea and Ione. With the passing years his hostility to Zeus has become less bitter though still determined, and he cannot recollect the curse which he pronounced upon the tyrant until it is repeated to him by a phantasm of Zeus himself, raised by Earth, the mother of Prometheus, at his earnest request. Prometheus says he would gladly recall this curse but he knows nevertheless that Zeus must fall. In a last effort to learn the secret Zeus sends down Hermes and the Furies, threatening the Titan with further tortures if he will not tell what he knows. On his refusal the Furies subject Prometheus to the moral torture of hearing the woes that man has suffered and then leave him. After comforting Prometheus Panthea and Ione depart to reassure their sister, Asia, Prometheus's love, in her retreat in the Indian Caucasus. Meanwhile the day of Prometheus's deliverance has arrived, and voices summon Asia down to the abode of Demogorgon, a personification of that ultimate Power which the Greeks thought of as behind and above the gods, and which typifies for Shelley the all-pervading soul of all things. She there learns of the resistless force of this Power and of the imminent freedom of Prometheus and then ascends in one of the chariots of the Hours to witness his deliverance. Zeus has just wedded Thetis, Demogorgon ascends to Olympus, becomes incarnate in the child that is born, and casts Zeus from the battlements of Heaven. Prometheus is freed from the rock by Hercules, is reunited to Asia, and retires with her to a grotto, which they make their home. Earth, Heaven, Air, and all the powers of the universe break out into pæans of joy and praise to salute the new reign of peace and fraternity, and in this burst of lyric rejoicing the poem closes. The 'Prometheus' is imbued with Shelley's pantheistic and anarchistic views, his belief in the essential goodness of human nature, his hatred of dogmas and tyrannous government, and his noble humanitarian enthusiasm. Perhaps none of his poems so well illustrate his exquisite and melodious lyric gifts, his marvelous power of painting mountain scenery and atmospheric effects, and his lack of appreciation of ordinary earthly scenes and human characters.

PROMISE OF AMERICAN LIFE, THE, 'a treatise on social and political science' by Herbert Croly (1909). He begins by analyzing the conception of America as

the land of promise and distinguishing between the uncritical anticipation of continued prosperity and the responsible effort to ensure the fulfilment of this hope by the attempt to realize an ideal. Many Americans do not make this distinction; and those who make it do not all recognize that a change of conditions has made necessary a revision of the American ideal. The original ideal was one of political and economic freedom and independence, finding expression in universal competition; and its effects were good since it was a stimulus to activity and exploitation of the sources of wealth; but with the increase of population and the seizure of natural resources into a few hands has come a "morally and unsociably undesirable distribution of wealth." This must be regulated by the state, if the "promise of American life" is to remain valid for the masses; and thus the old untrammeled individual freedom must give way to social control. These opinions are enforced by a review of American political and economic history, outlining the struggles of Federalists and Republicans, Whigs and Democrats, Slavery men and Abolitionists, and after 1870, the growth of specialized scientific political, commercial, and business interests, which destroyed the homogeneity of American life and brought about the need of a renewed solidarity. Four typical reformers, Bryan, Jerome, Hearst, and Roosevelt, are then subjected to analysis and criticism. The author now gives his own proposals for reform. Democracy must be interpreted not merely as the securing of equal rights for all but as the insuring of well-being and social improvement to the various types of individuals who constitute the state. The capitalists and the masses must be so regulated as to insure the economic and social improvement of all, without doing violence to the principle of private property or of nationality. Particular problems of international policy and administrative and industrial reform are then considered, and the book closes with a discussion of what the individual can do to insure the success of the public measures proposed. The book is a carefully reasoned presentation of the altered political and social theories made necessary by the advent of a new era in the history of America.

PROMISED LAND, THE, by Mary Antin (1912). This is an autobiographical study of the immigrant, of what he brings to America, and what he finds here, and in it the author presents the case of the Russian Jew's American citizenship in a new and vivid light. The book opens with the child's early life in Polotzk, where the Jews are enduring many persecutions and where they are forced to live within the "Pale" set apart for them. Thus shut out from the national existence they had retained many quaint and mediæval customs and curious religious ceremonies described by the little Jewish girl, who at an early age began to pen this story of her life. When the writer was but ten years old her father emigrated to America, later sending for his family to join him in the new world. The writer gives a touching description of the uncomfortable exodus from the old world and their adventures on the way to their new home in the north end of Boston. Here the advantages of the "Promised Land" awaken wonder and delight and the child begins at once to profit by the free education which may be enjoyed by all. Her story contains many pictures of the problems and perplexities faced by this Jewish family in their endeavors to assimilate themselves with the life of their adopted country. While seeing life from the slums of the city the writer sets forth her gradual advance towards taking possession of all the heritage offered in this new land. Passing with honors through the public-schools, aided by sympathetic teachers, and by the clubs and settlement-homes open to her, the young girl develops into the thoughtful and cultured woman, who shows in this story of her own development the possibilities open to all the aliens who come with

the earnest intention of profiting by the advantages which all may share alike in this land of the free. Having traced the story of the child through her school-days and watched her gradually expand under the influence of teachers, friends, free libraries and lecture halls the reader takes leave of her as she is about to enter the college gates which have just opened to admit this pilgrim who has learned to grasp all the best treasures offered in the "Promised Land."

PROOF OF THE PUDDING, THE; a novel, by Meredith Nicholson (1916), is a study of the development of the character of Nan Farley, and the scene is laid in a town in Indiana. An orphaned child of humble lineage, Nan at an early age is adopted by Timothy Farley and his wife who lavish upon her wealth and affection. Being selfish and pleasure-loving, Nan, upon reaching young ladyhood falls in with a fast set, and against her father's wishes joins in their frivolities. She accepts the attentions of Billy Copeland, who has divorced his wife, Fanny, a charming and capable woman, in order to gain Nan's affections, but Nan's father, who is in failing health, tells her he will disinherit her if she marries him. Nan has a warm friend and admirer in Jerry Amidon, a clever young business man, straightforward and honest, who knew her before her adoption. Copeland's passionate wooing strongly influences Nan, and though she does not really love him she is on the point of eloping with him when his appearance in an intoxicated condition saves her from this folly. Mr. Farley dies suddenly, and after the funeral Copeland urges Nan to destroy her father's will, in which case she will be sole heir to his property, as Mrs. Farley has died previously. Nan has a night of temptation, but finally her better self triumphs, and she realizes her past short-comings and decides in future to lead a better and more unselfish life. The next day she confides her experience to Cecil Eaton, a family friend and adviser, and tells him she has decided not to accept a cent of the Farley money as she feels she is unworthy of it. Wishing to be self-supporting, she joins Fanny Copeland, who bears no ill-will against her, in the management of her dairy farm. Copeland meanwhile has been indulging in dissipation and become financially embarrassed, but is extricated from the latter position by the united efforts of Eaton and Fanny, who still loves him. Nan marries Jerry Amidon, and the Copelands become reunited, after Billy's reformation, which is brought about by Eaton, who has always unselfishly loved Fanny. Mr. Farley's will is proved invalid, and the bulk of the property goes to Nan, who expresses the desire to use it wholly for charitable purposes.

PROVERBIAL PHILOSOPHY, by Martin Farquhar Tupper. Tupper's 'Proverbial Philosophy' is a book of essays, or poems in blank verse, dealing with almost every emotion and condition of life. The author begins thus: "Few and precious are the words which the lips of wisdom utter"; and he proceeds to compile a work filling 415 pages.

The poems or meditations were published between 1838 and 1867; and are in two series, dealing with over sixty subjects. The book contains many wise sayings, but it is mostly padded commonplace. For many years it was in great demand, but lately it has been subjected to ridicule.

PRUE AND I, by George William Curtis. These charming papers were published in 1856; and have been popular ever since, as the subject is of perennial interest, while the treatment is in the author's happiest vein. They are a series of sketches or meditations showing the enjoyment to be derived from even the most commonplace

existence. The spires and pinnacles of the sunset sky belong to every man; and in the fair realm of Fantasie all may wander at will. The papers are supposed to be written by an old bookkeeper, who strolls down the street at dinner-time, and without envy watches the diners-out. His fancy enables him to dine without embarrassment at the most select tables, and to enjoy the charming conversation of the beautiful Aurelia. He owns many castles in Spain, where he can summon a goodly company, Jephthah's daughter and the Chevalier Bayard, fair Rosamond and Dean Swift, — the whole train of dear and familiar spirits. He goes for a voyage on the Flying Dutchman, and finds on board all who have spent their lives on useless quests, — Ponce de Leon, and the old Alchemist. He gives us the pleasant dreams and memories roused by the sea in those who love it, and tells the simple, pathetic history of 'Our Cousin the Curate.' He also lets his dèputy bookkeeper Titbottom tell the story of the strange spectacles, which show a man as he is in his nature, — a wisp of straw, a dollar bill, a calm lake. Once the owner was in love, and, looking through his spectacles at the girl he adored, he beheld — himself. But whatever the suggestive and genial old bookkeeper is thinking or relating, his heart is full of his Prue; from beginning to end it is always "Prue and I."

PSYCHOLOGY, THE PRINCIPLES OF, a scientific treatise by William James, was published in its complete form ('Advanced Course') in 1890 and in an abridged form ('Briefer Course') in 1892. The work is introduced by a chapter entitled 'The Scope of Psychology' followed by two chapters on the structure and functions of the brain. Then follows a series of somewhat loosely connected chapters (some of them originally published in learned reviews) dealing with the methods of psychological investigation, rival theories of the mind, and such indispensable topics as habit, the stream of consciousness, attention, association, memory, imagination, the perception of space and time, instinct, the emotions, and the will. James employs both introspection and experiment as instruments of psychological research. He refuses to trench on the province of metaphysics by discussing anything but thoughts, feelings, volitions, and their relation to the brain, yet he is no materialist. His clearness of statement and picturesqueness of illustration make this the most attractive of psychological text-books.

PSYCHOPATHOLOGY OF EVERYDAY LIFE ('Psychopathologie des Alltagslebens') a psychological treatise by Sigmund Freud, published in 1904 and in an English translation by A. A. Brill in 1914. The general thesis is that the pschopathologic effects which appear in neurotic conditions may also be observed, though in a lesser degree, in normal persons. For example, the common occurrence of forgetting a well-known name with or without substituting some other for it is due to its direct or indirect suggestion of some idea which is disturbing to the mind and which is being unconsciously repressed. The connection may be discovered by analyzing the ideas passing through the subject's mind, some of which by their associations will probably point to the name required. A similar explanation is offered for our apparently unmotivated slips of the tongue or pen, absentminded actions and omissions to act, misplacing or loss of objects, abstracted or mechanical movements, and errors or blunders. All are accounted for by some unconscious but strong impulse to avoid something disagreeable or to indulge some hidden desire — an impulse which in our conscious life is forgotten or repressed. There is no room for chance in these apparently trivial actions; all are determined by our psychic life and may yield the richest information to the psycho-analyst. On the other hand the coincidences of foreboding and disaster, of omen and fulfilment are not, on present evidence, to be attributed to

supernatural origin but to some unrecognized association of ideas. The book is an exceedingly stimulating and helpful analysis of a widespread group of phenomena of high interest, and its conclusions are based on strong evidence. One feels however, that some of the associations are forced, and that there is too great readiness to find evidence of the "sexual complex."

PUBLIC FINANCE, by C. F. Bastable (1892). Every governing body or "State" requires for the due discharge of its functions repeated supplies of commodities and personal services, which it has to apply to the accomplishment of whatever ends it may regard as desirable. For all States, whether rude or highly developed, some provisions of the kind are necessary, and therefore the supply and application of State resources constitute the subject-matter of a study which is best entitled in English, 'Public Finance.' The author discusses the general features of State economy, the cost of defense, the expenditure involved in the maintenance of justice and security, the relations of the State to religion, education, industry, commerce. The second part is devoted to public revenues, their forms and classification, whether agricultural, industrial, or capitalist; the third and fourth to the principles of taxation, and the different kinds of taxes; the fifth to the relation between expenditure and receipts; the sixth to the preparation, collection, control, and audit of the budget. "Prudent expenditure," says Professor Bastable in conclusion, "productive and equitable taxation, and due equilibrium between income and outlay will only be found where responsibility is enforced by the public opinion of an active and enlightened community."

PUCK OF POOK'S HILL, by Rudyard Kipling (1906). This volume comprises a set of fantastic tales, juvenile in character. Two children Dan and Una amuse themselves by enacting portions of 'A Midsummer Night's Dream' which they do on Midsummer Eve, in the middle of a Fairy Ring, on Pook's Hill in old England. Suddenly Puck appears beside them and after instructing them in fairy lore joins them in a series of adventures. In the successive chapters which are pervaded by historic personages as well by the influences of the fairies and People of the Hills, the reader is introduced to the most important epochs in the development of England's history; the children are instructed by Puck regarding the heroes of Asgard and various other traditional happenings and in their sylvan exploits in his company they constantly encounter the famous personages under discussion. They learn of the adventures of King Philip's fleet as they tramp through the pastures through which the great guns were once carried to the sea-coast. As they fish in the brook, they are instructed regarding the "Domesday Book" and the ownership of the land where they rest under the trees. The woods speak to them of the doings of the Saxons and with nimble Puck at their side they follow the footsteps of those early warriors; they note where the Northmen fled, and where Alfred's ships came by. King John and his Magna Charta is introduced to them and Roman Legions appear before them, under the guidance of Cæsar. King Arthur and his Knights of the Round Table flit before their curious gaze and when in the final chapter Una and Dan take leave of Puck, they have learned from their fantastic guide the substance of all the vital events which have played the principal part in their country's development and have been impressed with the spirit of true patriotism. Each chapter is prefaced by a song, lyric, or ballad, in keeping with the character of the text which is to follow, as for example 'The Runes on Weland's Sword,' 'A British-Roman Song,' 'A Pict Song,' 'A Smuggler's Song,' and others of varying theme.

PURCHAS HIS PILGRIMES. This remarkable and rare book was published in 1619. It is a compilation by Samuel Purchas, a London divine, of the letters and histories of travel of more than thirteen hundred travelers. It consists of a description of travel in Europe, Asia, Africa, and America; and the later editions of 1625 and 1626 contain maps, which are more diverting than instructive. In this work the author allows the travelers to speak for themselves; but in 'Purchas his Pilgrimage,' published in 1613, he himself gives the "Relation of the World and the Religions observed in all ages and places discovered, from the Creation unto this Present."

More accurate and extensive knowledge has to-day supplanted these books, and they are rarely consulted except by those curious to know the ideas in regard to the rest of the world, which then obtained in England. The world, however, is the authors debtor for his four-years' labors; and it is sad to think that the publication of these books was the cause of his death, if not in a debtor's prison, at least in want.

PURITAN IN HOLLAND, ENGLAND, AND AMERICA, THE, by Douglas Campbell (1892). This historical survey of Puritanism in its ethical, social, and political aspects is strikingly original, since it seeks to demonstrate, with much strength and clearness, that the debt of the American nation for its most radical customs and institutions is not to the English at all, but to the Dutch. It endeavors to prove that the very essence of Puritanism came originally from Holland, leavened the English nation, and through the English nation, the embryonic American nation. Some of the most common of American institutions, — "common lands and common schools, the written ballot, municipalities, religious tolerance, a federal union of States, the play of national and local government, the supremacy of the judiciary," — all these came directly from Holland.

Mr. Campbell's work is most valuable as an introduction to the study of American history, or in itself considered as a scholarly though not always impartial monograph.

PURPLE ISLAND, THE (called also the Isle of Man), by Phineas Fletcher. This poem, in twelve cantos, published in 1633, describes the human body as an island. The bones are the foundation; the veins and arteries, rivers; the heart, liver, stomach, etc., goodly cities; the mouth, a cave; the teeth are "twice sixteen porters, receivers of the customary rent"; the tongue, "a groom who delivers all unto neare officers." The liver is the arch-city, where two purple streams (two great rivers of blood) "raise their boil-heads." The eyes are watch-towers; the sight, the warder. Taste and the tongue are man and wife. The island's prince is the intellect; the five senses are his counselors. Disease and vice are his mortal foes, with whom he wages war. The virtues are his allies. All is described in the minutest detail, with a rare knowledge of anatomy, and there is a profusion of literary and classical allusion.

PUSS IN BOOTS, see **FAIRY TALES.**

PUT YOURSELF IN HIS PLACE, by Charles Reade (1870) is a dramatic novel with a purpose. The scene is laid in Hillsborough, an English manufacturing city; and the story relates the struggles of Henry Little, workman and inventor, against the jealousy and prejudice of the trades-unions. Because he is a Londoner, because he is better trained and consequently better paid than the Hillsborough men, because he invents quicker processes and labor-saving devices, he is subjected to a series of persecutions worthy of the Dark Ages, and is ground between the two millstones of Capital and Labor; — for if the workmen are ferocious and relentless, they have

learned their villainy from the masters and bettered the instruction. This stern study of social problems, however, is nowhere a tract, but always the story of Henry Little, who is as devoted a lover as he is honest a workman, as thorough a social reformer as a clear, practical thinker, and the hero of as bitter a fight against prejudice, worldly ambition, and unscrupulous rivalry outside the mills, as that which he wages against "The Trades." Among the notable figures in the book are Squire Raby, Henry's uncle, a gentleman of the old school; Jael Dence, the country girl, simple, honest, and strong; Grotait, the gentlemanly president of the Saw-Grinders' Union, with his suave manners and his nickname of "Old Smitem"; and Dr. Amboyne philanthropist and peacemaker, who maintains that to get on with anybody you must understand him, and when you understand him you will get on with him. His favorite motto is the title of the book. Like all of Charles Reade's stories, 'Put Yourself in His Place' has a wealth of dramatic incident, and moves with dash and vigor.

QUABBIN: 'The Story of a Small Town, — with Outlooks upon Puritan Life,' by Francis H. Underwood (1893). It is the biography of a New England town, and is dedicated "to those, wherever they are, who have inherited the blood and shared the progress of the descendants of Pilgrims and Puritans." No detail of village and farm life has been left out as too homely; and familiar scenes, outdoors and in, are described in 'Quabbin' with that care which writers often reserve for the novel aspects of some foreign land. This quality lends the book its interest. The social characteristics of a New England town are graphically noted; the minister's revered chief place; "general-training day"; the temperance movement, started at a time when drunkenness from the rum served at ministerial "installations" was not infrequent, and ending in the total-abstinence societies, and in rigid no-license laws for the town. With the railroad came "improvements," including comforts that were unknown luxuries before; and to-day, "with morning newspapers, the telegraph, and three daily mails, Quabbin belongs to the great world."

QUEECHY, by "Elizabeth Wetherell" (Susan Warner). 'Queechy' was written in 1852, and sold by the thousand in both England and America; being translated into German, French, and Swedish. Mrs. Browning admired it, and wrote of it to a friend: "I think it very clever and characteristic. Mrs. Beecher Stowe scarcely exceeds it, after all her trumpets." The story takes place chiefly in Queechy, Vermont. Fleda Ringgan, an orphan, on the death of her grandfather, goes to her aunt Mrs. Rossiter, in Paris, under the care of Mrs. Carleton and her son, rich English people. Every man who sees Fleda, from the time she is eleven, falls in love with her; but she loves only Carleton, whom she converts to Christianity. The Rossiters lose their money, and return to Queechy, where Fleda farms, cooks and makes maple-sugar, to support her family. Carleton revisits America, and is always at hand to aid Fleda in every emergency; although he never speaks of love until they are snowed up on a railway journey. He saves her from the persecutions of Thorn, a rival lover. His mother takes her to England. They are married, and do good for many years.

QUEED, by Henry Sydnor Harrison (1911). This is the story of the evolution of Mr. Queed from a dried up and eccentric little person, who is all intellect, to a normal human being, who developes his muscles and falls in love with a charming girl named Sharlee Wayland. At the opening of the story Mr. Queed has a humiliating encounter with Miss Wayland's big dog who knocks him down on a crowded thoroughfare and kindles his indignation. Later he encounters Miss Wayland at her aunt's

boarding-house where he is living and toiling day and night over a monumental work on Sociology. Miss Wayland becomes gradually interested in Mr. Queed as an intellectual curiosity, who is sadly in need of humanizing influences as well as remunerative labor; she secures him a position on a daily paper where he exercises his intellectual powers effectively but where he discovers that he is physically a weakling, when he is attacked by an irate proof-reader. From this time Mr. Queed sets out to develop his muscles and consorts with a pugilistic friend named Klinker, who introduces him to athletic circles. By degrees the life around him begins more and more to reach him, first at one point and then at another, until in the course of time he develops a normal and rounded manhood. The mystery which has surrounded his birth is in the end cleared up, and he discovers that he is the son and heir of Henry G. Surface, whom he had known under the name of Professor Nielovius. The chance discovery of a letter bearing the name of Surface reveals the Professor's identity, and the young man confronts him with the fact and he confesses that he is the hated and despised being who has won a dishonorable notoriety in years past, and who has betrayed the friendship of Miss Wayland's father and looted her own fortune so that she is forced to earn her living. Not until after the death of the supposed Professor does Queed learn that he is in reality Henry G. Surface, Jr. This discovery causes him to at once set about righting the wrong done by his father. He turns over his estate to Miss Wayland who promptly refuses it, though she shows her partiality for its owner. In the end a compromise is arranged and she accepts the money with the understanding that she shall use it to endow a Reformatory which she calls the Henry G. Surface, Junior Home. The young people are united and Mr. Queed becomes editor-in-chief of an important paper.

QUENTIN DURWARD, by Sir Walter Scott (1823). The scene of this exciting story is France during the reign of Louis XI., and its main outline is this: Quentin Durward, a brave young Scot, having a relative in the Scottish Guards of the French king, comes to France to seek his fortune. The crafty and superstitious Louis is pleased with the youth, and sends him on a strange errand. Under the royal protection are two vassals of the Duke of Burgundy, the lovely Isabelle of Croye and her scheming aunt. Charles of Burgundy is too formidable an enemy, and Louis decides to make Isabelle the wife of William de la Marck, a notorious brigand, who is quite able to defend his bride. The unsuspecting Quentin is sent to conduct the ladies to the Bishop of Liège, the plan being that William shall attack the party and carry off his prize. Quentin, discovering the king's treachery, succeeds in delivering his charge to the bishop; but even here she is not safe. William attacks the castle of Liège and murders the bishop, while Quentin and Isabelle escape. She returns to Burgundy, preferring her old persecutor to the perfidious king. But that wily monarch has already joined forces with the bold duke, to avenge the bishop's death and to besiege De la Marck. Charles offers the hand of Isabelle as a prize to the conqueror of William, and Quentin bears off in triumph a not unwilling bride.

Among the chief characters introduced are the Burgundian herald, the Count of Crèvecœur, and Le Balafré of the Scottish Guard, Quentin's uncle. The figure of Louis is well drawn in his superstitions, his idolatry of the leaden images that garnished his hat-band, in his political intriguing, and in his faithlessness and lack of honor. The book made a sensation in France, and its first success was on foreign shores. It was written at the flood-tide of Scott's popularity at home; the ebb began with 'St. Ronan's Well,' published six months later. The principal anachronisms are noted in the later editions.

QUICK OR THE DEAD?, THE, a novelette by Amélie Rives, was first published in 1883 in Lippincott's Magazine. It attained at once great notoriety in this country and in England, because of the peculiar treatment of the subject, the strangeness of its style, and the flashiness of the title, which has become one of the best known in fiction. Its hysteria, its abundant and bizarre use of adjectives, and its innocent treatment of passion, betrayed the youth and inexperience of the author; yet it is not without traces of genius. The heroine, Barbara Pomfret, is a young widow, whose husband, Valentine, has been dead two years when the story opens. In the first chapter she is returning to the old Virginia homestead, where she has passed the few months of an absolutely happy married life. There everything reminds her of her lost love, awakening the pain that she had sought to lull to sleep. She has not been long among the familiar scenes, when Valentine's cousin, John Dering, who has come to the neighborhood, calls to see her. His remarkable resemblance to Barbara's dead husband, in appearance and speech and manner, is at first a source of suffering to her. After a time, however, this resemblance becomes a consolation. Yet she rebels against her new feeling as disloyal to Valentine. She struggles to keep the identity of the two men distinct. She hates herself because she cares for her cousin. Yet her love for him grows stronger, as his passion for her becomes more imperious. She strives to resist it, to be true to the dead. Finally she gives herself up to her love for the living, but her abandonment to her overmastering passion is of short duration. She believes that she is more bound to the dead than to the living, and sends John away at the last, that she may be faithful to her first love. 'The Quick or the Dead?' is morbid and immature to a high degree; yet as a psychological study of a sensitive woman's conflicting emotions it is not without interest and significance. The style is impressionistic. "In the glimpsing lightning she saw scurrying trees against the suave autumn sky, like etchings on bluish paper." "A rich purple-blue dusk had sunk down over the land, and the gleam of the frozen ice-pond in the far field shone desolately forth from tangled patches of orange-colored wild grass." "She threw herself into a drift of crimson pillows . . . brooding upon the broken fire, whose lilac flames palpitated over a bed of gold-veined coals."

QUINCY ADAMS SAWYER, by Charles Felton Pidgin (1900). This novel recounts the experiences of Quincy Adams Sawyer of Boston, the son of a millionaire and a graduate of Harvard College, who spends two years in the country town known as Mason's Corner, where he finds many quaint country personages. Sawyer, while recuperating his health, enters into the life of the place and attends the singing-school, husking-bees, and surprise-parties with various village belles, finally falling in love with Miss Alice Pettengill, who develops into a talented poet and author. The book breathes the atmosphere of familiar country scenes and quaint characters, among whom may be mentioned Obadiah Strout, the singing-master of the town, who has composed a new national air which he prophesies will be sung when the 'Star-Spangled Banner' and 'Hail Columbia' "are laid upon the shelf and all covered with dust." Hiram Maxwell, another original character, blessed with a great appetite, remarks, "I've got only one way of tellin' when I've got enough, — I allus eats till it hurts me, then I stop while the pain lasts."

Sawyer marries Miss Alice Pettengill, who for a time becomes blind, but whose sight is in the end restored. The object of Mr. Pidgin in the production of this story is twofold — to give a realistic picture of New England life of twenty-five years ago and at the same time to paint the portrait of a true American gentleman.

QUINTUS CLAUDIUS, by Ernst Eckstein. (Translated from the German by Clara Bell.) This story, which appeared originally in 1881, is 'A Romance of Imperial Rome' during the first century. The work was first suggested to the author's mind as he stood amid the shadows of the Colosseum and the earlier scenes are largely laid in the palaces and temples that lie in ruins near by this spot. The central motive of the book is the gradual conversion to Christianity of Quintus Claudius, son of Titus Claudius, priest of Jupiter Capitolinus; his avowal of the same, and the consequences that flow from it to himself, his family, and his promised wife, Cornelia. The time of the story is 95 A. D. at the close of the gloomy reign of Domitian; and the book ends with that Emperor's assassination and the installation of Nerva and Trajan. The story enjoyed a wide popularity in its day.

QUO VADIS (1895) perhaps the most popular novel of the Polish master in fiction, Henryk Sienkiewicz, is, like the "trilogy," historical; it deals, however, not with the history of Poland, but with that of Rome in the time of Nero. The magnificent spectacular environment of the decaying Roman empire, the dramatic qualities of the Christian religion, then assuming a world-wide significance, offer rich material for the genius of Sienkiewicz. He presents the background of his narrative with marvelous vividness. Against it he draws great figures: Petronius, the lordly Roman noble the very flower of paganism; Eunice and Lygia, diverse products of the same opulent world; Nero, the beast-emperor; the Christians seeking an unseen kingdom in a city overwhelmed by the symbols of earthly imperialism; and many others typical of dying Rome, or of that new Rome to be established on the ruined throne of the Cæsars. The novel as a whole is intensely dramatic, sometimes melodramatic. Its curious title has reference to an ancient legend, which relates that St. Peter, fleeing from Rome and from crucifixion, meets his Lord Christ on the Appian Way. "Lord, whither goest thou?" (Domine, quo vadis?) cries Peter. "To Rome, to be crucified again," is the reply. The apostle thereupon turns back to his martyrdom. While 'Quo Vadis' cannot rank with the "trilogy," it is in many respects a remarkable novel.

QUR'ÂN, see **SACRED BOOKS OF THE EAST.**

RAB AND HIS FRIENDS, by Dr. John Brown (1855), a short story by a well-beloved Edinburgh physician, is in its way a classic. Rab is a sturdy mastiff — "old, gray, brindled, as big as a little Highland bull" — with "Shakespearean dewlaps shaking as he goes." His friends are his master and mistress, James Noble, the Howgate carrier, "a keen, thin, impatient, black-a-vised little man"; and the exquisite old Scotchman, his wife Ailie, with her "unforgettable face, pale, serious, *lonely*, delicate, sweet," with dark gray eyes "full of suffering, full also of the overcoming of it." Ailie is enduring a terrible malady; and her husband wraps her carefully in his plaid and brings her in his cart to the hospital, where her dignified patient lovableness through a dangerous operation moves even the thoughtless medical students to tears. She is nursed by her husband. "Handy, and clever, and swift, and patient as any woman, was that horny-handed, snell, peremptory little man"; while Rab, quiet and obedient, but saddened and disquieted by the uncomprehended trouble, jealously guards the two. Perhaps no truer, more convincing dog character exists in literature than that of ugly faithful Rab.

RAIDERS, THE, by Samuel R. Crockett (1894), the best story by this author, is an old-time romance, dealing with the struggles with the outlaws and smugglers in Gallo-

way early in the eighteenth century. It is a thrilling tale of border warfare and wild gipsy life, and it embodies many old traditions of that time and place. The hero, Patrick Heron, is laird of the Isle of Rathan, — "an auld name, though noo-a-days wi' but little to the tail o't." He is in love with May Maxwell, called May Mischief — is a sister of the Maxwells of Craigdarrock, who are by far the strongest of all the smuggling families.

Hector Faa, the chief of the Raiders, sees May Mischief, and he too loves her in his wild way. The Raiders are, for the most part, the remnants of broken clans, who have been outlawed even from the border countries, and are made up of tribes of Marshalls, Macatericks, Millers, and Faas. Most conspicuous among them are the last-named, calling themselves, "Lords and Earls of Little Egypt." By reason of his position and power, Hector Faa dares to send word to the Maxwells that their sister must be his bride.

"The curse that Richard Maxwell sent back is remembered yet in the Hill Country, and his descendants mention it with a kind of pride. It was considered as fine a thing as the old man ever did since he dropped profane swearing and took to anathemas from the psalms, — which did just as well."

The outlaws then proceed to attack the Maxwells and carry off May Mischief. Patrick Heron joins the Maxwells in the long search for their sister. After many bloody battles and hair-breadth escapes, he is finally successful in rescuing her from the Murder Hole. This he accomplishes by the aid of Silver Sand, the Still Hunter, a mysterious person who "has the freedom of the hill fastness of the gipsies." He has proved himself the faithful friend of Patrick Heron. He turns out to be John Faa, King of the Gipsies.

RALPH ROISTER DOISTER, by Nicholas Udall, was the first English comedy, although not printed until 1556, and probably written about 1541. At this time Nicholas Udall, its author, was headmaster of Eton school; and the comedy was written for the schoolboys, whose custom it was to act a Latin play at the Christmas season. An English play was an innovation, but 'Ralph Roister Doister' was very successful; and though Nicholas Udall rose in the Church, reaching the dignity of canon of Windsor, he is chiefly remembered as the author of this comedy.

Roisterer is an old word for swaggerer or boaster; and the hero of this little five-act comedy is a good-natured fellow, fond of boasting of his achievements, especially what he has accomplished or might accomplish in love. The play concerns itself with his rather impertinent suit to Dame Christian Custance, "a widow with a thousand pound," who is already the betrothed of Gavin Goodluck. But as Gavin, a thrifty merchant, is away at sea, Ralph Roister Doister sees no reason why he should not try his luck. His confidant is Matthew Merrygreek, a needy humorist, who undertakes to be a go-between and gain the widow's good-will for Ralph. He tries to get some influence over the servants of Custance; and there is a witty scene with the three maids, — Madge Mumblecrust, Tibet Talkapace, and Annot Allface. The servants of Ralph — Harpax and Dobinet Doughty — have a considerable part in the play, and the latter complains rather bitterly that he has to run about so much in the interest of his master's flirtations.

Dame Custance, though surprised at the presumption of Ralph and his friend, at length consents to read a letter which he has sent her, or rather to have it read to her by Matthew Merrygreek. The latter, by mischievously altering the punctuation, makes the letter seem the reverse of what had been intended. Ralph is ready to kill the scrivener who had indited the letter for him, until the poor man, by reading it

aloud himself, proves his integrity. While Dame Custance has no intention of accepting Ralph, his suit makes trouble between her and Gavin Goodluck, whose friend, Sim Suresby, reports that the widow is listening to other suitors. There is much amusing repartee, several funny scenes, and all ends well.

RAMBLES AND STUDIES IN GREECE, by J. P. Mahaffy (1876, 7th ed., 1913). A record of what was seen, felt, and thought in two journeys to Greece, by a man trained in classic knowledge and feeling. By many critics it has been preferred to the author's 'Social Life in Greece.' The titles of some of the chapters, 'First Impressions of the Coast,' 'Athens and Attica,' 'Excursions in Attiça,' 'From Athens to Thebes,' 'Chæronea,' 'Delphi,' 'Olympia and its Games,' 'Arcadia,' 'Corinth,' 'Mycenæ,' 'Greek Music and Painting,' etc., show something of the scope of the volume. From his study of the ancient Greek literature, Professor Mahaffy had reached the conclusion that it greatly idealized the old Greeks. In his 'Social Life in Greece,' 1874, he described them as he thought they actually were; and this description very nearly agrees, he says, with what he found in modern Greece. He judges that the modern Greeks — like the ancients as he sees them — are not a passionate race, and have great reasonableness, needing but the opportunity to outstrip many of their contemporaries in politics and science. The volume reveals the acute observer whose reasoning is based on special knowledge.

RAMONA, by Helen Jackson (1885). This story is a picturesque, sympathetic, and faithful picture of Spanish and Indian life in California. The scene opens upon an old Mexican estate in Southern California, where the Señora Moreno lives, with her son Felipe, and her adopted daughter Ramona, a beautiful half-breed, Scotch and Indian. Ramona betroths herself to Alessandro, a young Indian of noble character. Señora Moreno forbidding the marriage, they elope, to face a series of cruel misfortunes. The Indians of Alessandro's village are deprived of their land by the greed of the American settlers; and wherever they settle, the covetousness of the superior race drives them, sooner or later, to remoter shelters. The proud and passionate Alessandro is driven mad by his wrongs, and his story ends in tragedy, though a sunset light of peace falls at last on Ramona. So rich is the story in local color, — the frolic and toil of the sheep-shearing, the calm opulence of the sun-steeped vineyards, the busy ranch, the Indian villages; so strong is it in character, — the bigoted just châtelaine, the tender Ramona, the good old priest, — that its effect of reality is unescapable; and Californians still point out with pleased pride the low-spreading hacienda where Ramona lived, the old chapel where she worshipped, the stream where she saw her lovely face reflected, though none of these existed save in the imagination of the author.

RAVENSHOE, by Henry Kingsley (1862). The "House of Ravenshoe" in Stonington, Ireland, is the scene of this novel; and the principal actors are the members of the noble family of Ravenshoe. The plot, remarkable for its complexity, has three stages. Denzel Ravenshoe, a Catholic, marries a Protestant wife. They have two sons, Cuthbert and Charles. Cuthbert is brought up as a Catholic and Charles as a Protestant. This is the cause of enmity on the part of Father Mackworth, a dark, sullen man, the priest of the family, who has friendly relations with Cuthbert alone. James Norton, Denzel's groom, is on intimate terms with his master. He marries Norah, the maid of Lady Ravenshoe. Charles becomes a sunny, lovable man, Cuthbert a reticent bookworm. They have for playmates William and Ellen,

the children of Norah. Two women play an important part in the life of the hero, Charles, — Adelaide, very beautiful in form and figure, with little depth, and lovely Mary Corby, who, cast up by shipwreck, is adopted by Norah. Charles becomes engaged to Adelaide. The plot deepens. Father Mackworth proves that Charles is the true son of Norah and James Norton, the illegitimate brother of Denzel; and William, the groom foster-brother, is real heir of Ravenshoe. To add to the grief of Charles, Adelaide elopes with his cousin Lord Welter. Charles flees to London, tries grooming, and then joins the Hussars. Finally he is found in London by a college friend, Marston, with a raving fever upon him. After recovery, Charles returns to Ravenshoe. Father Mackworth again produces evidence that not James Norton, but Denzel is the illegitimate son, and Charles, after all, is true heir to Ravenshoe. The union of Charles and Mary then takes place.

REAL FOLKS, by Mrs. A. D. T. Whitney (1871). Mrs. Whitney explains the real folks she means in the saying of one of her characters: "Real folks, the true livers, the genuine *neahburs* — nighdwellers; they who abide alongside in spirit." It is a domestic story dealing with two generations. The sisters Frank and Laura Oldways, left orphans, are adopted into different households: Laura, into that of her wealthy aunt, where she is surrounded by the enervating influences of wealth and social ambitions; Frank, into a simply country home, where her lovable character develops in its proper environment. They marry, become mothers, and reaching middle age come, at the wish of their rich bachelor uncle Titus Oldways, to live near him in Boston. The episodes in the two households, the Ripwinkleys and Ledwiths, so widely divergent in character, complete the story; which, while never rising above the ordinary and familiar, yet, like the pictures of the old Dutch interiors, charms with its atmosphere of repose. It is a work for mothers and daughters alike. It exhibits the worth of the domestic virtues and the vanity of all worldly things; but it never becomes preachy. Its New England atmosphere is genuine, and the sayings of the characters are often racy of the soil; while the author's sense of humor carries her safely over some obstacles of emotion which might easily become sentimentality.

REAL WORLD, THE, by Robert Herrick (1901). In this story, the author presents an interesting study of American social conditions, as viewed through the eyes of his hero, Jack Pemberton, three phases of whose life are depicted, "childhood," "youth," and "manhood." Pemberton's early days are darkened by poverty and family dissensions and, amid discordant surroundings, he begins to realize that most individuals create for themselves an unreal environment in which they live, mistaking their own shadowy creations for reality; he determines to find for himself the "real world," and the author traces his gradual awakening to ambition for success in the social and material universe, and his final recognition that the "reality" he seeks must be upon a higher plane. While acting as clerk at a summer hotel, Pemberton makes the acquaintance of Elsie Mason, a brilliant, impulsive, and ambitious girl who becomes his youthful idol and who shares with him her worldly wisdom. She fires him with aspirations for the world she seeks to conquer, and his love for her forms the ruling motive of his early career. She continues to influence him strongly, even after her mercenary marriage with a rich man, until he awakens to a realization of the utter frivolity of her character and discovers that she, too, is a phantom. In the end he wins the love of the sweet and conservative Isabelle Mather, who has passed through an unfortunate engagement with Elsie Mason's dissipated brother, and who helps him to attain his "real world." The author follows Pemberton's career as a poor

boy, a hotel clerk, a student at Harvard College, and takes leave of him as a successful lawyer, who has passed through many trials and struggles which have developed in him a strong, upright character.

REBECCA OF SUNNYBROOK FARM, by Kate Douglas Wiggin (1903). This is the story of a quaint and original little girl, whose trite sayings are a constant source of amusement to the reader. Rebecca Randall is one of seven children and their mother being a widow with nothing but a mortgaged farm for their support, they have known little besides work and privation. Nevertheless, Rebecca, blest with an optimistic spirit, sees the silver lining in the clouds and makes the best of her surroundings. At the age of ten she leaves home to go to live with her mother's two unmarried sisters, Miranda and Jane, who are to take charge of her and send her to school. Rebecca makes the journey to Riverboro' alone by stage and in so doing wins the heart of the stage-driver, Mr. Cobb, who becomes her staunch friend. Her life in her new home is full of trials as her aunt Miranda is severe and unreasonable, but Rebecca by her winning ways practically softens her hard nature. At school Rebecca finds a friend and congenial spirit in Emma Jane Perkins and their intimacy continues throughout the story. Rebecca's aptness at her lessons and her originality of thought and expression arouse the interest of her teacher who does all she can to aid her progress. In Mr. Adam Ladd, a kind and generous young man, Rebecca finds the prince of her fairy tales and she calls him "Mr. Aladdin," after that hero of romance. Mr. Ladd does much to add to Rebecca's happiness and his interest in her becomes so deep that at the close of the story it is plainly seen that his feelings have turned to something more serious. The reader takes leave of Rebecca after her graduation from the seminary, on which occasion she is class poet and carries off many honors. Aunt Miranda, after a long and tedious illness, dies, leaving her house and land to Rebecca, who is made happy by the thought that it is in her power to bring comfort and happiness to her mother and brothers and sisters.

RECENT RESEARCH IN BIBLE LANDS, by H. V. Hilprecht, see **BIBLE LANDS,** etc.

RECHERCHE DE L'ABSOLU, see **ALKAHEST.**

RECORDS OF A GIRLHOOD, by Frances Anne Kemble (1879). This work gives the history of the life of a great actress, member of a family of genius, from her birth up to the time of her marriage (1809–34). Her incorrigible childhood, her school-days in France, her first visit to the theatre, her early efforts at authorship, her distaste for the stage, her first appearance on it, her successes there, the books she has been reading, her first visit to America, her comments on American life, which, to her, is so primitive as to seem barbarous, — all this is duly set forth. Among those of whom she relates memorable recollections or anecdotes are Lord Melbourne, Rossini, Weber, Fanny Elssler, Sir Walter Scott, Talma, Miss Mitford, Theodore Hook, Arthur Hallam, John Sterling, Malibran, Queen Victoria, George Stephenson, Lord John Russell, Edmund Kean, Chancellor Kent, Edward Everett, Charles Sumner, and a hundred other personages of equal fame. She knew everybody who was worth knowing, was petted and spoiled by the highest society, and reigned as an uncrowned queen in whatever circle she delighted by her presence. She declares it to be her belief that her natural vocation was for opera-dancing; and says that she

ought to have been handsome, and would have been so, had she not been disfigured by an attack of small-pox at the age of sixteen, whose effects never wholly disappeared.

The book is brightly written, is full of well-bred gossip, and always entertaining.

RECORDS OF LATER LIFE, by Frances Anne Kemble (1882). This volume resumes its author's history at the point where 'Records of a Girlhood' leaves it — namely, at her marriage with Mr. Pierce Butler in 1834; and ends with her return to America in 1848, and her success in earning by public readings a home at Lenox, Massachusetts. With the exception of two visits to Europe, the first two-thirds of the book are given to her life in America; the last third, to her stay in Europe (1845–48). The record begins by describing some of the points at which her English ideas disagree with American ones. It is full of amusing comments on our life, — its crudeness, unhealthiness, lack of leisure, and extravagance, and the discomforts of travel. She speaks with evident pleasure of her American friends, sets down many observations and plans for the abolition of slavery, as she studies it on her husband's plantation in Georgia, and makes, in short, a vivid picture of American social life in the first half of the century. She gives specific studies of Philadelphia, Niagara Falls, Rockaway Beach, Newport, Boston, Lenox, Baltimore, and Charleston. Though she has faith in American institutions, she is not without intelligent misgivings: "The predominance of spirit over matter indicates itself strikingly across the Atlantic, where, in the lowest strata of society, the native American rowdy, with a face as pure in outline as an ancient Greek coin, and hands and feet as fine as those of a Norman noble, strikes one dumb with the aspect of a countenance whose vile, ignoble hardness can triumph over such refinement of line and delicacy of proportion. A human soul has a wonderful supremacy over the matter which it informs. The American is a whole nation, with well-made, regular noses; from which circumstance (and a few others), I believe in their future superiority over all other nations. But the lowness their faces are capable of 'flogs Europe.'" Her strictures on the English aristocracy, and middle and lower classes, are equally severe. In the last third of the book are described her return to the stage and her appearance as a public reader in England, in 1847. In 1841 she was on the Continent, and in 1846 in Italy. Most of this history is told in the form of letters written at the time, wherein her literary opinions and speculations on life and philosophy are freely expressed. Her anecdotes of Dr. Channing, Grisi, Lord and Lady Landsdowne, Sydney Smith, Lady Holland, Rogers, Wordsworth, Mrs. Somerville, Follen, Taglioni, Liszt, Mendelssohn, Fanny Elssler, Mrs. Grote, Jenny Lind, Moore, Macaulay, Dickens, Dr. Arnold, Bunsen, Thackeray, etc., are always entertaining and often most illuminating.

RED AS A ROSE IS SHE, by Rhoda Broughton (1870). This commonplace love-story is very simply told. The scene is laid in Wales. The heroine, Esther Craven, promises to marry Robert Brandon, "to keep him quiet," though caring much less for him than for her only brother. But on a visit she meets the heaven-appointed lover, and notwithstanding her engagement the two at once fall in love. Interested friends, who do not approve of the affair, plot and bear false witness to break it off. Esther confesses to Brandon her change of feeling, and he is man enough to release her. Then ensues a period of loneliness, misunderstanding, and hardship for the heroine, whose character is ripened by adversity. When happiness once more stands waiting for her, she has learned how to use its gifts. The story moves quickly, and is entertaining.

RED BADGE OF COURAGE, THE, by Stephen Crane, was published in 1895. It attracted a great deal of attention both in England and America, by reason of the nature of the subject, and of the author's extreme youth. It is a study of a man's feeling in battle, written by one who was never in a battle, but who seeks to give color to his story by lurid language. Henry Fleming, an unsophisticated country boy, enthusiastic to serve his country, enlists at the beginning of the Civil War. Young, raw, intense, he longs to show his patriotism, to prove himself a hero. When the book opens he is fretting for an opportunity, his regiment apparently being nowhere near a scene of action. His mental states are described as he waits and chafes; the calculations as to what it would all be like when it did come, the swagger to keep up the spirits, the resentments of the possible superiority of his companions, the hot frenzy to be in the thick of it with the intolerable delays over, and sore doubts of courage. Suddenly, pell-mell, the boy is thrown into battle, gets frightened to death in the thick of it, and runs; after the fun is over, crawls back to his regiment fairly vicious with unbearable shame. The heroic visions fade; but the boy makes one step towards manhood through his wholesome lesson. In his next battle courage links itself to him like a brother-in-arms. He tests and is tested, goes into the thick of the fight like a howling demon, goes indeed to hell, and comes back again, steadied and quiet. The book closes on his new and manly serenity.

"He had rid himself of the red sickness of battle. The sultry nightmare was in the past. He had been an animal, blistered and sweating in the heat and pain of war. He now turned with a lover's thirst to images of tranquil skies."

RED COCKADE, THE, by Stanley J. Weyman (1896). This is a romance filled with exciting incidents of the stormy times of the French Revolution. The hero, the Vicomte de Saux, is one of the French nobility. His sympathy with the troubles of the French peasants leads him to adopt the Red Cockade, notwithstanding his ties of blood and his engagement to marry a young woman of a prominent Royalist family. He is constantly torn between loyalty to his convictions and to the woman that he loves, and is often placed in situations where he is obliged to save Mademoiselle de St. Alais from the rage of the mob.

As the Vicomte de Saux refuses to join the Aristocrats, the mother and one brother of Mademoiselle de St. Alais denounce him utterly. But Dénise herself, after having been saved by him from her burning château, loves him intensely and is true to him, though her relatives have betrothed her to the leader of the Royalists. The other brother Louis, from his old friendship for the Vicomte, upholds his sister. The book closes with a scene in the room where Madame de St. Alais lies dying from wounds received at the hands of the mob. Her elder son has been killed by the revolutionists. With the mother are Dénise and Louis, and also the Vicomte de Saux. In her last moments she gives Dénise to her lover. After their marriage the Vicomte and his bride retire to their country place at Saux. The man to whom Dénise was betrothed out of vengeance to her lover, disappears after the overthrow of his party.

RED LAUGH, THE, fragments of a discovered manuscript, by Leonidas Andreief (1904). A soldier's diary during a disastrous campaign in Manchuria at the time of the Russo-Japanese war. It is an indictment of war, and a study in morbid psychology. "Horror and madness," the two opening words of the book express the theme. The "red laugh" is the symbol which to him expresses the wounded, torn, mutilated bodies. "It was in the sky, it was in the sun, and soon it was going to overspread the whole earth — that red laugh." The common soldiers go mad from the horror

of the battlefield, and the terrible fatigue of incessant marching. The doctors go mad at sight of suffering they are unable to relieve. Students detailed to help bring in the wounded lose their reason and commit suicide. At home a mother receives letters from her son for a month after the telegram has announced his death, and when the letters stop coming she goes mad. The dead write to the dead. In the confusion two regiments mistake each other for the enemy, and the writer of the diary loses both legs. He goes back to his family glad to be alive but looks sadly at his bicycle. A journalist, he tries to write the story of the war, and becomes insane over it. His brother tries to complete the narrative from the notes, and he also sees the "red laugh," "something enormous red and bloody" "laughing a toothless laugh." The physical horror becomes mental to him also, and ends in the inevitable madness.

RED LILY, THE ('Le Lys rouge'), by Anatole France (1894). The story of an emotional Frenchwoman's liaisons with two men. Madame Therese Martin-Bellème was married by her father to an elderly count, a government minister. After two years of this marriage of convenience she and her husband are strangers in the same house. The beautiful young countess is loved devotedly by Robert Le Menil, and she accepts his love, the first she has known, not because she loves him, but because she is carried away by his love for her. Three years later, she leaves the lover she likes for a lover she loves, Dechartre, a sculptor. She tells him truly that she has never loved another. Le Menil refuses to accept his dismissal by letter and comes to Florence where she is visiting. Dechartre hears of his presence and suspects their former intimacy, but she denies all. Later, in Paris, he hears her name coupled with that of Le Menil, and is tortured with jealousy. She is possessed by the one idea that she must not lose him, the man she loves with all her heart, and tells him again that he is her one lover. Le Menil had gone away to forget her in vain. He returns and follows her to the theatre with reproaches and entreaties which Dechartre overhears. She is obliged to tell her lover the truth. Dechartre refuses to understand that she is not a light woman, or believe her avowals that she has loved him alone, and in a pathetic last interview she realizes that her happiness is at an end. The pictures of Florence and Paris add charm and the minor characters are of interest as personal sketches of the author himself and his contemporaries. Choulette, the anarchist and mystic, an old vagabond full of delightful enthusiasms, is probably a portrait of Verlaine. Miss Bell, the English poetess, has been identified with Miss Mary Robinson (now Madame Duclaux); De Chartre is supposed to represent the passionate side of Anatole France's nature, Paul Vence, the artistic and intellectual side; Schmoll is the Jewish scholar, Oppert.

RED ROBE, THE ('La Robe rouge') by Eugene Brieux (1900). This is a scathing satire on the law and lawyers, the clumsy and inefficient machinery of justice, especially the French judiciary which makes advancement depend upon success in winning convictions. In the hope of winning the red robe of a judge, the "juge d'instruction," Mouzon, and the prosecuting attorney, Vagret, both try to convict a man of murder, whose guilt is extremely doubtful. Lesser men who have influential friends and relatives have been promoted over Vagret and this notorious case is his great chance to distinguish himself. In time to save the accused peasant, Etchepars, he realizes that his desire to win has been stronger than his zeal for truth and sacrifices his chance of advancement. Promotion comes to the unscrupulous Mouzon, who has bent all his energies to weaving a net of circumstancial evidence around Etchepars, regardless of truth. In order to discredit Yanetta, the wife of the accused, as a

witness, he ferrets out a scandal of her girlhood in Paris, which is unknown to her husband. In the trial, her character as an honest woman is taken from her; her husband repudiates her and takes away her children. In revenge she stabs and kills Mouzon, the lawyer who has brought about her misery. This last dramatic scene is quoted in the LIBRARY.

RED ROCK, by Thomas Nelson Page, was published in 1899. It is entitled 'A Chronicle of the Reconstruction,' and is a faithful portrayal of the political and social conditions which existed during that era. The scene is laid "partly in one of the old Southern States and partly in the land of memory" and opens just before the war. Red Rock is the name of a plantation which has been owned and occupied by the Gray family for many generations, and which takes its name from a rock with a huge red stain upon it, which was believed to be the blood of the Indian chief who had slain the wife of the first Jacquelin Gray. The present Jacquelin, the central figure of the story, is a young lad at the time of the breaking out of the war, and, after the death of his father in battle, he enlists, at the age of fifteen, to fight for the South. After many trying experiences, in which he shows great nobleness and courage, he returns home at the close of the war seriously wounded. He finds desolation and ruin all about him and is forced to witness his mother's death and her burial in alien soil, as their home and patrimony have been wrested from them by dishonest means. Jacquelin has always loved Blair Cary, the companion of his childhood days, but he holds aloof from her, thinking that she is in love with his dashing cousin, Steve Allen, and his suit does not prosper. After many thrilling episodes with "Carpet-baggers," Ku Klux raids, and law-suits, Jacquelin at last comes into his own, winning back the estate of his father and the hand of the girl he loves. Steve Allen, the hero of many exciting adventurers, marries Ruth Welch, a charming Northern girl who has come to make her home in the South. Dr. Cary, who figures prominently in the story, is a noble character and spends his last strength in visiting the bedside of his enemy Leech, the villainous overseer, who has everywhere worked havoc and desolation.

RED ROVER, THE, by James Fenimore Cooper (1827). This story relates to the days before the Revolutionary War; and is one of Cooper's most exciting sea tales. Henry Ark, a lieutenant on his Majesty's ship Dart, is desirous of distinguishing himself by aiding in the capture of the notorious pirate, the Red Rover. With this in view he goes to Newport, disguised as a common sailor under the name of Wilder, and joins the Rover's ship, the Dolphin, which is anchored there awaiting the departure of a merchantman, the Caroline. The Captain of the Caroline meets with an accident and Wilder is sent by the Rover to take his place; shortly after he puts to sea followed by the Dolphin. A storm arises, and the Caroline is lost; the only survivors being Wilder, Miss Gertrude Grayson, a passenger, and Mrs. Wyllys, her governess, who are rescued by the Dolphin. Not long after, a royal cruiser is sighted. This proves to be the Dart; and the Rover, going on board of her in the guise of an officer in the royal navy, learns by accident of Wilder's duplicity. He returns to the Dolphin, and summoning his first mate accuses him of treachery; Wilder confesses the truth of the charge, and the Rover, in a moment of generosity, sends him back to his ship unharmed, together with the two ladies, without whom Wilder refuses to stir. The Rover then attacks the Dart, and takes it after a hard fight. He is about to have Wilder hanged, when it appears that he is a son of Mrs. Wyllys whom she has supposed drowned in infancy; and the Rover, unable to separate the new-found

son from his mother, sets them all off in a pinnace, in which they reach shore safely. After the close of the Revolutionary War a man is brought to the old inn at Newport in a dying condition: he proves to be the Red Rover, who, having reformed, has served through the war with credit and distinction.

The book holds the interest of the reader throughout; and the descriptions of the storm and battle are very vivid.

REDGAUNTLET, by Sir Walter Scott. Sir Alberick Redgauntlet, ardently espousing the cause of the Young Pretender in 1745, pays for his enthusiasm with his life. The guardianship of his infant son and daughter is left to his brother, outlawed for violent adherence to the House of Stuart; but the widow, ascribing her bereavement to the politics of the Redgauntlets, desires to rear her children in allegiance to the reigning dynasty. The little girl having been kidnapped by her guardian, the mother flees with her boy; who, ignorant of his lineage, is brought up in obscurity under the name of Darsie Latimer. Warned by his mother's agents to shun England, the young man ventures for sport into the forbidden territory, and is seized by Redgauntlet. Detained as a prisoner, Darsie at length learns his true name and rank, and meets his sister, now grown up to charming womanhood. Redgauntlet, a desperate partisan, endeavors by persuasion and threats to involve his nephew in a new plot to enthrone the Chevalier, and conveys the youth by force to the rendezvous of the conspirators. Meanwhile, Darsie's disappearance has alarmed his devoted friend, Alan Fairford, a young Scotch solicitor; who, in spite of great danger, traces him to the gathering-place of the conspiring Jacobites. The plot, predestined to failure through Charles Edward's obstinate rejection of conditions, is betrayed by Redgauntlet's servant, and the conspirators quickly dispersed, their position rendered absurd by the good-natured clemency of George III. Redgauntlet, chagrined at the fiasco, accompanies the Chevalier to France, and ends his adventurous career in a monastery. Darsie, now Sir Arthur Redgauntlet, remains loyal to the House of Hanover, and bestows his sister's hand upon Alan Fairford (in whom, according to Lockhart, Scott drew his own portrait).

Sixteenth in the Waverley series, 'Redgauntlet' was issued in 1824, two years before the crash that left Scott penniless. Though showing haste, the tale does not flag in interest, and even the minor characters — notably Peter Peebles the crazy litigant, Wandering Willie the vagabond fiddler, and Nanty Ewart, the smuggler — are living and individual.

REDS OF THE MIDI, THE ('Les Rouges du Midi'), by Félix Gras, translated into English by Mrs. Thomas A. Janvier, is a strong story of the French Revolution, published in 1896. One Pascal La Patine, in his old age, night after night, in the shoemakers shop, tells the story of his youth. His father was killed by the gamekeeper of the Marquis; he himself was forced to fly for his life. Longing to be revenged upon the aristocrats, he joins the "Reds of the Midi" (the insurgents of Southern France), goes to Paris, sees all the horrors of the Revolution, rescues the daughter of the Marquis from the guillotine, loves her in silence, enlists in Napoleon's army, and after fighting in Spain, Egypt, and Russia, returns to his native village of Malemort to end his days, firm in the faith that Napoleon has never died. It was in Malemort that Gras was born: the Prologue is pure autobiography, and many of the characters are drawn from life. There is a vivid picture of the famous Marseilles Battalion, "who knew how to die," and a passing glimpse of Napoleon.

REEF, THE, a novel by Edith Wharton (1912). An American diplomat in London, George Darrow, meets his first love, Anna Leath, who had married abroad, and is recently a widow. Darrow is on his way to her in France, when he receives a telegram asking him to postpone his visit. Chilled and disappointed, and uncertain how to spend his holiday, he chances to meet Sophie Viner, a young American acquaintance, companion to a Mrs. Murrett in London, who has turned her adrift almost penniless. She is on her way to friends in Paris, and her courage and gay youth appeal to him. When they discover her friends have left Paris, he follows his impulse to give her a little of the pleasure she has missed, and they drift into a temporary and irregular connection. This episode becomes the "reef," which wrecks their later lives. Darrow visits France as Anna's fiancé, several months later, and finds Sophie Viner installed in the household as governess to Anna's daughter, and engaged to be married to Owen, her stepson. The secret of their former acquaintance is discovered. Sophie loyally throws up her prospects and goes back to the service of Mrs. Murrett, to keep the memory of Darrow, whom she loves. Anna comes to understand and forgive Sophie and Darrow, but jealousy of their past intimacy makes it impossible for her to marry him. The author's well-known powers of psychological analysis have full scope in the distinction of the characters and the delicate situations which result.

REFLECTIONS OF A MARRIED MAN, by Robert Grant. These entertaining "reflections" chronicle in a humorous manner the various experiences, perplexities, and amusing episodes, which occur in the daily life of a married couple at the present day. The husband reflects that at the age of thirty-five, being happily married, his entire point of view has changed since the days of his bachelorhood. Instead of speculating on the soulful subjects which agitated his mental faculties at that time, he finds himself hopelessly entangled with the butcher, the baker, the candlestick-maker, the school-teacher, and the clergyman, and is particularly interested in the size of his quarterly bill for boots and shoes. The experiences of the couple when they are first married and go to housekeeping are described in an amusing way, and the trials caused by Mary Ann and the cook are most realistic. A clever point in the story is where a second wedding journey is undertaken, but under decidedly different conditions, as there are now four vigorous children to be left behind. The husband and wife anticipate the freedom from care which their outing will afford them; but while deriving enjoyment from the trip, they both acknowledge that they are counting the days until their return home. The reflections close with the hope expressed by the head of the family that the children may be as happy as he and his wife Josephine have been, despite the fact that their careers have been so much more commonplace and prosaic than they had anticipated in their youthful days. The 'Reflections' were published in 1892, and followed by 'The Recollections of a Philosopher,' which continue the family chronicles.

REFLECTIONS ON THE REVOLUTION IN FRANCE, a political essay in epistolary form, originally intended simply as a private letter to a young friend in France but expanded during composition into a treatise and published in 1790. Although an ardent champion of liberty in the cases of America, Ireland, and India, Burke was vehemently opposed to the Revolutionists in France. He had always advocated a "manly, moral, regulated liberty"; they favored the wholesale abolition of old institutions. The English Revolution of 1688 involved no break with the past but was rather a return to the sound constitutional principles of an earlier time, the interdependence of king, lords, and commons in one nicely-poised scheme. The

French Revolution of 1789 was based on the right of the people to cut loose from all established institutions and to introduce an entirely new philosophy and method of government. The result was a loosening of the bonds that make society possible — of chivalry, of loyalty, of decency, of self-restraint, of subordination, of reverence, of discipline. This Burke illustrates by reference to the abolition of the nobility, the confiscation of the Church, the disorganization of the army, and, in a passage famous for its eloquence, by a description of the insults heaped upon the King and Queen when they were brought forcibly from Versailles to Paris. He also makes the remarkable prophecy that the revolution will end in a military dictatorship. The depth and power of Burke's ideas on political philosophy and his ability to apply them to a great contemporary crisis and to comprehend its underlying tendencies are superbly illustrated in this profoundly thoughtful and passionately eloquent polemic.

REFORMATION OF THE CHURCH OF ENGLAND, History of the, by Bishop Burnet (3 vols., 1679, 1681, 1714); and 'History of his Own Time' (2 vols., 1723, 1734), are English standard books of high character and value. The second of these works is of great intrinsic worth, because without it our knowledge of the times would be exceedingly imperfect. For the first the author was voted the thanks of both houses of Parliament. Burnet was bishop of Salisbury, 1689-1715; and in 1699 he brought out an 'Exposition of the Thirty-nine Articles' which became a church classic in spite of high-church objection to his broad and liberal views. He was from early life a consistent representative of broad-church principles, both in politics and divinity. His tastes were more secular than scholastic. Of bishops he alone in that age left a record of able and conscientious administration, and of lasting work of great importance. Although bitterly attacked from more than one quarter on account of the 'History of His Own Time,' the best judgment to-day upon this work is that nothing could be more admirable than his general candor, his accuracy as to facts, the fullness of his information, and the justice of his judgments both of those whom he vehemently opposed and of those whom he greatly admired. The value of the work, says a recent authority, "as a candid narrative and an invaluable work of reference, has continually risen as investigations into original materials have proceeded." The best edition of both the Histories is that of the Clarendon Press (1823–33; 1865).

REIGN OF FERDINAND AND ISABELLA, History of the, by William Hickling Prescott (1837). This is the earliest of the books of Prescott. Circumstances had enabled the author to command materials far beyond those of any previous writer, and he had fine talents for the task. The main story told by him was preceded by a view of the Castilian monarchy before A. D. 1400, and of the constitution of Aragon to about A. D. 1450. The work then proceeded through twenty chapters, to near the middle of the second volume, with 'The Age of Domestic Development, 1406–92,' and on to the end of the third volume, twenty-six chapters, with 'The Age of Discovery and Conquest, 1493–1517.' To near the middle of the third volume, "a principal object" of the history had been "the illustration of the personal character and public administration" of Isabella, whom Mr. Prescott pronounced "certainly one of the most interesting personages in history"; and into the second half of the work came the story of Columbus. No writer of judicious history has left Columbus on a more lofty pinnacle of moral greatness, as well as fame, or more carefully held a screen of admiration, and almost of awe, before actions and aspects of character which were of the age and of Spain and not of the ideals of man at his best. The Portuguese pursuit of discovery for a hundred years from 1418, which reached out a thousand miles into

the Atlantic and carried the Lisbon ships round the south point of Africa to the real India and which in 1502 made an independent discovery of the south continent, Mr. Prescott took hardly any note of. But within the limits of his picture he wrought most admirably, to interest, to instruct, and to leave in literature a monument of the Catholic Queen and of Columbus.

REJECTED ADDRESSES, by James Smith and Horace Smith. This volume of poetical parodies was issued anonymously in 1812, and met with great success, both the critics and the public being delighted with the clever imitations; though, strange to say, the authors had much difficulty in finding a publisher for the book. The 'Rejected Addresses' were the joint work of the brothers James and Horace Smith, who wrote them as a burlesque upon the many prominent and unsuccessful competitors for the reward offered by the management of the Drury Lane for an address to be delivered at the opening of the new theatre. The 'Rejected Addresses' were begun at this time, and were completed in a few weeks. Among the imitations set forth in the volume, the following are the work of James Smith: 'The Baby's Début' (Wordsworth), 'The Hampshire Farmer's Address' (Cobbett), 'The Rebuilding' (Southey), 'Play-House Musings' (Coleridge), 'The Theatre' (Crabbe), the first stanza of 'Cui Bono' (Lord Byron); the song entitled 'Drury Lane Hustings'; and 'The Theatrical Alarm-Bell,' an imitation of the Morning Post; also travesties on 'Macbeth,' 'George Barnwell,' and 'The Stranger.' The rest of the imitations are by Horace Smith. The 'Rejected Addresses' were widely commended in their day, and still hold a high place among the best imitations ever made. Their extent and variety exhibited the versatility of the authors. Although James wrote the greater number of successful imitations, the one by Horace, of Scott, is perhaps the best of the parodies; and its amusing picture of the burning of Drury Lane Theatre is an absurd imitation of the battle in 'Marmion': —

"The firemen terrified are slow
To bid the pumping torrent flow,
For fear the roof would fall.
Back, Robins, back; Crump stand aloof!
Whitford, keep near the walls!
Huggins, regard your own behoof,
For, lo! the blazing rocking roof
Down, down in thunder falls!"

RELIGION, ANALOGY OF, by Joseph Butler, see **ANALOGY.**

RELIGION OF THE ANCIENT EGYPTIANS, by Alfred Wiedemann (1897). A work designed to set before the reader the principal deities, myths, religious ideas and doctrines, as they are found in Egyptian writings, and with special reference to such facts as have important bearings on the history of religion. It is based throughout on original texts, of which the most significant parts are given in a rendering as literal as possible, in order that the reader may judge for himself of their meaning. Dr. Wiedemann expresses the opinion that the essays of Maspero, in his 'Études de Mythologie et de Religion' (Paris, 1893), are far weightier for knowledge of the subject than any previous writings devoted to it. Maspero especially condemns the point of view of Brugsch, who attempts to prove that Egyptian religion was a coherent system of belief, corresponding somewhat to that imagined by Plutarch in his interesting work on Isis and Osiris.

We may speak of the religious ideas of the Egyptians, he says, but not of an Egyp-

tian religion: there never came into existence any consistent system. Of various religious ideas, found more or less clearly represented, it cannot be proved historically which are the earlier and which are the later. They are all extant side by side in the oldest of the longer religious texts which have come down to us, — the Pyamid inscriptions of the Fifth and Sixth dynasties. Research has determined nothing indisputable as to the origins of the national religion of the Egyptians, their form of government, their writing, or their racial descent. The more thoroughly the accessible material, constantly increasing in amount, is studied, the more obscure do the questions of origin become.

Ancient Egypt was formed by the union of small States, or districts, which the Greeks called Nomes: twenty-two in Upper Egypt, and twenty in Lower Egypt. Each nome consisted of (1) The capital with its ruler and its god; (2) the regularly tilled arable land; (3) the marshes, mostly used as pasture, and for the cultivation of water plants; and (4) the canals with their special officials. Not only did each nome have its god and its own religion regardless of neighboring faiths, but the god of a nome was within it held to be Ruler of the gods, Creator of the world, Giver of all good things, irrespective of the fact that adjacent nomes similarly made each its own god the One and Only Supreme.

There were thus many varieties and endless rivalries and conflicts of faiths, and even distinct characters attached to the same name; as Horus at Edfu, a keen-sighted god of the bright sun, and Horus at Letopolis, a blind god of the sun in eclipse. If a ruler rose to royal supremacy, he carried up the worship of his god. From the Hyksos period of about six hundred years, the origin of all forms of religion was sought in sun worship. Dr. Wiedemann devotes chapters to 'Sun Worship,' 'Solar Myths,' and 'The Passage of the Sun through the Underworld,' tracing the general development of sun worship and the hope of immortality connected with it. Then he sketches 'The Chief Deities'; 'The Foreign Deities'; and 'The Worship of Animals,' which was due to the thoroughly Egyptian idea of an animal incarnation of deity. He then reviews the story of 'Osiris and his Cycle,' and the development of 'The Osirian Doctrine of Immortality,' — "a doctrine of immortality which in precision and extent surpasses almost any other that has been devised." This doctrine, Dr. Wiedemann says, is of scientific importance first from its extreme antiquity, and also from its many points of affinity to Jewish and Christian dogma. The whole cult or worship of Osiris, of Isis, and of Horus, with some other related names, forms a study of great interest. Dr. Wiedemann concludes his work with chapters on 'Magic and Sorcery,' and 'Amulets,' features in all ancient religion of the practical faith of the masses.

REMARKABLE PROVIDENCES, by Increase Mather. In 1681, when the agitation in the Massachusetts Bay Colony over the questions respecting the imperiled colonial charter was rapidly approaching a climax, and the public mind was already feverishly excited, the ministers sent out a paper of proposals for collecting facts concerning witchcraft. This resulted three years later (1684) in the production of a work by President Increase Mather of Harvard College, which was originally entitled 'An Essay for the Recording of Illustrious Providences.' Into this book President Mather had gathered up all that was known or could be collected concerning the performances of persons supposed to be leagued with the Devil. It is rather remarkable to learn from this work that modern spiritualistic performances — rappings, tippings, trances, second sight, and the like — were well known to the grave fathers of New England, although they unfortunately looked upon them as far more serious matters than do their descendants to-day. The book also contains a remarkable collection

of wonderful sea-deliverances, accidents, apparitions, and unaccountable phenomena in general; in addition to the things more strictly pertaining to witchcraft. Palfrey the historian believes that this book had an unfortunate effect upon the mind and imagination of President Mather's son, the Reverend Cotton Mather; and that it led him into investigations and publications supposed to have had an important effect in producing the disastrous delusion which followed three years later, in which Cotton Mather was so lamentably conspicuous.

RENAISSANCE IN ITALY, THE (1875–86), the most comprehensive work of John Addington Symonds, was published in five volumes, each dealing with a different phase of the great era of New Life in Italy. Vol. i., 'The Age of the Despots,' presents the social conditions of the time, especially as they were embodied and expressed in the cultured despots of the free cities. In Vol. ii., 'The Revival of Learning,' the brilliant mundane scholarship of the era is exhaustively considered. Vols iii. and iv. are devoted to Literature and the Fine Arts as reflecting the spirit of the times. Vol. v. treats of the Catholic reaction, the revulsion of feeling, the reversal of judgment, which followed when the magnificent materialism of the Renaissance overdid itself. The work as a whole is a wonderfully sympathetic and scholarly record of one of the most fascinating periods of Italian development. It is adapted at once to the uses of the scholar and to the general reader.

RENÉ, by François Auguste Châteaubriand, published separately in 1807. 'René' and 'Atala' are the fruits of Châteaubriand's American travels, and they abound in the exquisite description of natural scenery for which he is noted.

'René,' an episode of the prose epic 'Les Natchez,' is in effect a monologue of the young European of that name, who has fled to the New World and its solitudes; and who relates to his adopted father Chactas, and the French missionary Father Souël, his previous life and the causes of his self-exile. Seated under a great tree in the haunts of the Natchez Indians, of whose tribe Chactas is a chief, the young man tells his listeners the story of his boyhood, and his restless wanderings from land to land in search of mental peace. He has passed through ancient countries and modern, has studied humanity in its earliest monuments and in the life of his own day, and finding no satisfaction in any phase of life, has remained long in forest solitudes, — only to meet there thoughts of death.

He tells further how he was rescued from this temptation by the love of his sister Amélie, who came to him and led his mind back to life, then disappeared from his sight forever in the living death of a convent, where she hid a heart oppressed by a feeling for René too strong for her peace. The tragedy of his sister's confession has driven René to these wildernesses.

The episodes of René and Atala are beautiful in melody and description, but inevitably unreal in their suggestions of Indian life and character.

REPRESENTATIVE GOVERNMENT, Considerations on, by J. S. Mill (1860). This work, though written in 1860, is still the best statement in English of the case for representative government. The author, being of opinion at the time the book was composed that both Conservatives and Liberals had lost confidence in the creeds which they nominally professed without having made any progress towards providing themselves with a better, attempts to state a doctrine which is "not a mere compromise, by splitting the difference between the two, but something wider than either, which in virtue of its superior comprehensiveness, might be adopted by either Liberal

or Conservative without renouncing anything which he really feels to be valuable in his own creed." The keynote of the book is that political institutions are the work of men and owe their origin and their whole existence to human will. Similarly as they were first made by men, so they have to be worked by men and even by ordinary men. It is plain, therefore, that they can be altered or removed by human will, but whatever alteration or change is made must be of such a character as to suit existing conditions. "The most important point of excellence," he says, "which any form of government can possess is to promote the virtue and intelligence of the people themselves. The first question in respect to any political institution is, how far they tend to foster in the members of the community the various desirable qualities, moral or intellectual." The ideally best form of government, whereby Mill means the one which is practical and eligible under the circumstances, is the representative because "the rights and interests of every and any person are only secure from being disregarded, when the person interested is himself able, and habitually disposed to stand up for them" and because "the general prosperity attains a greater height, and is more widely diffused, in proportion to the amount and variety of the personal energies enlisted in promoting it."

REPUBLIC, THE, of Plato (c. 398–360 B. C.), translated by Benjamin Jowett (1891–92). The 'Republic' of Plato is the first and perhaps the greatest treatise on education. He is the first writer who has a distinct grasp of the thought that education should comprehend the whole of life and be preparatory to another in which education is to begin again. True knowledge is not something which is to be imposed from without but elicited from within, and education will implant a principle of intelligence which is better than ten thousand eyes. The Platonic conception of education is not as it were to fill an empty vessel, but to turn the eye of the soul towards the light. The child is first to be taught the simple religious truths, which are only two in number, that God is true and that he is good. It follows, therefore, that children should not be taught the old mythology, which largely consists of descriptions of the treacherous and scandalous conduct of the gods. After these religious truths come moral truths and unconsciously the child will learn what are the most important things next to religion, good manners, and good taste. The work of education is to be carried on not only in an atmosphere of desire for truth, but of repose. Children, therefore, should not be taken to dramatic entertainments, which are exciting for young people. Education should be a harmonious growth, in which are learnt the lessons of temperance and endurance, and the body and mind develop simultaneously in equal proportions. The great principle to be recognized in all art and nature, and the principle which must dominate education also, is simplicity.

The next stage of education is gymnastic, which, however, is not primarily a training of the body, but of the mind. Its aim should be to discipline the passionate element in human nature, as the purpose of music, which should follow gymnastic, is to restrain the acquisitive and draw out the rational within us. After music and gymnastic, which should make the training of the mind their chief aim, education should begin again from a new point of view. "True knowledge" (says Jowett) "according to Plato is of abstractions, and has to do, not with particulars or individuals, but with universals only; not with the beauties of poetry, but with the ideas of philosophy, and the great aim of education is the cultivation of the habit of abstraction. This is to be acquired through the study of the mathematical sciences. They alone are capable of giving ideas of relation, and of arousing the dormant energies of thought." See also 'Dialogues' of Plato.

RESEARCH MAGNIFICENT, THE, by H. G. Wells (1915). William Benham at an early age realizes that there are certain bounds to the attainment of what he calls "aristocratic living." The First of these is Fear. It comes to him when as a little boy he is shut in a field with an angry bull; and when he is "dared" to deny God in a thunderstorm. As he grows older, Benham takes heroic methods to overcome fear, both physical and mental. Knowledge of the Second Limit, Indulgence, comes to him as a grown man. He realizes it indirectly through his friend Prothero's struggles against temptations and through a knowledge of his mother's past. The experience comes to him directly through his entanglement with a fascinating widow, Mrs. Skelmersdale. Weary of her blandishments, he goes on a walking tour. In a particularly lovely part of England, he meets, wooes, and marries Amanda Morris. With her he continues his search for the best in life. Amanda is occasionally bored. It is evident that she would have preferred a rational honeymoon to dangerous jaunts in Arabia and Asia Minor, probing into the hearts of men. Before long she inveigles her husband back to London and tries to break him into fashionable life. Benham refuses to quit his research and goes abroad again, this time with his friend, Billy Prothero. While the young men are studying Russia in revolution, word comes to Benham that his wife has been untrue to him. A hasty trip to England confirms the rumor. It is at this juncture in his career that Benham discovers the Third Barrier—Jealousy. After a hard fight he conquers his mad rage, settles a comfortable sum on Amanda, offers her a divorce, and leaves England, this time for good. In the course of his wanderings over the globe, Benham formulates a Fourth Limit to the "aristocracy" he wants to achieve —Prejudice: prejudice against a man because he is of a different color, or of a different degree of intelligence. He dies in Johannesburg in an attempt to obliterate this barrier: seeing a troop of English soldiers firing on insurgent natives, he puts himself in the way and dies in the arms of his friend, White, to whom he entrusts the formulating of the ideal for which he was striven.

RESEARCHES INTO THE EARLY HISTORY OF MANKIND, by E. B. Tylor, see **EARLY HISTORY, ETC.**

RESURRECTION, by Count Lyov N. Tolstoy, published in 1900, presents in the author's usual powerful vein the absorbing theme of the development of a great character, besides offering a picture of Russian society, from the wealthy office-holding circle, to the peasants and common soldiers, jailers, and criminal classes. Nekhludoff, a well-to-do Russian noble, who enjoys his money and his superficial society existence and takes his views of life without questioning, from the atmosphere around him is one day called on for jury duty. One of the cases he has to try is that of a woman who is accused of poisoning a merchant for his money. Nekhludoff, to his horror, recognizes in the prisoner a girl from his aunt's estate with whom he had fallen in love as a young man and seduced. He is overcome by the realization of his personal responsibility for the crime in question, a responsibility which he is conscious of holding first towards the girl and second towards the community at large. Through the technical ignorance of the jury Katusha is condemned to penal servitude in Siberia, and Nekhludoff makes up his mind to follow her, win her back to a true life, and marry her. The story is a study of his gradual winning of a higher life for himself by coming in contact with the peasants and exiles with whom he must needs associate in his endeavor to do right by Katusha. Thus in his effort to right the wrong he has done to another, he unconsciously rights the wrong done in himself by the false social outlook and inadequate education which had made him what he was,

and he constructs for himself a new and broadly human creed of living. In this story Tolstoy reveals his wonderful power of handling innumerable details and of presenting a supremely realistic picture of Russian life.

RETURN OF SHERLOCK HOLMES, see **SHERLOCK HOLMES.**

RETURN OF THE NATIVE, THE, by Thomas Hardy, was published in 1878, being his sixth novel. The scene is laid in Southern England, in the author's "Wessex country," the district of which he has made an ideal map for the latest edition of his works. The hero of the book, the "native," is Clym Yeobright, formerly a jeweler in Paris, but now returned to the village of his birth, on Egdon Heath. The giving up of his trade is due to his desire to lead a broader, more unselfish life. He plans to open a school in the village, and to educate and uplift the rustics about him. His Quixotic schemes of helpfulness are upset, however, by his falling in love with Eustacia Vye, a beautiful, passionate, discontented woman, "the raw material of a divinity." His marriage with her is the beginning of a troubled life, severed far enough from his ideals. Her self-sought death by drowning leaves him free to begin again his cherished career of usefulness. As an open-air preacher he seeks an outlet for his philanthropic spirit. The story of Yeobright and Eustacia is not the exclusive interest of the book. Many rustic characters, drawn as only Hardy can draw them, lend to it a delightful rural flavor which relieves the gloom of its tragic incidents.

RÊVE, LE, see **ROUGON-MACQUART.**

REVENGE OF JOSEPH NOIREL, THE ('La Revanche de Joseph Noirel'), by Victor Cherbuliez (1870). A lively and skillful character sketch by this master of literary portraiture; who here, as in 'Jean Teterol's Idea,' takes for his theme the moral unrest caused by social class distinctions, but carries the development of his theme to a tragic extreme. The scene is laid at Mon Plaisir, near Geneva, the villa-home of the well-to-do bourgeois manufacturer, M. Merion, whose wife has social ambitions of which the daughter Mademoiselle Marguerite is made the innocent victim. Given in a *mariage de convenance* to M. le Conte d'Orins, she finds the unhappiness of a union without love intensified into horror and dread by the suspicion that her husband has been guilty of a hidden crime. Meanwhile the hero of the story, Joseph Noirel, is the trusted overseer in the works of M. Merion; having been gradually promoted to this position of responsibility and esteem from that of the starving child of disgraced parents, whom the village crier had rescued and introduced as an apprentice in the factory. On Mademoiselle Marguerite's returning from her years of training in the convent for the aristocratic life to which her mother had destined her, Joseph is captivated by her beauty; and after being thrown together by the accident of a storm, he becomes the hopeless victim of a devouring but unrequited love for her. The marriage with the count having taken place, Joseph becomes aware of the crime of which the husband is guilty, and informs Marguerite, who flees for refuge to Mon Plaisir. The count meanwhile creates the suspicion that it is a guilty attachment on the part of Marguerite for Joseph which has brought her there, and her parents indignantly reject her plea for their protection. A word from her would reveal her husband's crime and would cost his life. Meanwhile Joseph has already resolved to end his hopeless misery by taking his own life. Marguerite maintains her silence, obeys her husband, and leaves her father's house. She asks Joseph to become the instrument of her death before taking his own life, and

under circumstances that would imply guilt, while yet she remains innocent, and the savior of her husband's life and honor. The narration of this climax of the story's action is in the highest plane of dramatic writing, and is a remarkable exhibition of the author's power of reserve, and of his ability to suggest the hidden reality beneath expressed unreality.

REVERIES OF A BACHELOR: OR, A BOOK OF THE HEART, by "Ik Marvel," pseudonym of Donald Grant Mitchell. The Bachelor's first Reverie was published in the Southern Literary Messenger in 1849, and was reprinted the following year in Harper's New Monthly Magazine. It represents the sentimental Bachelor before a fire of oak and hickory in a country farmhouse. He broods through an evening of "sober and thoughtful quietude." His thoughts are of matrimony, suggested by the smoke — signifying doubt; blaze — signifying cheer; ashes — signifying desolation. Why should he let himself love, with the chance of losing? The second Reverie is by a city grate, where the tossing sea-coal flame is like a flirt, — "so lively yet uncertain, so bright yet flickering," — and its corruscations like the leapings of his own youthful heart; and just here the maid comes in and throws upon the fire a pan of anthracite, and its character soon changes to a pleasant glow, the similitude of a true woman's love, which the Bachelor enlarges much upon in his dream-thoughts. The third Reverie is over his cigar, as lighted by a coal, a wisp of paper, or a match, — each bearing its suggestion of some heart-experience. The fourth is divided into three parts, also: morning, which is the past, — a dreaming retrospect of younger days; noon, which is the Bachelor's unsatisfied present; evening, which is the future, with its vision of Caroline, the road of love which runs not smooth at first, and then their marriage, foreign travel, full of warm and lively European scenes, and the return home with an ideal family conclusion. These papers, full of sentiment, enjoyed a wide popularity.

REVOLUTION IN FRANCE, by Edmund Burke, see **REFLECTIONS ON THE.**

REYNARD THE FOX. This is one of the cycle of animal-legends which are generally supposed by scholars to be of Oriental origin, and which have been adopted into most of the Germanic languages. The group of stories clustering about the fox as hero, and illustrating his superiority over his fellows, as cunning is superior to strength, first appeared in Germany as Latin productions of the monks in cloisters along the banks of the Mosel and Maas. This was as early as the tenth century, and France knew them by the end of the twelfth under the name of 'Le Roman du Renard.'

In 1170 the material took definite shape among the secular poems of Germany in the hands of Heinrich der Glichesäre, who composed an epic of twelve "adventures" in Middle High German, on the theme. In all the old versions there is a tendency toward satirical allusions to the ecclesiastical body, and toward pointing a moral for society through the mouths or the behavior of the animals. After traveling into the Flemish tongue, the adventures of the fox came back into German speech; this time to appear in Low German as the famous 'Reinke de Vos,' printed in Lübeck in 1498.

Nearly three hundred years later, 1793, Goethe turned his attention to the long-popular subject, and gave the animal epic its most perfect form in his 'Reinecke Fuchs.' In the twelve cantos of the 'Reinecke Fuchs,' which is written in hexameters, Goethe gives an amusing allegory of human life and passions, telling the story of the fox and his tricks in a more refined tone than his early predecessors, but losing something of their charm of naïve simplicity.

The drawings of the noted German artist, Wilhelm Kaulbach, which illustrated an edition de luxe of recent years, have renewed the interest of the reading public in Goethe's poem. Perhaps the most familiar trick of Reynard is the story of how he induced the bear to put his head in the crotch of a tree in search of honey, and then removed the wedge which held the crotch open, leaving the bear a prisoner, caught by the neck.

RICHARD II., by Shakespeare (printed 1597). This drama (based on Holinshed's 'Chronicle') tells the story of the supplanting, on the throne of England, of the handsome and sweet-natured, but weak-willed Richard II., by the politic Bolingbroke (Henry IV.). The land is impoverished by Richard's extravagances. He is surrounded by flatterers and boon companions (Bushy, Bagot, and Green), and has lost the good-will of his people. The central idea of 'Richard II.' is that the kingly office cannot be maintained without strength of brain and hand. Old John of Gaunt (or Ghent) is loyal to Richard; but on his death-bed sermons him severely, and dying, prophesies of England, — "this seat of Mars,"

> "This fortress built by Nature for herself
> Against infection and the hand of war,
> This happy breed of men, this little world."

Richard lets him talk; but no sooner is the breath out of his body than he seizes all his movable or personal wealth and that of his banished son Bolingbroke, to get money for his Irish wars. This step costs Richard his throne. While absent in Ireland, Bolingbroke lands with a French force, to regain his property and legal rights as a nobleman and open the purple testament of bleeding war. The country rises to welcome him. Even a force in Wales, tired of waiting for Richard, who was detained by contrary winds, disperses just a day before he landed. Entirely destitute of troops, he humbly submits, and in London a little later gives up his crown to Henry IV. Richard is imprisoned at Pomfret Castle. Here, one day, he is visited by a man who was formerly a poor groom of his stable, and who tells him how it irked him to see his roan Barbary with Bolingbroke on his back on coronation day, stepping along as if proud of his new master. Just then one Exton appears, in obedience to a hint from Henry IV., with men armed to kill. Richard at last (but too late) shows a manly spirit; and snatching a weapon from one of the assassins, kills him and then another, but is at once struck dead by Exton. Henry IV. lamented this bloody deed to the day of his death, and it cost him dear in the censures of his people.

RICHARD III., by Shakespeare (printed 1597), the last of a closely linked group of historical tragedies. (See 'Henry VI.') Still a popular play on the boards; Edwin Booth as Richard will long be remembered. As the drama opens, Clarence the brother of Richard (or Gloster as he is called) is being led away to the Tower, where, through Gloster's intrigues, he is soon murdered on a royal warrant. The dream of Clarence is a famous passage, — how he thought Richard drowned him at sea; and in hell the shade of Prince Edward, whom he himself had helped to assassinate at Tewkesbury, wandered by, its bright hair dabbled in blood, and crying: —

> "Clarence is come; false, fleeting, perjured Clarence."

Gloster also imprisons the son of Clarence, and meanly matches Clarence's daughter. The Prince Edward mentioned was son of the gentle Henry VI., whom Richard stabbed in the Tower. This hunch-backed devil next had the effrontery

to woo to wife Anne, widow of the Edward he had slain. She had not a moment's happiness with him, and deserved none. He soon killed her, and announced his intention of seeking the hand of Elizabeth, his niece, after having hired one Tyrrel to murder her brothers, the tender young princes, sons of Edward IV., in the Tower. Tyrrel employed two hardened villains to smother these pretty boys; and even the murderers wept as they told how they lay asleep, "girdling one another within their innocent alabaster arms," a prayer book on their pillow, and their red lips almost touching. The savage boar also stained himself with the blood of Lord Hastings, of the brother and son of Edward IV.'s widow, and of Buckingham, who, almost as remorseless as himself, had helped him to the crown, but fell from him when he asked him to murder the young princes. At length at Bosworth Field the monster met his match in the person of Richmond, afterward Henry VII. On the night before the battle, the poet represents each leader as visited by dreams, — Richmond seeing pass before him the ghosts of all whom Richard has murdered, who encourage him and bid him be conqueror on the morrow; and Richard seeing the same ghosts pass menacingly by him, bidding him despair and promising to sit heavy on his soul on the day of battle. He awakes, cold drops of sweat standing on his brow; the lights burn blue in his tent: "Is there a murderer here? No. Yes, I am: then fly. What, from myself?" Day breaks; the battle is joined; Richard fights with fury, and his horse is killed under him: "A horse! a horse! my kingdom for a horse!" But soon brave Richmond has him down, crying, "The day is ours: the bloody dog is dead."

RICHARD CABLE, by S. Baring-Gould (1888). Richard Cable is the keeper of a light-ship on the coast of Essex, England. He is a widower, and father of a family of seven children, all girls. During a storm Josephine Cornellis, a young lady of the neighborhood, whose home is not particularly happy, is blown out to the light-ship in a small boat, and rescued by Cable.

Richard, being a moralist, gives advice to Josephine, who loses her heart to him. Events so shape themselves that she places herself under his guidance, and the two are married; but almost immediately Richard finds himself in a false position owing to the fact that he is not accustomed to the usages of society, and Josephine too feels mortified by her husband's mistakes. A separation takes place, Richard sailing round the coast to Cornwall, and taking his mother, the children, and all his belongings. Josephine repents; and as she cannot raise him to her sphere, decides to adapt herself to his. She goes into service as a lady's-maid. More complications ensue, and Richard, who has become a prosperous cattle-dealer, appears opportunely and takes her away from her situation. While he still hates her, he desires to provide for her. This she will not allow; but is anxious to regain his love, and continues to earn her living and endeavor to retrieve her great mistake. Eventually, at his own request, they are re-married.

There are several other interesting characters necessary to the working out of a plot somewhat complicated in minor details, but the burden of the story is concerning ill-assorted marriages and ensuing complications, —hardness of heart, pride, malice, and all uncharitableness.

RICHARD CARVEL, by Winston Churchill (1900). The characterization of this hero of the Revolutionary period is undoubtedly one of the best of its type in recent fiction. Richard Carvel spends his early life in Maryland, where he is brought up by his grandfather, an ardent supporter of King George. Here begins his varied and romantic career, as does his devotion for the lovely Dorothy Manners, who is shortly

removed to London, where it is hoped she will contract a brilliant marriage. Through the instrumentality of a rascally uncle, Carvel is kidnapped by pirates and is later captured by Paul Jones, with whom he casts in his fortunes; they become fast friends and together experience many vicissitudes. In London, the hero undergoes trials and privations and suffers the humiliation of being detained in the debtor's prison, from which he is rescued by Dorothy Manners. His subsequent career in London is distinguished by steadily increasing success and he enjoys the friendship of Horace Walpole, George Fox, and other prominent men. Carvel frustrates the plan of Mr. Manners to make a match between his daughter and the miserable Duke of Chartersea, and soon after learning of the death of his grandfather and of the fact that he has been defrauded of his rightful inheritance, returns to America. Here he finds an occupation in taking charge of the lands of a worthy lawyer and patriot, until the breaking out of the Revolution, when he enlists and serves with Paul Jones. The great climax of the story is reached in the brilliant description of the victory of the Bon Homme Richard over the Serapis, in which battle Carvel is severely wounded; he is taken to England where he is nursed by Dorothy, who at last consents to become his wife, and returns with him to America, where his heritage is finally restored to him.

RICHARD YEA AND NAY, see **LIFE AND DEATH OF.**

RIDDLE OF THE UNIVERSE, THE ('Die Welträsel'), a metaphysical and scientific treatise by Ernst Haeckel, was published in German in 1899 and in an English translation by Joseph McCabe in 1901. An eminent and prolific scientific investigator, a passionate admirer of Darwin, and uniting power of minute research with bold metaphysical speculation, Haeckel put forth this book at the close of a long career of biological discovery, in defense of the extremest form of materialistic monism. From the chemical law of the indestructibility of matter and the physical law of the conservation of energy he formulates the law of substance or "law of the persistence of matter and force"; and he strives to prove that this law is sufficient in itself to account for all known phenomena, material, mental, and spiritual. He holds with Spinoza that matter and energy "are but two inseparable attributes of the one underlying substance." The dualistic idea of a personal God above or outside of Nature, of an immortal soul distinct from the body, and of the freedom of the will undetermined by causality, he regards as delusions, due to a false conception of the central importance of man in the cosmos. An eternal process of evolution and devolution is constantly producing and then destroying the various planetary systems; on one of these planets, the earth, and possibly on all the others, life has arisen and developed, the lower species gradually evolving into higher—all under the impulse of purely mechanical and material forces. Consciousness is a vital property of every living organism and is a purely natural phenomenon. Man's body and soul have arisen by a process of natural evolution from the lowest forms of existence. Ethical principles have evolved from the social necessities of man in association with his fellow men. Dogmatic religion is a hindrance to man's progress, a cause of unhappiness and misery, and above all a delusion. There can be no compromise between Christianity and modern science; the former is based on a mistaken dualistic view of the universe and is essentially hostile to worldly learning, happiness, and progress. Idealistic philosophy and all dualistic systems are equally untenable.

Haeckel is the ablest defender of the materialistic attitude since Darwin, Huxley, and Tyndall, and goes beyond them in the sweeping and positive nature of his opinions.

He has a patience of investigation and a wealth of detailed information equal to that of Darwin and a greater metaphysical tendency than his English masters. His great defect is a dogmatism and intolerance quite as marked as that which he attacks. His book has too much the air of having completely solved the whole riddle of the universe. One cannot fail to be impressed, however, with his statement of what materialistic science has accomplished and with the range and grasp of thought with which he marshals it all into a philosophic system. As a writer of polemic he is quite the equal of Huxley and has widely and profoundly influenced German thought.

RIDERS TO THE SEA, by J. M. Synge (1904). In a cabin in an island off the west of Ireland, Cathleen, a girl of about twenty, finishes kneading cake and sits down to the spinning wheel. Nora, a young sister, puts her head in at the door, and takes from under her shawl a bundle given her by the young priest. In it are a shirt and stocking "got off a drowned man in Donegal." The priest has given them to her to find out if they belong to her brother Michael, who has been missing. Her father and four other brothers have all been drowned fishing. Maurya, the mother, tries to dissuade her last surviving son, Bartley, from putting to sea when a storm is threatening. "It's hard set we'll be surely the day you're drowned with the rest. What way will I live and the girls with me, and I an old woman looking for the grave?" Bartley insists on going and when he is gone, Maurya, who had gone down to the well, tells her daughters that she had seen Bartley riding past, followed by his brother Michael. The girls tell her that Michael's body has been found in "the Far North" and while they are keening for him, through the open door voices are heard. "They're carrying a thing among them and there's water dripping out of it and leaving a track by the big stones," says Nora. It is the body of Bartley, whom his gray pony has knocked into the sea. "They're all gone now, and there isn't anything more the sea can do to me. . . . They're all together this time, and the end is come. . . . No man at all can be living forever, and we must be satisfied," are Maurya's concluding words.

RIENZI, THE LAST OF THE ROMAN TRIBUNES, by Sir Edward Bulwer-Lytton (1848), is one of the author's most famous historical romances. It is founded on the career of Cola di Rienzi, who, in the fourteenth century, inspired by visions of restoring the ancient greatness of Rome, made himself for seven months master of that imperial city, and after nearly seven years of exile and excommunication, during part of which he was a prisoner, repeated the triumph, finally dying at the people's hands in 1354. Bulwer was so impressed with the heroism and force of character of his hero, that at first he meditated writing his biography, instead of a romance founded on his life. The story adheres very closely to the historical facts. To secure accuracy and vividness of setting, the novelist went to Rome to live while writing it. Rienzi's contradictory character, and above all, his consummate ability, and the ambitious and unprincipled yet heroic nature of his rival, Walter de Montreal, are skillfully drawn. Among the lesser personages, Irene, Rienzi's gentle sister, and Nina, his regal wife, with her love of the poetry of wealth and power; Irene's lover, Adrian di Castello, the enlightened noble; Cecco del Vecchio, the sturdy smith; and the ill-fated Angelo Villani, are prominent. Many of the situations and scenes are very strong. The treatment is epic rather than dramatic; and the splendid yet comfortless civilization of the Middle Ages, so picturesque and so squalid, so ecstatic and so base, is vividly delineated.

RIGHT OF WAY, THE, by Sir Gilbert Parker (1901). In this powerful story the author has set forth with a master's touch the study of a man's soul. "Beauty Steele," the brilliant barrister, who is thought to have been wiped out of existence in a drunken brawl, awakens in absolutely new surroundings and as Charles Mallard begins a new life, which, though unhampered by previous ties and associations, is ever menaced by old tendencies to vice. The metamorphose from the drunken fop to the well-loved tailor is attained through a sequence of natural events, none of them beyond the pale of possibility, and the working out of the story to its unexpected conclusion is natural, just what might have happened under the same circumstances in real life. The atmosphere of a quaint little Canadian village, with its simple folk and simple ways, is a pleasing background for the story of this man's duplex life, filled as it is with its tragic problems of love and sorrow. The character of Rosalie Evanturel, the lovely daughter of the village postmaster, is delightfully fresh and original. In her, Charles Mallard finds his real affinity, and his love for her becomes the ruling motive in his second existence. The story, while psychological, is full of dramatic interest and yet carries to the end a perfect sense of proportion and a wonderful resemblance to nature. Mr. Parker handles his problem of presenting this double existence with the greatest skill, and, with a true artistic touch, does not, even at the end, lift the curtain which separates the new life from the old. Kathleen, once the wife of "Beauty Steele," whose arrival on the scene gives her an opportunity to enter the chamber of death and recognize the erstwhile brilliant barrister, goes away unenlightened as to his prolonged existence, leaving Rosalie Evanturel kneeling by his bier.

RIGHT STUFF, THE, by Ian Hay (1910). The scene of this story is laid in Great Britain and shifts from Scotland to England. The hero of the tale is a young Scotsman named Robert Fordyce, familiarly called Robin. When first introduced to the reader he is on his way to Edinburgh to try for a scholarship which will enable him to attend the University. Born and bred on a farm and reared by sober and God-fearing parents, Robin has the big physique and honest nature which usually results from such environment. Successful in his efforts he passes his examinations and wins the highest honors, goes through the University and prepares to study for the ministry, when his brother's failing health causes him to abandon his career in order to help support the family. He takes up journalism and labors at it faithfully for three years but relinquishes it gladly to become private secretary to Adrian Inglethwaite, M. P. While occupying this position Robin lives in his employer's family and is thrown in daily contact with Mrs. Inglethwaite's pretty twin sisters named respectively Dolly and Dilly. These two fascinating damsels are so exactly alike that they puzzle even their own family and they amuse themselves by mixing up their various admirers. To their great surprise Robin discovers a slight difference in them upon their first meeting and never thereafter mistakes one for the other. Dilly marries Richard Lever and on the night of her wedding Robin tells Dolly of his love for her but says he shall not propose to her until he has become worthy of her. This original method of love-making is new to Dolly and at first she does not know just how to take it. Time goes on, however, and just as a critical election is in progress the Inglethwaite's little girl Phyllis is taken seriously ill. This crisis brings the love affair to a climax and though the election is lost, Phyllis recovers, and Dolly acknowledges her love for Robin before he has reached the point of claiming her. The reader takes leave of them fifteen years later when Robin has become the Right Honorable Sir Robert Fordyce, Privy Councillor and Secretary of State.

RIGHTS OF WAR AND PEACE, by Grotius, 'De Jure Belli ac Pacis.' With Translation and Notes, by Dr. William Whewell. (3 vols., 1853. Translation alone, 1 vol.) — One of the most interesting, most significant, and most permanently important of books. Its importance, to the present day as in the past, is that of the earliest and greatest work designed to apply the principles of humanity, not only to the conduct of war but to the whole conduct of nations, on the plan of finding these principles in human nature and human social action. The works of Albericus Gentilis (1588), and Ayala (1597), had already dealt with the laws of war. To Grotius belongs the honor of founder of the law of nature and of nations. The significance of the original work, published at Frankfort in 1625, when the Thirty Years' War was making a carnival of blood and terror in Europe, is the application of Christian humanity to the conduct of war, and to the intercourse of nations, which Grotius proposed. The work is one of immense learning, in Roman law especially; and although executed in one year, with his brother's aid in the large number of quotations, it in fact represented the studies of twenty years, and filled out an outline first written in 1604. The whole history of the author is of exceptional interest. A most versatile scholar at an early age, a translator of Greek poetry into Latin verse of high poetic quality, a Dutch historian in a Latin style worthy of Tacitus, and a Christian commentator and apologist of broadly humanist enlightenment, superior even to Erasmus, he was also one of the most attractive characters of his time.

RIGHTS OF WOMEN, by Mary Wollstonecraft, see **VINDICATION OF THE RIGHTS OF.**

RIIS, JACOB A., see **MAKING OF AN AMERICAN.**

RIME OF THE ANCIENT MARINER, THE, by Samuel Taylor Coleridge, first appeared in 'Lyrical Ballads' (1798). It is one of the most fantastic and original poems in the English language. An attempt at analysis is difficult; for, as has been happily said: "The very music of its words is like the melancholy, mysterious breath of something sung to the sleeping ear; its images have the beauty, the grandeur, the incoherence, of some mighty vision. The loveliness and the terror glide before us in turns, with, at one moment, the awful shadowy dimness, at another the yet more awful distinctness, of a majestic dream." A wedding guest is on his way to the bridal festivities. He hears the merry minstrelsy, and sees the lights in the distance. An old gray-bearped man — the Ancient Mariner — stops him to tell him a story, and although the wedding guest refuses to listen, he is held by the fixed glance of the mysterious stranger. The Ancient Mariner describes his voyage, how his ship was locked in the ice, and how he shot with his crossbow the tame Albatross, the bird of good omen which perched upon the vessel. The entire universe seemed stunned by this wanton act of cruelty: the sea and sky sicken, the sun becomes withered and bloody, no winds move the ship, "idle as a painted ship upon a painted ocean"; slimy things creep upon the slimy sea, death-fires dance about the vessel; and the Albatross hangs around the neck of the Ancient Mariner. A spectre ship appears, and the crew die, leaving the graybeard alone. After a time he is moved to prayer, whereupon the evil spell is removed. The Albatross sinks into the sea, and the Mariner's heart is once again a part of the universal spirit of love. After hearing this story, the wedding guest "turns from the bridegroom's door," and

> "A sadder and a wiser man
> He rose the morrow morn."

The weird ballad is capable of many interpretations; for the Ancient Mariner is nameless, there is no name for the ship, and her destination is vague. In its small compass it contains a tragedy of remorse, and of redemption through repentance. The imagery is wonderful, and the poem is pervaded by a noble mystery. Wordsworth, Coleridge affirms, wrote the last two lines of the first stanza of Part iv.

RING AND THE BOOK, THE, by Robert Browning. This dramatic monologue, the longest and best sustained of Browning's poems, was published in four volumes in 1868–69, and is his greatest constructive achievement. This poem of twenty-one thousand lines contains ten versions of the same occurrence, besides the poet's prelude. It presents from these diverse points of view the history of a tragedy which took place in Rome one hundred and seventy years before. Browning, one day in Florence, bought for eightpence an old book which contained the records of a murder that of the olden time in Rome, with the pleadings and counter-pleadings, and the statements of the defendants and the witnesses; this Browning used as the raw material for 'The Ring and the Book,' which appeared four years later. The story follows the fate of the unfortunate heroine, Pompilia, who has been sold by her supposed mother to the elderly Count Guido, whose cruelty and violence cause her eventually to fly from him. This she does under the protection of a young priest named Giuseppe Caponsacchi, whom she prevails upon to convey her safely to her old home. She is pursued by the Count, who overtakes her and procures the arrest of the two fugitives, accusing her and Caponsacchi of having eloped. They are tried; and the court banishes Caponsacchi for three years, while Pompilia is relegated to a convent. Having at a later period been removed from there to her former home, she is suddenly attacked by the Count and several hired assassins, who brutally murder her and her two parents; then follows the Count's trial and condemnation for the murders, and (even in Italy) his final execution. The events of the tragedy are enumerated by the Count, Pompilia, Caponsacchi, the Pope, and others, each from his or her peculiar point of view; and two opposing aspects of the case as seen from outside are offered by "Half Rome" and "The Other Half." Browning in conclusion touches upon the intended lesson, and explains why he has chosen to present it in this artistic form. The lesson has been already learned from the Pope's sad thought: —

> "— Our human speech is naught,
> Our testimony human false, our fame
> And human estimation words and wind."

The Pope's soliloquy is a remarkable piece of work, and the chapters which contain the statements of Pompilia and Caponsacchi are filled with tragic beauty and emotion. The thought, the imagery, and the wisdom embodied in this story, make it a triumph of poetic and philosophic creation.

RISE OF ROSCOE PAINE, THE, by Joseph C. Lincoln (1912). This is the story of a young man named Roscoe Paine who on account of his invalid mother is spending years of enforced idleness in a little town on Cape Cod. Six years previously Mrs. Paine had been stricken with a severe illness which had made her helpless, and dependent upon the companionship of her only son, who had given up a position in the banking-house in the city, which he had held since leaving college, and had settled down in the town of Denboro, to lead the life of a recluse and an idler. The son of an embezzler who had ruined his family, and deserted them, and committed suicide when exposure threatened, Roscoe felt that his father's disgrace had cast a blot upon his life which could never be erased. Accordingly he and his mother had

hidden themselves from the world and under an assumed name were trying to live down their affliction. The arrival in Denboro of a rich New York financier named Colton, who builds himself a palatial residence causes a stir in local circles. Mr. Colton has an only daughter named Mabel who is a most attractive girl. She has an accidental meeting with Roscoe whom she takes for a "native" and treats as such. Later on, Roscoe several times comes to her rescue and saves her from disasters of various kinds, and she begins to appreciate his strength and character. Mr. Colton desires to buy a strip of land belonging to Roscoe and offers a fabulous sum for it, but he refuses to sell, wishing to retain the land as a convenient thoroughfare for his neighbors. Finally, however, he is obliged to relinquish it in order to procure money to save a friend from disgrace. Mr. Colton is taken suddenly ill and while unconscious a crisis arises in his affairs which is successfully met by Roscoe. Before his illness Mr. Colton had offered Roscoe a position in his business but the latter had declined not wishing to reveal his identity. Mr. Colton becomes convalescent and renews his offer so urgently that Roscoe decides to tell him everything. When Mr. Colton learns that he is the son of Carleton Bennet whom he had known before his downfall, he becomes even more interested in Roscoe and gives his daughter to him in marriage though the latter had felt that in his position he had no right to aspire to her hand.

RISE OF THE DUTCH REPUBLIC, THE: 'A History,' by John Lothrop Motley. First printed in 1856, at the author's expense, — because the great publishers, Mr. Murray included, would not risk such an enterprise for the unknown historian, — it proved an immediate popular success; and was followed by a French translation (supervised with an introduction by Guizot) in 1859, and soon after by Dutch, German, and Russian translations. James Anthony Froude, in the Westminster Review, characterized the new work as "a history as complete as industry and genius can make it . . . of the first twenty years of the Revolt of the United Provinces; of the period in which those provinces finally conquered their independence and established the Republic of Holland." Of the ten years' preparation, half were spent by the author with his family abroad, studying in the libraries and State archives of Europe. Writing from Brussels to Oliver Wendell Holmes, he says: "I haunt this place because it is my scene, — my theatre . . . for representing scenes which have long since vanished, and which no more enter the minds of the men and women who are actually moving across its pavement than if they had occurred in the moon. . . . I am at home in any cemetery. With the fellows of the sixteenth century I am on the most familiar terms. . . . I go, day after day, to the archives here (as I went all summer at The Hague) studying the old letters and documents. . . . It is, however, not without its amusement, in a moldy sort of way, this reading of dead letters. It is something to read the real, bona-fide signs-manual of such fellows as William of Orange, Count Egmont, Alexander Farnese, Philip II., Cardinal Granvelle, and the rest of them. It gives a 'realizing sense,' as the Americans have it." This "realizing sense" is what Motley put into his published record of the struggles of the Protestant "beggars of Holland" with the grandees of Spain, throwing off the yoke of their bigoted ruler, Philip, in spite of the utmost cruelties of mediæval warfare and the Church's Inquisition practiced by Philip's favorite general, the notorious Duke of Alva.

RISING OF THE MOON, THE, by Lady Gregory (1907). A one-act comedy dealing with the relations existing between the peasants and the police at the time

of the Fenian period in Irish history. There are four characters, a police sergeant, two policemen, and a political prisoner who has broken gaol. At the opening of the play, the sergeant and his two assistants are pasting up placards describing the fugitive, offering a reward of one hundred pounds for his capture. The sergeant decides to watch the quay himself, in case the escaped prisoner should come there to meet a boat. As he walks in the moonlight meditating on the "spending" there must be in a hundred pounds, the prisoner comes along in the guise of a ballad singer. At first he is an object of suspicion, but he ingratiates himself with the sergeant by telling him he knows the man he is looking for, would recognize him a mile off. He offers to share the watch, and asks nothing of the reward, for a poor man like him "going on the roads and singing in fairs" could not afford "to have the name on him, that he took a reward." He dilates on the ferocity of the missing man until the sergeant is glad of his company, and they sit back to back on a barrel, on which one of the notices is pasted, the better to watch in two directions. The supposed ballad singer sings some of the old songs awakening tender memories of the sergeant's unofficial youth. They become involved in speculation as to the accidents of life that make the sergeant a constable instead of a Fenian patriot. A boat approaches and the signal, verses of the rebel song "The Rising of the Moon," is answered by the rowers, and the sergeant recognizes he has been duped. The prisoner appeals to the sergeant not to betray him, and hides as the policemen return. The sergeant resists the temptation of the reward and lets him escape. Left alone he thinks of the one hundred pounds and wonders if he is as great a fool as he thinks he is.

RIVALS, THE, by R. B. Sheridan (1775). 'The Rivals' Sheridan's first dramatic effort which met with instant success and has remained a favorite on the stage ever since, was written when he was but twenty-four. It contains a whole gallery of characters which have become household words. Sir Anthony Absolute is a variant of the hackneyed character, the angry father. Sir Lucius O'Trigger hits off the dueling habits of his fellow-countrymen of that time. Bob Acres is perhaps the best known blockhead on the comic stage. Mrs. Malaprop's "derangement of epithets" is a never-failing source of amusement. Lydia Languish, that extraordinary compound of extravagance and simplicity, who wanted a husband but thought it would be tame to have one without an elopement is the most attractive of maidens. Faulkland is the personification of perversity, who always has a grievance and never loses an opportunity of making himself and other people miserable. The interest in the plot of the play never flags, and the wit and brilliance of the dialogue are sustained throughout. The characters bear strong resemblances to figures in plays by earlier authors, but to use the words of Hazlitt it "appears to have been the peculiar forte and the great praise of our author's genius, that he could imitate with the spirit of an inventor."

ROBBER COUNT, THE ('Der Raubgraf'), by Julius Wolff (1890). The scene of this romantic German story, which has enjoyed immense success, is laid in the Hartz Mountains, in the fourteenth century. From the heights of his mountain stronghold, Count Albrecht of Regenstein, the robber count, overlooks the whole surrounding country, including the castle of the bishop of Halberstadt, his sworn enemy, and the town and convent of Quedlinburg, of which he is champion and protector. The abbess of this convent, which shelters only the daughters of royal and noble houses, and is subject to no rules of any order, is the beautiful and brilliant Jutta von Kranichfeld. This woman loves Count Albrecht with all the force of her imperious

nature, and he returns the passion in a lesser degree, until the unfortunate capture by his men of Oda, countess of Falkenstein. Oda is already loved by the count's younger brother, Siegfried; and Albrecht detains her in the castle with a view to furthering his brother's wooing, and also to wrest from his enemy, the bishop, her confiscated domains of Falkenstein. This capture is disastrous to all. Oda and the count fall in love with each other. Siegfried finds this out, and purposely gets killed in a fray. Albrecht, overcome by the strength of his enemies, is captured, and tried in the market-place of Quedlinburg. His life is saved by Jutta's intervention with the Emperor; but when in spite of this service he marries Oda, the wild jealousy of the rejected princess knows no bounds. At her instigation, the count is set upon and killed by the bishop's men. She then takes the veil for life.

ROBBERY UNDER ARMS, by "Rolf Boldrewood" (1888). This story of life and adventure in the bush and in the gold-fields of Australia gives a most vivid picture of bush life; and purports to be the history of the Marston family of reprobates, told in a straightforward, unaffected style by Dick Marston while he is awaiting execution in jail at Sydney. It shows how the boys, led on by their father, became first cattle robbers, then bank robbers, and regular bush-whackers. There are encounters of travelers with the police, holding up of stage-coaches, storming of houses, and many other thrilling adventures. The reader is given an excellent picture of the gold-diggings and every feature of colonial bush life and scenery.

There is no regular plot. Most of the robber gang are killed in one way or another; but the book ends happily, for the hero is reprieved, and marries the girl who has been true to him in spite of all his misdeeds, and who has continually urged him to lead a better life. The adventures of the Marston family under the leadership of Captain Starlight rival those of Jack Sheppard or Dick Turpin, with the advantage to the reader that they bring on the scene a new country, with a new people, new conditions of life, and new customs.

ROBERT ELSMERE, by Mrs. Humphry Ward (1888), is a successful example of the embodiment in a work of fiction of intellectual problems of contemporary interest. It recounts the struggles of a young clergyman who cannot accept all the miracles and dogmas of Christianity, yet is in deep sympathy with its spirit. The scene is laid partly in a country village in Surrey, partly in London. The chief character is Robert Elsmere, a young, sensitive clergyman, fresh from the Old-World environment of Oxford. He marries Catherine Leyburn, a woman of mediæval faith, who loves him intensely, but is incapable of sympathizing with him in the struggle through which he is to pass. Robert, in his country rectory, begins a mental journey, the goal of which he dares not face. He realizes after a time that he can no longer accept the conventional conception of Christianity, and must, therefore, leave the church, to preach what seems to him a more liberal gospel, better fitted to the needs of the century. His wife is heart-broken by his apostasy; but she accompanies him when he goes to London to work among the poor of the East side, and to found a new brotherhood of Christians.

Other persons and scenes relieve the tension of the plot: Rose, Catherine's beautiful, willful sister; Langham, the withered Oxford don, cursed with indifference and paralysis of the emotional nature; Newcombe the wan, worn High-Church priest; the cynical Squire Wendover; the gay society folk of London, — these all playing their several parts in the drama make up a well-rounded whole. 'Robert Elsmere' had a phenomenal success, partly owing to the nature of its subject, and

partly to its genuine literary merit. Aside from its intrinsic value, the sensation it produced entitles it to rank as one of the most remarkable books of its generation.

ROBERT FALCONER, a story, by George Macdonald (1875). Robert Falconer is brought up by his grandmother in a little Scotch town. His mother had died when he was too young to remember her. His father was worthless and dissipated, and had left home when Robert was a mere child. The most vivid impression of Robert's youth, an impression that colored the whole course of his life, is his grandmother's anguish over her son; whose soul, according to her rigid Scotch theology, is lost forever. Robert grows up with the settled purpose of finding and reclaiming his father. His youth is outwardly uneventful, but he early revolts against the theology of his grandmother, and his doubts of the existence of God cause him great mental struggles. His neighbor, Mary St. John, a calm, high-souled woman, exerts a great refining influence over him. He develops a talent for music, and learns secretly to play on his grandfather's violin; but Mrs. Falconer, his grandmother, finding the violin in Robert's possession, burns it as an instrument of the Devil. When Robert goes to Aberdeen to college, his protégé, a poor boy nicknamed Shargar, follows him, and the two live together with the rigid economy so frequent among Scotch students. In Aberdeen, Robert meets the man who has the deepest influence over him, Eric Ericson, and his father's friend Dr. Anderson. Eric is troubled by the same doubts as Robert; and being of a more sensitive, fiery nature, is even more distressed thereby. Eric wins the heart of Mary St. John, who has always been Robert's divinity; but he dies before they can be married. Robert travels, and studies medicine for five years. Dr. Anderson, at his death, has left Robert his property; and the latter returns to Scotland, and then goes to London. There he spends his time and money helping the poor, and soon has a company of earnest men and women to help him, with Mary St. John at their head. After waiting so many years, he at last finds his father, sunk to the lowest depth of poverty and degradation. He gradually wins his affection, and restores him to health. They start for India together; but the ship is lost, and they are never heard from again.

This is not at all a story of action, nor is it told with great skill: it is mainly an account of the growth of Robert's soul. His strong good-sense, courage, and helpfulness, are shown. The story has the decided metaphysical character of all Macdonald's stories.

ROBINSON CRUSOE, by Daniel Defoe (1719). This world-famous tale of adventure is supposed to have been suggested by the real experience of Alexander Selkirk, who was shipwrecked and lived for years on a desert island. Robinson Crusoe, a young Englishman, goes to sea in his youth, is captured by the corsairs, is shipwrecked and washed ashore on an uninhabited island, formerly supposed to have been in the Pacific, but recently satisfactorily identified with Tabago in the Caribbean Sea. The narrative consists of a careful description of his adventures and experiences during the twenty-eight years of his exile. It tells of his ingenious contrivances for his comfort, how he builds him a habitation, procures food to sustain life, and makes a raft by which means he gets to the shipwrecked vessel, and succeeds in getting many articles that are of use to him. An exciting incident in the story is when, after eighteen years of solitude, he comes across the imprint of a human foot in the sand, and in consequence of this discovery is thrown into a state of terror and consternation. He lives for a long time in great suspense, as he finds evidence that the island is visited by cannibals; but it is not until six years later that he encounters

them. On this occasion one of their victims escapes, and Crusoe saves his life and keeps him for a servant and companion. He names him Friday, and teaches him civilized ways. He proves honest, devoted, and reliable, and shares Crusoe's life and duties until, a few years later, they are rescued and taken from the island on an English ship. Crusoe eventually returns to England, where he marries and settles down to enjoy the wealth that he has accumulated during his strange adventures. The first volume ended at this point, and met with such remarkable success that the author, four months later, brought out a second volume entitled, 'The Farther Adventures of Robinson Crusoe'; and this in turn was followed, one year later, by a third relating his 'Serious Reflections' during his wanderings. The simplicity of style, and the realistic atmosphere which pervades the narrative, have caused the popularity of this book to remain unimpaired.

RODERICK RANDOM, a picaresque novel by Tobias George Smollett, was published in 1748. The hero, whose experiences are founded on those of Smollett himself, is the son of a Scottish gentleman, who has incurred the displeasure of his father by marrying Charlotte Bowling, a poor relation and dependent of the family. After giving birth to Roderick Random she dies, and her husband, disinherited by his father, leaves England. Roderick is brought up at his grandfather's, where he is contemptuously treated by his relatives, endures much cruelty from the schoolmaster, and is finally left without a shilling at the squire's death. But his uncle, Lieutenant Tom Bowling of the navy, enables him to pursue his education for three years, until, having killed his captain in a duel, Bowling is forced to escape to the French West Indies. Roderick now apprentices himself to an apothecary. Then, accompanied by an old schoolfellow, Hugh Strap, he undergoes various adventures with highwaymen, sharpers, and practical jokers, both on the road and in London. He qualifies as a surgeon's mate for the navy, but fails to get an appointment, and becomes a journeyman apothecary. He is pressed as a common sailor, and shipped on his uncle's old vessel, H. M. S. Thunder, where he makes a good friend in the sailor, Jack Ratlin, and the surgeon's mate, Thomson, who procures for Roderick a similar appointment. He goes through a campaign against the Spaniards in American waters, including the siege of Cartagena (1741), experiences much squalor, disease, and suffering, returns to England in another vessel, and is shipwrecked on the coast of Sussex. Robbed of his money, he is relieved by a kindly old lady, who procures him a post as footman to an eccentric, blue-stocking, maiden lady of the neighborhood. Random, who conceals his identity to avoid pursuit by one of the naval officers who has an enmity against him, falls in love with Narcissa, the niece of his employer, and on rescuing her from the embraces of a brutal suitor, Sir Timothy Thicket, informs her of his love and of his gentle birth. Encouraged by the lady but forced to escape from the vengeance of his rival, he is carried by smugglers to France, meets and relieves his uncle, Tom Bowling, who has made his way there and is living in destitution, and being robbed by a rascally friar, enlists in the French army, and fights at the Battle of Dettingen. Returned to France he meets at Rheims his old friend Strap, who has inherited some money from his late master, a French nobleman, and is able to procure Roderick's discharge and to fit him out as a fine gentleman in order that he may make a wealthy marriage in England. Thither he goes accompanied by Strap, who puts his money and services at his friend's disposal. Roderick pays his addresses to a Miss Melinda Goosetrap, who, however refers him to her mother whom he cannot deceive into thinking him a man of property. Other attempts are equally unfortunate and he is at length reduced to gambling in order to retrieve his

fortunes. Through a friend he is introduced to a wealthy and witty but deformed lady, Miss Snapper, whom with her mother he escorts to Bath in the hope of making a marriage with her. But at Bath he encounters Narcissa whom he again wooes and who vows constancy. Her brother the squire, however, wishes her to marry Lord Quiverwit, and Melinda who is at Bath, circulates reports as to Roderick's character. He defeats the nobleman in a duel, but Narcissa is carried off by her brother and Roderick in despair, loses his money at play, becomes surgeon to the vessel now commanded by Tom Bowling, and makes a voyage to the Guinea coast and to Buenos Ayres, where he meets a wealthy English trader called Don Roderigo. This man proves to be Roderick's father, who by a series of vicissitudes had made his way to that country in the train of a Spanish grandee and had grown rich through his favor. They return to England where Roderick is happily married to Narcissa, and Strap to her attendant, Miss Williams. Roderick's father purchases his paternal estate from the heir, who is encumbered with debt, and the family settle themselves there. Though there is much coarseness and brutality in Smollett's work and his hero, like others of the *picaro* class is a libertine and not scrupulous about paying cheats in their own coin, there is a wholesome cheerfulness about him and a vigorous realism in the whole story.

ROLAND, see **CHANSON DE ROLAND.**

ROLAND, MADAME, is a biographical study by Ida M. Tarbell (1869). Having had access to much theretofore unpublished material, the author has presented the characters of M. and Madame Roland, Buzot, Louis XVI., and others, in strong new light. There is everywhere evidence of the most painstaking research, and broad knowledge of the genius and characters of the Revolution; while many passages exhibit a fine appreciation of the remarkable subject of the study, which is wholly admirable. The presentation of the material regarding Mademoiselle Phlipon's relations with M. Roland, and their subsequent marriage, and the story of her efforts at title-hunting, are particularly new. The pictures throughout are vigorous and fascinating, and the work is by many regarded as the most satisfying presentation of the subject which has yet appeared.

ROMAN AFFAIRS ('Les Affaires de Rome'), by Félicité Robert de Lamennais (2 vols., 1836), was written after the rupture of the author with the Papacy. It contains an account of his journey to Rome, with Montalembert and Lacordaire, and their efforts to obtain a decision on the orthodoxy of the doctrines inculcated by their journal L'Avenir (The Future), which held that the Church should put herself at the head of the democratic movement. The book contains also, under the caption Des Maux de l'Église et de la Société, what the author considered a faithful picture of the Catholic Church throughout the world, as well as of the state of society. He indicates remedies to cure the evils of both, while affirming that there is a complete antagonism between the Church and the people in every country, an antagonism growing ever more acute. The Church of the future will not be, he maintains, that of Rome whose day is past, nor will it be that of Protestantism — an illegitimate, illogical system that, under the deceptive appearance of liberty, has introduced the brutal despotism of force into the State and is the source of egotism in the individual. What the future Church is to be, however, Lamennais does not make clear.

ROMAN DE BRUT, see **BRUT, ETC.**

ROMAN EMPIRE, DECLINE AND FALL, see **DECLINE, ETC.**

ROMAN LITERATURE, A HISTORY OF, by A. C. T. Cruttwell (1878). This study of classic literature is founded on the monumental work of Teuffel; and in its smaller space, treats its subject with equal accuracy and discrimination, and with more charm. Its abstracts are more interesting, and its characterizations are often done not only with exactness, but with a picturesque touch that gives the subject a contemporary interest, and makes Horace or Virgil or Cicero a personal acquaintance. The literary criticism is excellent of its kind, and the book is as valuable a companion to the reader for pleasure, as to the student with a purpose.

ROMAN POETS, THE, by W. Y. Sellar. Vol. i., The Poets of the Republic; Vol. ii., Virgil; Vol. iii., Horace and the Elegiac Poets (1863–97). The entire work forms one of the most scholarly, complete, and interesting contributions to the history of literature ever written. The author is not only a classical critic of the first order, of ripe scholarship and fine literary taste, but his appreciation of Roman culture, profound and exact, and his exceptional power of lucid exposition, have enabled him to give Roman intellectual culture of the finer sort its due, in comparison with Greek, to an extent not elsewhere done. Largely as Roman genius in Latin literature was fed from Greek sources, it was yet more original and independent than has been commonly supposed. The whole level of Latin culture is at once lifted and illuminated in Dr. Sellar's wonderfully rich and glowing pages. The volume devoted to Virgil is unsurpassed in any language as a masterpiece of interpretation and of delightful critical praise. The writer's outlook is not that of a Latin chair alone: it is that of humanity and of universal culture; that of Greek and English and European history; to bring Roman mind into comparison with all the great types of mind in all lands and of all ages. To know what the deeper spiritual developments of the Roman world were when Christ came, what were the rays of light and the clouds of darkness at the dawn of the new faith, readers can hardly find a better guide than this study of the Roman poets.

ROMAN SCENES OF THE TIME OF AUGUSTUS, see **GALLUS; OR, ROMAN SCENES.**

ROMAN SINGER, A, by Francis Marion Crawford (1884). Nino Cardegna, the Roman singer, is the adopted son of Cornelio Grandi, who tells the story. Cornelio is the last of the Conti Grandi, and has been forced to sell his estate at Serveti and pursue a professor's life at Rome. Nino has the audacity to fall in love at first sight with Hedwig, daughter of Count von Lira. Won by the beautiful tenor voice, Hedwig fully returns his love. They arouse the suspicions of the father, a "cold, hard, narrow man," who secretly carries his daughter to an obscure castle in the Abruzzi.

Nino searches Paris and London in vain for a trace of Hedwig. Meanwhile his father gets a hint of the probable whereabouts of the Liras, and immediately starts on a search for them. Careful inquiries extract the desired information. He takes up his abode near the castle, and at last, by enormous bribes to a servant, secures an interview with Hedwig. From her he learns of her great unhappiness; of her father's purpose to keep her a prisoner until she consents to marry Benoni, a rich Jew; and of her own determination never to yield.

When Nino arrives he seeks the count, and asks for his daughter's hand. He is

refused, and thereupon determines to take her away without her father's consent, if it is her own wish. Hedwig succeeds in escaping to Nino by an unused stair and door. On mules that are in readiness they climb the Abruzzi to points that horses cannot reach. After being married at a little village in the mountains, they return to Rome, where there are interesting scenes with the old count, who refuses to be reconciled, and with Benoni, who turns out to be insane.

The story ends with the prospective return of Grandi to his old estate at Serveti. The charm of this book is in its good, healthy romance, its honest, straightforward love-making without mawkish sentimentalism. With its strong Italian atmosphere, and its ingenious situations following one another in quick succession, it carries us quite out of ourselves. The characters are strongly and consistently drawn.

ROMANCE OF A MUMMY, THE, by Théophile Gautier. In this remarkable novel, first published in 1856, is contained almost all then known of the life and customs of the ancient Egyptians. It will probably never be popular with the general reader, because of its too local color; and few can appreciate the amount of study necessary to write such a book. There is an exuberance of minute details about the architecture and inside decorations and furnishings of the palaces, founded on accurate studies. The author has chosen for the date of his story the time when, according to the Bible, Moses led the Israelites out of bondage; and from the same source and without any help from Egyptian records, he gives an account of the events that lead to the drowning of the host of Pharaoh in the Red Sea. The story treats of the love of Tahoser, daughter of the Theban High Priest, for Poëri, a young Jew who is steward of Pharaoh. He is in love with Ra'hel, and escapes across the Nile every night to meet his beloved, who lives in one of the mud huts where the Jews, reduced to slavery, are baking bricks in the sun for the building of the Great Pyramids. Tahoser disguises herself as a servant, and enters the service of Poëri. She swims the Nile one night, following him, and finds him with Ra'hel. Falling ill with a fever, she is cared for by Ra'hel, and upon her recovery is to be married to Poëri; but Pharaoh learns of her hiding-place and takes her to his palace. After his death she reigns, and is buried in his tomb. The papyrus, which the novelist says was found with her body, discloses the story of her life.

ROMANCE OF A POOR YOUNG MAN, THE, by Octave Feuillet. This very popular novel, which first appeared in 1857, is one on which the attacks of the followers of the school of "naturalism" have most heavily fallen. They claim that the plot is exceedingly improbable and melodramatic. Maxime Odiot, Marquis de Champcey, by the rash speculation of his father, is left without fortune. Through the intercession of his old notary, he becomes steward of the Château des Laroque. His intelligence wins the esteem of all; but leaving all in ignorance of his noble birth, he confines his intimacy to an old lady, Mademoiselle Porhoël Goël, an octogenarian. Marguerite, the daughter of Laroque, treats him with the greatest consideration; but he professes the greatest indifference for her. Finally, through the machinations of Madame Aubry and Mademoiselle Hélonin, suspicions are raised as to the loyalty of Maxime's intentions. Marguerite is made to believe that Maxime seeks to make himself the heir of Mademoiselle Porhoël Goël, and is warned that he may so compromise her as to oblige her to marry him. Entering the tower of an old ruin one evening, she there finds Maxime. After conversing with him, she seeks to go, and finds the door locked. She believes that Maxime hopes to compromise her by obliging her to remain with him all night in the tower, and accuses him of treachery. He

acknowledges his love for her; but to save her honor, leaps from the tower, in spite of her attempts to detain him. It is found that Marguerite's grandfather had formerly been the steward of Maxime's family, and had enriched himself from the estate during the Revolutionary period. Madame Laroque restores the fortune to Maxime, and he marries Marguerite.

ROMANCE OF DOLLARD, THE, by Mary Hartwell Catherwood, appeared in 1888. It is a romance of New France in 1660, and breaks new historic ground for romantic treatment. Louis XIV. of France has sent out a shipload of stolid peasant girls, as wives for the settlers in New France. In the same ship goes Mademoiselle Claire de Laval-Montmorency, young and very beautiful. When she reaches Quebec, she is unable to explain her purpose in coming out to that wild new country quite to the satisfaction of her uncle, the Bishop of New France. Pending further examination by the bishop, she goes to the marriage market, where the shipload of girls is to be disposed of, to see the strange sight, and to encourage her own maid, who is to choose a husband. There she finds the Sieur des Ormeaux, Adam Dollard, — the commandant of Montreal. Dollard has loved her in old France; and, at this unexpected meeting, pursues his wooing to such good advantage that they are married at once, before news of the strange proceeding can reach the ears of the stern bishop. Accompanied by Claire's maid, Louise, and Dollard's servant, Jacques, who had chosen each other in the marriage market, Claire and Dollard go by canoe to Montreal.

The Iroquois, the dreaded Six Nations, are moving on the settlements: there are two bands of them; and if these can be prevented from joining forces, New France may still be saved. Adam Dollard, with sixteen others, has sworn to go out and check them, giving and taking no quarter. Dollard, heartbroken at the pain he must cause Claire, and filled with remorse at having so selfishly married her and marred her peace when he knew the fate in store for him, starts off without telling her. Then, ashamed of this cowardice, he returns. She bears the news bravely, as becomes a daughter of the house of Montmorency, and begs to go with him. He cannot grant her prayer; and leaves her with the nuns of the Hôtel-Dieu in Montreal. Claire steals out from the convent in the night, with Massawippa, an Indian girl, whose father, a Huron, had joined Dollard's expedition. With wonderful courage, they fight their way through the wilderness to the little fort which Dollard is defending. Dollard and his men hold the fort eight days against the horde of the Iroquois; then the fort is taken, and all perish. This is a story of heroism, simply told; the truth of the main incidents is vouched for in a preface by no less a historian than Francis Parkman.

ROMANCE OF THE ROSE, THE ('Roman de la Rose'). This allegorical poem is one of the earliest works in the French language. It is in two parts: the first, consisting of four thousand verses, was written some time during the thirteenth century, by Guillaume de Lorris; while the second, containing about nineteen thousand verses, was written by Jean de Meun, who lived somewhere about 1320. The introductory lines of the first part tell us that in this 'Romance' is inclosed all the art of love. L'Amant dreams that he finds an immense garden, surrounded by a wall, on which are painted pictures of Hate, Felony, Covetousness, Avarice, etc. Inside, he finds Cupid, Beauty, Riches, Courtesy, and other graces. He chooses an opening rosebud, but finds it surrounded by a thick hedge of thorns. "Kind Welcome" allows him to kiss the rose, but "Evil Mouth" gossips so much about it that Jealousy confines the Rose in a tower, guarded by Danger, Fear, and Shame. L'Amant, separated from his

Rose, abandons himself to despair. At this point the romance of Lorris ends. By the aid of Cupid, Venus, Nature, and her confessor Genius, the tower of Jealousy is forced to capitulate, and L'Amant is at last permitted to gather the Rose. The first part is a eulogy of women and chivalrous love, while the second seems to be almost a satire on the first; for Meun reduces love to the pleasure of the senses, and respects nothing that the Middle Ages were accustomed to venerate. Meun is less of a poet than Lorris, but the former is the more erudite, and the second part is encyclopædic in its references, ranging from Latin quotations to the Philosopher's Stone, and the complaints of the lower classes. This work has excited almost as much adverse criticism as praise, the priests at one time thinking there was something in the allegory derogatory to dogma. It enjoyed great popularity when allegory was esteemed, and had considerable influence upon the work of Chaucer, who translated part of it.

ROMANCES OF THE EAST ('Nouvelles Asiatiques'), by Count Joseph Arthur de Gobineau (1876). In both style and matter, these stories are among the gems of the world's literature: their penetrating insight, their creative portrayal of character, their calm irony, their exquisite grace and charm of expression, set them quite apart. The author was a man at once of affairs, of the world, and of letters, an acute thinker and close observer, who applied a literary gift of the first order to wide experience and digested speculation. In these 'Nouvelles' he had a theory to uphold, — that of the essential diversity of human nature, in opposition to that of its essential unity, — but it does not obtrude itself. He was for several years French minister at the court of the Shah of Persia; and instead of embodying his views of Oriental character in the form of essays, he conceives a set of characters displaying their racial traits in action. The first of the stories is 'The Dancing Girl of Shamakha'; a study in the racial traits of the Lesghians of the Caucasus, with side-lights on Russian frontier life, the slave-trade, and other things. Next follows 'The History of Gambèr-Aly,' illustrating the unstable, volatile, fanciful Persian character, at the mercy of every passing gust of emotion and wholly given over to it while it lasts. Third and grimmest of all is 'The War against the Turkomans'; the same theme continued, but with special reference to the utter corruption of the governmental fabric, based wholly on personal influence, with neither public spirit nor even ordinary forecasting commonsense. Both these shed a flood of light on Persian social life; a significant feature, as also in the next, is the supreme power of the women in it, exercised with as little conscience as the men exercise their public functions — naturally. The impression left would be most depressing and rather cynical, were it not that in the last two he gives with fairness another and nobler side of the Oriental nature. 'The Illustrious Magician' shows the passionate longing of the Eastern mind for the ultimate truths of the universe and of God, its belief that the crucifixion of sense and steady contemplation by the soul can attain to those primal secrets, and its willingness to pay that price for knowledge. The final story, of great tragic force but sweet and uplifting, is of Afghan life, — 'The Lovers of Kandahar.'

ROMANS, CONSIDERATIONS ON THE GREATNESS AND DECAY OF THE, see **GREATNESS, ETC.**

ROMANY RYE, see **LAVENGRO.**

ROME, A GENERAL HISTORY OF, from the foundation of the city to the fall of Augustus, 753 B. C.–476 A. D., by Charles Merivale (1875). A work specially

designed for the general reader seeking to be informed of the most noted incidents, the most remarkable characters, and the main course of events, together with their causes and consequences. The three principal stages separately noted are that of the antiquities; that of the marvelously rich "dramatic" period, crowded with the great figures of the best age of Rome; and that of the dissolution of ancient society and the changes wrought by the influence of Christianity. It is this third stage which Dr. Merivale considers of most vital interest, and his treatment of which gives to his work an exceptional value.

In his earlier and larger work, 'A History of the Romans under the Empire' (8 vols., 1865), Dr. Merivale exactly filled, with a work of the highest authority and value, the gap between Mommsen and Gibbon, 60 B. C.–180 A. D.

ROME, GREATNESS AND DECLINE OF, by Guglielmo Ferrero, see **GREATNESS,** etc.

ROME, HISTORY OF, by Victor Duruy. This 'History des Romains,' first published in 1879 in Paris, is the most elaborate and complete of the works of Victor Duruy. It is the result very largely of original research. The edition of Mahaffy, published in 1883, has no superior, and perhaps no equal, as a popular history of Rome. The modern edition, as published in 1894, is very attractive; having over three thousand well-selected engravings, one hundred maps and plans, besides numerous other chromo-lithographs.

This work covers the whole subject of Roman history, and is the best work of reference; having, unlike the works of Merivale and Gibbon, a general index, which enables the ordinary reader to find any fact required. Unlike Mommsen, Duruy sifts tradition and tries to infer from it the real value of Roman history. In regard to the illustrations, Duruy's book stands alone; giving the reader all kinds of illustration and local color, so as to let him read the history of Rome with all the lights which archæological research can afford.

Beginning with a speculative description of the geographical, political, and religious conditions of Italy before the establishment of Roman power, the history of Rome is traced in eight volumes, each of which has two sections, from its founding, 753 B. C., to its division and fall in 359 A. D. The history has fourteen main periods; the first being 'Rome under the Kings,' 753–510 B. C., and the 'Formation of the Roman People'; and the last, 'The Christian Empire from Constantine to Theodosius' (306–395 A. D.).

ROME, PAGAN AND CHRISTIAN, by Rodolfo Lanciani, see **PAGAN,** etc.

ROMEO AND JULIET, by Shakespeare, was first published in 1597. The plot was taken from a poem by Arthur Brooke, and from the prose story in Paynter's 'Palace of Pleasure.' The comical underplot of the servants of Capulet *vs.* those of Montagu; the fatal duels, the deaths of Mercutio and Tybalt; the ball where Romeo, a Montagu, falls in love with Juliet; the impassioned love-scenes in the orchard, the encounter of the Nurse and Peter with the mocking gallants; the meetings at Friar Laurence's cell, and the marriage of Juliet there; Romeo's banishment; the attempt to force Juliet to marry the County Paris; the Friar's device of the sleeping-potion; the night scene at the tomb, Romeo first unwillingly killing Paris and then taking poison; the waking of Juliet, who stabs herself by her husband's body; the reconciliation of the rival families, — such are the incidents in this old Italian story, which has

touched the hearts of men now for six hundred years. It is the drama of youth, "the first bewildered stammering interview of the heart," with the delicious passion, pure as dew, of first love, but love thwarted by fate and death. Sampson bites his thumb at a Montagu; Tybalt and Mercutio fall. Friar John is delayed; Romeo and Juliet die. Such is the irony of destiny. The mediæval manners at once fierce and polished, — Benvenuto limns them. We are in the warm south: the dense gray dew on leaf and grass at morn, the cicada's song, the nightingale, the half-closed flower-cups, the drifting perfume of the orange blossom, stars burning dilated in the blue vault. Then the deep melancholy of the story. And yet there is a kind of triumph in the death of the lovers: for in four or five days they had lived an eternity; death made them immortal. On fire, both, with impatience, in vain the Friar warns them that violent delights have violent ends. Blinded by love, they only half note the prescience of their own souls. 'Twas written in the stars that Romeo was to be unlucky: at the supper he makes a mortal enemy; his interference in a duel gets Mercutio killed; his overhaste to poison himself leads on to Juliet's death. As for the garrulous old Nurse, foul-mouthed and tantalizing, she is too close to nature not to be a portrait from life; her advice to "marry Paris" reveals the full depth of her banality. Old Capulet is an Italian Squire Western, a chough of lands and houses, who treats this exquisite daughter just as the Squire treats Sophia. Mercutio is everybody's favorite: the gallant loyal gentleman, of infinite teeming fancy, in all his raillery not an unkind word, brave as a lion, tender-hearted as a girl, his quips and sparkles of wit ceasing not even when his eyes are glazing in death.

ROMOLA, by George Eliot (1864). The scene of this one historic romance of the author is laid in Florence at the end of the fifteenth century, and its great historic figure is Savonarola. The civic struggle between the Medici and the French domination, the religious struggle between the dying paganism and the New Christianity, crowd its pages with action. The story proper follows the fortunes of Tito Melema, — a Greek, charming, brilliant, false, — his fascination of Romola, his marriage, his moral degradation and death. The incidents are many, the local color is rich, but the emphasis of the book is laid on the character of Tito.

The working out of this is a subtle showing of the truth, that the depression of the moral tone by long indulgence in selfish sin is certain to culminate in some overshadowing act of baseness. "Tito was experiencing that inexorable law of human souls, that we prepare ourselves for sudden deeds by the reiterated choice of good or evil that gradually determines character." This is the key to the book, which is strongly ethical; but which is not the less profoundly interesting as a story. In Florence as in Loamshire, the lower classes are to the novelist unceasingly picturesque; and the talk of the crowd, in the squares and streets, full of humor and reality. In 'Romola' appears her one attempt (in the case of Savonarola) to show a conscience taking upon itself great and novel responsibilities. Always studies of conscience, her other books depict only its pangs under the sting of the memory of slighted familiar obligations. Her own saying that "our deeds determine us as much as we determine our deeds," is the moral lesson of Romola.

RORY O'MORE, by Samuel Lover (1836). In 1797, De Lacy, an officer of the French army, volunteered in the interest of universal liberty to investigate the prevalence of revolutionary tendencies in England and Ireland. Falling sick in the house of a well-to-do Irish peasant, Rory O'More, he found his host the soul of wit, honor, and hospitality. Rory, undertaking the delicate mission of forwarding De

Lacy's dispatches, fell in with a band of insurgents, who, though calling themselves United Irishmen, desired the reign of license rather than the freedom of Ireland. One of their number, Shan Regan, was Rory's sworn enemy, having been rejected by his sister; and through this feud the hero met with unpleasant adventures, in which his quickness of resource served him well. At last, however, chivalrously defending an unpopular collector from Shan's ruffians, Rory was secretly shipped to France with the man whom he had befriended. Rumor spread that he had killed the collector, and absconded; and on his return a year later, Rory was confronted with the charge of murder. The opportune reappearance of his supposed victim on the very day of O'More's trial alone saved him from the halter. Meanwhile, a rebellion in Ireland had been crushed; and the unhappy people, disappointed in expected aid from France, lost hope of independence. Rory with his impoverished household, and the disheartened enthusiast De Lacy, hopefully turned their faces towards America. In spite of its stilted style and improbable incidents, this story is valuable in its delineation of Irish character, and in its picture of the Irish uprisings at the close of the eighteenth century.

ROSARY, THE, by Florence L. Barclay (1910). The scene of this story is laid in England and opens during the progress of a house-party at the beautiful estate of the Duchess of Meldrum. Among the guests are her niece Jane Champion and Garth Dalmain, the latter a talented young artist, rich, handsome, and well-born. Jane is a woman of thirty, of large physique and with very plain features of which she is painfully aware. She has a fine nature and is generally popular, being considered in the light of a good comrade by most of her men friends. Having an independent fortune she has not lacked matrimonial opportunities but has never been really loved. Jane has a great musical ability and a wonderful voice which owing to her modesty has not been heard by her friends. The Duchess who knows of her niece's talent asks her to fill the place of a prima-donna who was to have sung "The Rosary" at a large musical she has planned for her guests. Jane sings the song, and not only electrifies her audience but wins the heart of Garth Dalmain, who realizes she is the one woman in the world for him. He proposes to Jane who reciprocates his love, but feeling sure that his artistic taste will tire of her plain looks, she refuses him on the score of his youth, as he is three years her junior. Garth is heartbroken but devotes himself to his art, and although greatly sought after, remains true to Jane, who spends three years in travel and philanthropic work. At the end of this time, while sojourning in Egypt, she hears that Garth has been accidentally shot and has become blind. She hastens to him at once and nurses him back to health pretending that she is a stranger to him. He is struck by the similarity of his nurse's voice to Jane's, but she keeps up the illusion explaining that this fact had been frequently noted by others. After some weeks, when Jane feels convinced that his love for her is unshaken she again sings "The Rosary" and he at once recognizes her and realizes that his faithful nurse and his beloved Jane are one and the same. They are immediately married and enter into their happiness which had been achieved through so much suffering.

ROSE AND THE RING, THE, by W. M. Thackeray (1854). In the prelude to 'The Rose and the Ring' the author, "M. A. Titmarsh," welcomes young and old to what he calls a "Fireside Pantomime." The story grew out of a set of Twelfth Night pictures that the author was requested to make for the amusement of some young English people in a "foreign city," supposed to be Rome.

The story is a delightful fairy-tale, with a very quiet satire. It is essentially a "funny book," not a philosophy in humorous guise.

The Rose is a magic rose belonging to Prince Bulbo, of Crim Tartary, and makes its possessor appear always lovable. The Ring is a fairy ring given to Prince Giglio of Paflagonia by his mama. It also has the property of making the wearer seem beautiful to all and beloved by all.

Prince Giglio and the Princess Rosalba, of Crim Tartary, are deprived of their rightful thrones by their guardian uncles, who wish to place in power their own children, Angelica and Bulbo. Rosalba is an outcast from her own kingdom, and reaches the capital of Paflagonia, where she becomes maid to the lazy Angelica, cousin of Giglio.

Giglio and Rosalba are the favorites of the Fairy Black Stick; although at their christenings she has given to each, as her best gift, a little misfortune. This fairy is all-powerful, as is shown by the terrible fate of old Gruff-a-Nuff, who, when he refused to admit the fairy to Angelica's christening, was turned into a brass knocker on the hall door. She never forgets Giglio and Rosalba, nor deserts them in their troubles; but finally brings a happy issue out of their misfortunes. This most delightful of books of its kind was illustrated by the author's own drawings, which interpret the story and are an essential part of it.

ROSE GARDEN, see **GULISTAN.**

ROSE OF THE WORLD, THE, by Agnes and Egerton Castle (1904). The first scene of this story is laid in India where Lady Rosamond Gerardine is living in splendor with her second husband Sir Arthur Gerardine, who is Lieutenant-Governor. She receives a visit from Major Raymond Bethune, comrade of her former husband, Harry English, who tells her that he wishes to write a biography of his dead friend and asks her to allow him to look over his papers. She peremptorily refuses and Bethune, who does not know what to make of her behavior, appeals to her niece Aspasia and to Sir Arthur, to aid him in getting her to alter her decision. The latter accedes to Bethune's desire and tells his wife he wishes her to assist him in his work. Lady Rosamond becomes much overwrought and so ill that her husband sends her back to England in the company of her niece and Bethune. She goes to the home of her dead husband and there opens the box of letters which she has never touched until now. She had avoided reading these letters to save herself the pain which they might cause her, but now upon perusing them a deeper love for English is awakened than she had ever felt for him in his lifetime. This feeling becomes so intense that she takes an utter dislike to Sir Arthur and everything connected with him; she dresses herself in weeds, mourns unceasingly, and calls herself Harry English's widow. Sir Arthur returns from India and thinking his wife is becoming insane is on the point of consulting a brain specialist when his Hindoo secretary throws off his disguise and proclaims himself the man so long mourned as dead. After having been severely wounded in battle he had been held a prisoner for five years and upon finally making his escape had returned to find his wife married to another man. He had entered their household in disguise in order to find out whether or not she was happy in her present condition. Rosamond is so completely overcome by the shock of English's return that a long and alarming illness ensues during which her hair turns snow white. She eventually recovers and English is rewarded by her love after his long period of waiting. Bethune marries Aspasia and Sir Arthur withdraws from the field.

ROSMERSHOLM, by Henrik Ibsen (1886). Beata, the sickly, commonplace wife of the master of Rosmer, has committed suicide by drowning herself in the mill stream. Since her death, Rebecca West, a clever, interesting young woman, has been mistress of the manor and friend and companion of Rosmer, the husband. Rosmer is a conservative aristocrat, a retired clergyman, but inspired by Rebecca's ideas, he has become a freethinker in religion and radical in politics. As soon as he announces his change of views, he is attacked by his former friends, not by a challenge of his beliefs, but by scandalous insinuations in regard to the position of Rebecca in his household. His eyes are opened to his love for Rebecca and he asks her to marry him, though he now is overwhelmed by the suspicion that his unhappy wife had seen his interest in Rebecca, and he is thus responsible for her death. To "give back his innocence," Rebecca confesses her guilt. She had known that Beata stood in the way of his intellectual freedom and her own ambition to make him a man of action and leader of men. She had influenced Beata to dwell on her childlessness. Finally, the hint that Rebecca is Rosmer's mistress drives the deluded woman to believe it her duty to remove herself to save the ancient family name from disgrace. Rosmer's faith in himself and his borrowed ideals is destroyed with his discovery of Rebecca as a designing adventuress. Rebecca has been ennobled by her association with Rosmer; and on the eve of her departure she reveals to him her unselfish devoted love, changed from the sensual passion which had not stopped at crime. With the lust for expiation and sacrifice of his former priestly ideals, he asks her to prove her love and restore his faith in her by doing what his wife did for him. Although resenting the superstition that claims him and kills the possibility of happiness, she consents, and together they leap into the mill-stream.

ROUGES DU MIDI, see **REDS OF THE MIDI.**

ROUGHING IT, by Samuel L. Clemens (1872). Mark Twain's droll humor is constantly flashing out as he describes a long and eventful journey from St. Louis across the plains, in the early "sixties," to visit the mining camps of Nevada. He notes the incident of a barkeeper who was shot by an enemy, adding, "And the next moment he was one of the deadest men that ever lived." Interesting incidents of Mormon life and customs are given. Brigham Young's sage advice to an Eastern visitor was: "Don't incumber yourself with a large family; . . . take my word, friend, ten or eleven wives are all you need — never go over it." Mark Twain failed to meet the Indian as "viewed through the mellow moonshine of romance. . . . It was curious to see how quickly the paint and tinsel fell away from him and left him treacherous, filthy, and repulsive." Describing an absurd adventure that happened to his party, the author says: "We actually went into camp in a snow-drift in a desert, at midnight, in a storm, forlorn and helpless, within fifteen yards of a comfortable inn."

He tells interesting stories of life in the mining camps, of the frenzied excitement, of great fortunes made and lost, of dire poverty, and of reckless extravagance; instancing a case when he refused to cross the street to receive a present of a block of stock, fearing he would be late to dinner. And that stock rose in value from a nominal sum to $70 per share within a week.

Going to San Francisco, the author witnesses the great earthquake, of which he relates amusing incidents. He then goes as a reporter to the Sandwich Islands, the land of cannibals, missionaries, and ship captains. He does not enjoy the native food, poi, which too frequently used is said to produce acrid humors; "a fact," says

Twain, "that accounts for the humorous character of the Kanakas." Obtaining a large stock of rich material for stories, the author returns to San Francisco, and acquires notoriety and wealth in the lecture field. "Thus," said he, "after eleven years of vicissitudes, ended a pleasure trip to the silver mines of Nevada, which I had originally intended to occupy only three months. However, I usually miss my calculations further than that." The volume is a mine of the frontier slang, such as the author utilizes in 'Buck Fanshawe's Funeral.'

ROUGON-MACQUART, LES, by Émile Zola. There is perhaps no literary work of the last part of the century that has caused so much comment as this series of twenty novels, relating the natural and social history of a family under the Second Empire. It is a phenomenon that cannot be ignored in a history of literature, not only because of the variety of subjects treated, but from the fact that the author, being the acknowledged head of the so-called school of naturalism, has carried his theories farther than any of his disciples. In 1869 he began his task, — a study in hereditary influence, with a complete genealogical tree, and a plan for twenty novels, — from which very little variation is seen when the series is completed twenty-two years after. Beginning with the Coup d'État in 1852, he ends his series with the downfall of Napoleon III., adding 'Doctor Pascal,' which is a résumé of the series. With the ancestors whom the author chooses for his characters we should perhaps expect that animal passion would be the motive of most of these novels; but one must charge M. Zola with poor judgment or a departure from the scientific spirit, when he places a character, which by his own deductions seems to show no trace of the family "lesion," in 'La Terre,' the coarsest one of the series — for Macquart is the most decent of the entire community. Whatever may have been the author's intention, the general public does not read his books as a study in heredity. Each one is complete in itself, and while in 1890 the first novel of the series had reached a sale of only 40,000 copies, there had been sold 113,000 copies of 'La Terre,' 176,000 of 'Nana,' and 187,000 of 'La Débâcle.' The first to appear was 'La Fortune des Rougons' (The Rougon Family: 1871). Adelaide Fouqué, whose father was insane, was married in 1786 to Rougon, a dull, easy-going gardener. After her husband's death she had two illegitimate children, Antoine and Ursule, by Macquart, a drunkard and a smuggler. The offspring of the marriage was Pierre Rougon. By chicanery, Rougon obtains possession of the property, sells it, and through marriage with a daughter of a merchant, enters into an old business firm. Ursule is married to an honest workman named Mouret; and Antoine, who inherits his father's appetite for drink, marries a market-woman, also intemperate.

'La Curée' (Rush for the Spoil: 1872) is a study of the financial world of Paris at the time Haussmann laid out the boulevards. Aristide, son of Pierre, who has changed his name to Saccard, becomes immensely wealthy by political intrigue, — acting as straw-man for the government in the purchase of the property needed to lay out the new boulevards. He is helped by his elder brother Eugène, who has entered political life.

'La Conquête de Plassans' (The Conquest of Plassans: 1874). The struggle for the control of a village in which the Abbé Faujas obtains complete ascendency over Marthe Rougon, who is married to François Mouret. The latter, accused of insanity, is placed in an asylum, and finally becomes insane. Escaping, he sets fire to his house, destroying himself and the abbé therein.

'Le Ventre de Paris' (The Markets of Paris; or, Fat and Thin: 1875). Lisa Macquart is the member of the family who, as a market-woman, furnishes opportunity

for a detailed study of the markets. Zola looks upon this work as a sort of modern Iliad, the song of the eternal battle between the lean of this world and the fat. Of this book a prominent critic said that he had been able to read it only by holding his nose.

'La Faute de l'Abbé Mouret' (The Abbé Mouret's Trangression: 1875). A study of the clergy, religious life, and mysticism, in which Serge Mouret is the leading character. It is almost needless to say that the abbé does not resist temptation; but by repentance he is able later to perform, with little perturbation, the burial service over the woman he had loved.

'Son Excellence Eugène Rougon' (His Excellency Eugène Rougon: 1876). A story of political life, in which are realistic descriptions of the Imperial Court, of the functions of Prime Minister (Rougon) and his cabinet, and a careful pen picture of Napoleon III., his manners and customs.

'L'Assommoir' (The Dram Shop: 1877). A story of life among the workmen of Paris, and of the killing effect which the cheap drinking-shop has on them. Gervaise the daughter of Antoine, is the character around whom the scenes revolve. It was this work which brought Zola his reputation and fortune. The chief figure, Gervaise, a daughter of this family driven from home when fourteen, and already a mother, goes with her lover to Paris. There he deserts her and her two children. She afterwards marries a tinsmith, Coupeau. The beginning of their wedded life is prosperous; but as the years go on, vice and poverty disintegrate what might have been a family into mere units of misery, wretchedness, and corruption. Zola traces their downfall in the pitiless and intimate fashion characteristic of him, and not difficult with characters created to be analyzed. The book is a series of repulsive pictures unrelieved by one gleam of a nobler humanity, but only "realistic" as scraps: the life as a possible whole is as purely imaginative as if it were lovely instead of loathsome.

'Une Page d'Amour' (A Love Episode: 1878). A physical and psychological study of the various phases of a woman's passion. The struggle is between her love for her child and her passion for a doctor who has saved the child's life. The night on which she cedes herself to the doctor, the child, looking from an open window for her return, contracts a sickness from which it dies. Hélène, the daughter of Ursule, is the family representative. There are fine descriptions of Paris seen from a height, varying with the spiritual phases of the characters.

'Nana' (1880). A study of the life of a courtesan and actress. Nana is the daughter of Gervaise and the drunkard Coupeau. She grows up in the streets and disreputable haunts until she comes under the notice of a theatre manager. Her great physical beauty attracts men of all classes, and none resist her. The grandest names are soiled; and those who do not leave with her their fortunes, leave their honor or their life. The greatest fortunes are dissipated by her, and yet at her door is heard the continual ring of the creditor. She contracts the black smallpox, and dies deserted and wretched. The description of her appearance after death is a shocking contrast to the pictures of voluptuousness in the other scenes.

'Pot-Bouille' (Piping Hot: 1882). A study of the life of the bourgeoisie. Octave, the son of François Mouret, comes to Paris determined to make his fortune through women's love for him. A study of life in the tenement flats, where the skeletons of the different family closets are made to dance for our amusement, to the music of the servants' quarrels ascending from the kitchens.

'Au Bonheur des Dames' (The Ladies' Paradise: 1883). A study of the mammoth department stores. Octave, by his marriage with the widow Hedouin, and her subsequent death, becomes proprietor of the shop. A description is given of the

growth of the business, of the struggle for existence by the smaller stores and of their being swallowed up by the giant, and of the entire routine of a great store.

'La Joie de Vivre' (How Jolly Life Is: 1884). Pauline Quenu, the daughter of Lisa, is a foil to the character of Nana: a woman of well-balanced mind, giving up her lover to her friend, and upon their separation, taking their child and becoming its true mother. Always triumphant and smiling, she is ever sacrificing herself to the selfish whining egoism of those who surround her.

'Germinal' (Master and Man: 1885). A study of life in the mines. The illegitimate son of Gervaise, Étienne Lanier, a socialist, is forced to work in the mines. Low wages and fines cause a strike, of which Lanier is one of the leaders. He counsels moderation; but hunger drives the miners to desperation, and force is met by force. Several are killed, Lanier is deported, and the miners fall back into their old slavery. This work is generally considered to be the author's best.

'L' Œuvre' (Work: 1886). A study of artist life. Claude Lanier, illegitimate son of Gervaise, a painter with a vivid power of conception, lacking the power of execution; and, in despair of attaining his ideal, hangs himself before an unfinished picture.

'La Terre' (The Soil: 1888). A study of peasant life and the greed for land; a greed which causes hatred between sisters, neglect of parents, and ends in the murder of Jean Macquart's wife by her sister. This story abounds in vulgarity, and the brutish instincts of the peasants make them lower than the beasts that surround them. It has aroused more opposition than any other of his works.

'Le Rêve' (The Dream: 1888). This has been likened to a fairy story; and it is said Zola wrote it in deference to the sentiment against his admission to the Academy, to show that his strength did not wholly lie in "realism." Angelique, the illegitimate daughter of Sidonie Rougon, is placed in a foundling asylum, and adopted by a family whose occupation is the making of church vestments. She dreams of her prince, who soon presents himself in the person of a painter of church windows, who is really the son of a bishop who took orders after his wife's death. He opposes his son's marriage to a woman of the lower classes; but consents when called to administer the last sacrament to Angelique, and she dies in her husband's arms.

'La Bête Humaine' (Human Brutes: 1890). A study of railway life, in which Jacques Lanier, a locomotive engineer, inherits the family "lesion" in the form of a maniacal desire to murder women. There is a stirring description of a struggle on a moving locomotive between Lanier and his drunken fireman, in which both are precipitated under the wheels and the express train is left to drive along without check.

'L'Argent' (Money: 1891). A study of stock speculation and "wild-cat" companies. Aristide Saccard, having lost his wealth, starts the "Banque Universelle" for the exploitation of different schemes in the Orient. A description is given of the unscrupulous methods employed to float great schemes. Saccard's bank becomes the leading institution of the stock exchange. Subscriptions pour in by the million, — widows, orphans, and millionaires fighting to get the shares; and Saccard is the financial ruler, rolling in wealth and luxury. Then comes the struggle with the "bears" the final defeat, and the ruin of the investors.

'La Débâcle' (The Downfall: 1892). A powerful novel of the Franco-Prussian war, and the siege of Paris. It portrays with strength and boldness, on a remarkable breadth of canvas, the incidents of that great campaign. Intermingled with the passions of war are the passions of love; the whole forms a pageant rarely surpassed in fiction. The principal characters are Jean Macquart, a corporal in the French army,

who had fought at Solferino; Maurice Levasseur, a young lawyer enlisted as a private in Macquart's command; Delaherche, chief cloth manufacturer of Sedan; Henriette Weiss, sister of Maurice, and wife of an accountant; Honoré Fouchard, quartermaster-sergeant; and Silvine, Honoré's betrothed, who has been betrayed by one Goliah, on whom she later takes terrible vengeance. The story is concerned chiefly with the friendship of Macquart and Levasseur, and the love of Macquart and Henriette, who is left a widow during the siege of Sedan. This terrible siege forms the dramatic centre of the story. The book ends tragically with the death of Maurice Levasseur by the hand of Macquart, who had bayoneted him not knowing that it was his friend. With this shadow between them, Jean and Henriette feel that they must part. "Jean, bearing his heavy burden of affliction with humble resignation, went his way, his face set resolutely toward the future, toward the glorious and arduous task that lay before him and his countrymen, — to create a new France."

'Le Docteur Pascal' (1892). Pascal Rougon, son of Pierre, has collected all the data relating to his family, and sums up their history. Adelaide Fouqué is insane; Eugène, a deputy to Congress; Seccard, an editor; Octave, a successful merchant; Jean Macquart, married again and father of a healthy family. Doctor Pascal diagnoses his own mortal disease, hour by hour; and as he feels the last moment approaching, jumps from his bed, adds the date and cause of his death to the genealogical tree, as well as the birth of his illegitimate child by his niece, in the words, "Unknown child to be born in 1894. What will it be?"

ROUNDABOUT PAPERS, THE, by William Makepeace Thackeray. Thackeray undertook the editorship of the Cornhill Magazine; in the year 1859. 'The Roundabout Papers' were sketches for the magazine, coming out simultaneously, between 1859 and 1863, with 'Lovel the Widower' and 'The Adventures of Philip.' They represent Thackeray's best qualities as an essayist, and cover a wide range of subjects. Some of the titles are: 'On Two Children in Black,' 'On Screens in Dining-Rooms,' 'On Some Late Great Victories,' 'On a Hundred Years Hence,' and 'A Mississippi Bubble.' One of the papers, 'The Notch on the Axe,' displays the author's peculiar genius for burlesque story-telling. It is a dream of the guillotine, occasioned by his grandmother's snuff-box and a sensational novel. The essay 'On a Joke I Once Heard from the Late Thomas Hood' is a cordial tribute to that poet's memory, and in it the joke is not repeated. One of the most noteworthy of the papers is called 'On Thorns in the Cushion.' The task of editing a magazine was irksome to Thackeray's kindly and sensitive nature. "What, then," he writes, "is the main grief you spoke of as annoying you, — the toothache in the Lord Mayor's jaw, the thorn in the cushion of the editorial chair? It is there. Ah! it stings me now as I write. It comes with almost every morning's post. . . . They don't sting quite so sharply as they did, but a skin is a skin, and they bite, after all, most wickedly. . . . Ah me! we wound where we never intended to strike; we create anger where we never meant harm, and these thoughts are the thorns in our cushion." Thackeray, in fact, resigned the position of editor in 1862, though he continued to write for the magazine as long as he lived.

RUBÁIYÁT OF OMAR KHAYYÁM, THE, a sequence of quatrains, rhyming *aaba*, selected and freely translated by Edward Fitzgerald from the 'Rubái'yát' or detached quatrains of the Persian scholar and poet, Omar Khayyám, who was born at Nasháipúr in Khorassán, became astronomer-royal to the Sultan at Merv, and died at Nasháipúr, probably in 1123 A. D. He was a distinguished astronomer and mathe-

matician, an enemy of bigotry and fanaticism, a free-thinker in matters of religion, and, it is said, a lover of pleasure. Some think that his praises of love and the wine-cup have a religio-symbolical meaning as in the writings of the Súfis and in the orthodox interpretation of the Song of Solomon; but the weight of opinion inclines to the theory that he really sought in these delights to forget the injustices and perplexities of existence. His Rubái'y, or quatrains, of which over 1000 are extant, are separate poems each of a single stanza and deal with various topics. In making them known to the Western world Fitzgerald selected or adapted seventy-five of these stanzas on related themes and wove them into a single connected poem, preserving the metre, the thought, and the atmosphere of the original. This translation was published in 1859, a second edition, enlarged to one hundred and ten stanzas, appearing in 1868. The evanescence of beauty and worldly glory, the impotence of learning to solve the mystery of life, the domination of man's will by forces outside of himself, the injustice of the doctrine of eternal punishment, and the wisdom of a sceptical attitude towards the unseen and an epicurean acceptance of the joys of love and wine are the principal thoughts of the poem. Their affinity with the pessimism, agnosticism, religious revolt, and indifferentism of the latter half of the nineteenth century, combined with the exquisite oriental imagery of the poem, its felicitous metre and diction, and its arresting phraseology, have given the Rubáiyát an extraordinary vogue. Few poems in English literature are more widely quoted and parried or have entered so deeply into the public consciousness.

RUDDER GRANGE, a humorous story by Frank R. Stockton, appeared serially in 1879. It was the first of the author's books to establish for him a wide reputation. A slight thread of story suffices to connect a series of humorous episodes which result from the efforts of a young couple — Euphemia, and her husband who tells the story in the first person — to establish themselves in a summer home at once desirable and inexpensive. They hit upon the plan of securing an old canal-boat, which they fit up and name Rudder Grange. The droll sayings and original doings of Pomona, the servant; the courting of Jonas, her lover; the unique experiences of the boarder; the distresses of Euphemia and her husband, are told in a manner which is irresistibly funny. The same characters reappear in several of Mr. Stockton's later stories, the longest of which is 'Pomona's Travels.'

RUINS, by Constantin François Volney. These meditations upon the revolutions of empires were published in Paris in 1791, and have for their theme the thought that all the ills of man are traceable to his abandonment of Natural Religion. The author, who was an extensive traveler, represents himself as sitting on the ruins of Palmyra, dreaming of the past, and wondering why the curse of God rests on this land. He hears a voice (the Genius of the Tombs), complaining of the injustice of men, in attributing to God's vengeance that which is due to their own folly. Love of self, desire of well-being, and aversion to pain, are the primordial laws of nature. By these laws men were driven to associate. Ignorance and cupidity raised the strong against the weak. The feeble joined forces, obliging the strong to do likewise. To prevent strife, equitable laws were passed. Paternal despotism was the foundation of that of the State. Tiring of the abuses of many petty rulers, the nation gave itself one head. Cupidity engendered tyranny, and all the revenues of the nation were used for the private expenses of the monarch. Under pretext of religion, millions of men were employed in useless works. Luxury became a source of corruption. Excessive taxation obliged the small landholder to abandon his field, and the riches

and lands were concentrated in few hands. The ignorant and poor attributed their calamities to some superior power, while the priests attributed them to wicked gods. To appease them, man sacrificed his pleasures. Mistaking his pleasures for crimes, and suffering for expiation, he abjured love of self and detested life; but as nature has endowed the heart of man with hope, he formed, in his imagination, another country. For chimerical hopes he neglected the reality. Life was but a fatiguing voyage, a painful dream, the body a prison. Then a sacred laziness established itself in the world. The fields were deserted, empires depopulated, monuments neglected; and ignorance, superstition, and fanaticism, joining their forces, multiplied the devastation and ruins. The Genius shows him a revolution, where Liberty, Justice, and Equality are recognized as the foundation of society. Before accepting a religion, all are invited to present their claims for recognition. The result is not only dissensions among the different religions, but between the different branches of the same religion, each one claiming that his is the only revealed religion and that all the others are impositions.

RUINS AND EXCAVATIONS OF ANCIENT ROME, see **ANCIENT ROME.**

RURAL RIDES, by William Cobbett (1830). 'Rural Rides' consists of the accounts of a series of political tours on horseback which Cobbett took through many English counties for some years before 1830. His impressions were published regularly in his paper the "Political Register," which enjoyed a huge circulation and exercised immense influence. Published in collected form under the present title, they form an extraordinarily vivid picture of the social and domestic life in the agricultural England of Cobbett's day. The modern student is not so much concerned with the fact that Cobbett was the foremost journalist in the struggle for parliamentary reform, as with his shrewdness, his homely eloquence, his independence of thought, with which was combined a perfectly sincere interest in the welfare of the poor, especially of the agricultural laborer, whose condition at that time and indeed for generations afterwards was a scandal to England. The book is not only remarkable as a vivid picture of the life of certain strata of society at a particular epoch, but from the literary point of view, its descriptions of rural scenery are in many ways unsurpassed, and it is one of the best examples of the use of terse, vigorous, direct, and unadorned Anglo-Saxon which the language has to show. In this case the style is, indeed, the man, fearless, pugnacious, homely, in every line breathing the love of his fellow-men and a consuming hatred of oppression.

RUSH FOR THE SPOIL, see **ROUGON-MACQUART.**

RUSSIA, see **UNDERGROUND RUSSIA,** by Stepniak.

SACRED AND LEGENDARY ART, by Mrs. Jameson (1848). This, perhaps the best-known and most valuable of Mrs. Jameson's numerous volumes is not only a mine of interesting and often out-of-the-way information brought together by accurate research, but it is also marked by a genuine feeling of artistic sympathy with the subject. The authoress modestly says in the preface that the book "has been written for those who are, like myself, unlearned." Nevertheless its width and sureness of reading is as remarkable as the skill and gracefulness of the arrangement. The legends of the angelic hierarchies, cherubim, seraphim, and choirs; of angels, whether as ministers of wrath or of grace; of the archangels, seven or four or three, are here

recalled, in so far as they have been represented in art. The four evangelists, the twelve apostles, the doctors of the Church, the patron saints of Christendom, the martyrs whether of Greece and Rome, or of Lombardy, Spain, and France; the early bishops, and the saints whether hermits or warriors, who have inspired the great masters of art, all have their appropriate place in a unique catalogue.

SACRED BOOKS OF THE EAST, THE. Translation by Various Oriental Scholars, and Edited by Max Müller. (First Series, 24 vols., 1879–85. Second Series, 25 vols., 1886–95.)

An attempt to provide, by means of a library of selected works, a complete, trustworthy, and readable English translation of the principal Sacred Books of the Eastern Religions, — the two religions of India, Brahmanism and Buddhism; the religion of Persia, the Parsee or Zoroastrianism; the two religions of China, Confucianism and Taoism; and the religion of Arabia, Mohammedanism. Of these six Oriental book-religions, Brahmanism was started by Brahman or priestly use of a body of Sanskrit poetry. The other five started from the work of personal founders: Buddha, Zoroaster, Confucius, Lao-tze, and Mohammed. In Buddha's case, the book of his religion came from his disciples. Zoroaster produced a small part only of the Parsee books. Confucius produced the sacred books of his religion; but mainly by compiling, to get the best of the existing literature. Lao-tze produced one very small book. The Koran or Qur'an was wholly *spoken* by Mohammed, not written, — in the manner of trance-speaking; and preserved as his disciples either remembered his words, or wrote them down.

The oldest writings brought into use as scriptures of religion were the Babylonian, dating from about 4000 B. C. The Egyptians also had sacred writings, such as the 'Book of the Dead,' which may have had nearly as early an origin. India comes next to Egypt and Babylonia in the antiquity (perhaps 2000–1500 B. C.) of the poems or hymns made into sacred books and called the Veda. Persia follows in order of time, perhaps 1400 B. C. To the Greeks, from about 900 B. C., the Homeric poems were sacred scriptures for many centuries, very much as in India Sanskrit poems became sacred. The Chinese scriptures date not far from 600 B. C., and the Buddhist about a hundred years later. The Hebrews first got the idea at the last end of their history, when in exile in Babylon; and they not only borrowed the idea, but borrowed stories and beliefs and religious feelings. Under the direction of Ezra, a governor sent from Babylon, they publicly recognized writings got together by the priestly scribes as their sacred scriptures. The exact date was 444 B. C. The idea of scriptures of religion is a universal ancient idea, similar to the idea of literature in modern times. It in some cases grew very largely out of belief that the trance inspiration, which was very common, was of divine origin. The Koran, or Qur'an, which came very late, 622 A. D., was wholly the product of the trance experiences of Mohammed; and as such it was thought to be direct from God. The trances in which Mohammed spoke its chapters were believed to be miraculous. He did not know how to write; and while he made no other divine claim, he pointed to the trance-uttered suras or chapters of the Koran as manifestly miraculous.

The sacred books of the East do not come to us full of pure religion, sound morality, and wise feeling. They rather show the dawn of the religious consciousness of man, rays of light and clouds of darkness, a strange confusion of sublime truth with senseless untruth. Their highest points seem to rise nearer to heaven than anything we can read elsewhere, but their lowest are dark abysses of superstition. What may seem, however, on first reading, fantastic phraseology, may prove upon sufficient

study a symbol of deep truth. But it is chiefly as materials of history, records of the mind of man in many lands and distant ages, and illustrations of the forms taken by human search for good, aspiration for truth, and hope of eternal life that all the many books of old religions and strange faiths are full of interest to-day.

In the list of separate works which follows, the books of the different religions are brought together. The figures in Roman are the numbers under which the volumes have been published. The Oxford University Press is about to bring out a greatly cheapened popular edition of the entire double series.

BRAHMANICAL

'Vedic Hymns.' Part i.: Hymns to the Maruts, Rudra, Vâyu, and Vâta. Translated by F. Max Müller. Part ii.: Hymns to Agni. Translated by Hermann Oldenberg. (2 vols. xxxii., xlvi.)

The hymns of Rig-Veda are something over a thousand in number, divided into ten Mandalas, or books. Rig-Veda means Praise-Veda. The other three Vedas, placed side by side with the Rig-Veda, on the top shelf of Veda Literature, are the Sama-Veda, the Yajur-Veda, and the Atharva-Veda. But they are not collections of hymns. The Sama-Veda is a liturgy, to be used in connection with a kind of sacrament, in which a liquor prepared from the Soma plant and used in aid of inspiration was employed. It was made up mostly by quotations from the Rig-Veda. The Yajur-Veda was another liturgy, to be used in connection with sacrifices and made up partly by quotations from the Rig-Veda, and partly by prose directions (yajus) for the sacrifices. There was thus a first Veda of the poets, and a second and third of the priests. To some extent at least the poets had been priests also, in the simple days before the age of priests or Brahmans. The fourth Veda was like the first in being a literary collection, but hardly at all another book of hymns. It had some poetry, but more prose, and was more a book of thoughts than of song. But it made the fourth of the original Vedas. Its hymns are given in Vol. xlii., 'Hymns of the Atharva-Veda.' The reader will easily see that these Atharva-Veda hymns represent a different and much later stage of culture from that seen in the Rig-Veda.

The word Veda means knowledge; and it was carried on to cover several stages of development or successive classes of productions, such as the Brahmanas, the Upanishads, the Sutras, the Laws, and many more. Not only the four Vedas, but the Brahmanas and the Upanishads, are included under *Sruti*, — something heard, absolutely divine; while later productions are classed as *Smriti*, something handed down, tradition of human origin.

The Maruts were the Storm-gods, the wild forces of nature, and to these the first volume is almost wholly devoted. To give, however, at the opening, an example of the very best, Max Müller places at the head of his collection a hymn containing the most sublime conception of a supreme Deity. The second volume contains the greater part of the Agni hymns of the Rig-Veda. The two volumes make a very valuable study in translation of selected parts of the earliest, most original, and most difficult of Vedic books, the Rig-Veda.

The volume of hymns from the Atharva-Veda, translated by Maurice Bloomfield, includes very extended extracts from the Ritual books and the Commentaries; making, with the translator's notes and an elaborate introduction, a complete apparatus of explanations. Most of the hymns are for magical use, — charms, imprecations, etc., with a few theosophic and cosmogonic hymns of exceptional interest.

'The Satapatha-Brahmana,' according to the Text of the Mâdhyana School. Translated by Julius Eggeling. (5 vols. xii., xxvi., xli., xliii., xliv.)

An example of the ancient theological writings appended to the original four Vedas by the Brahmans, or priests, for the purpose of very greatly magnifying their own office as a caste intrusted with the conduct of sacrifices of every kind. There are some thirteen of them, with attachments to different parts of the original four Vedas. The title given above is that of the most important and valuable. It is called Satapatha, or "of the hundred paths," because it consists of one hundred lectures. It has a very minute and full account of sacrificial ceremonies in Vedic times, and many legends and historical allusions. Nothing could be more wearisome reading; yet the information which can be gleaned in regard to sacrifices, the priestly caste, and many features of the social and mental development of India, is very valuable. A devout belief in the efficacy of invocation and sacrifice appears in the Vedic hymns. This was taken advantage of by the Brahmans to arrange a regular use of these hymns in the two liturgical Vedas, and to establish a proper offering of sacrifices conducted by themselves. The Brahmanas are their endlessly repeated explanations and dictions about sacrifice and prayer.

The third, fourth, and fifth books of the great work presented in these five volumes deal very particularly with the Soma-sacrifice, the most sacred of all the Vedic sacrificial rites. It concerns the nature and use of "a spirituous liquor extracted from a certain plant, described as growing on the mountains." "The potent juice of the Soma plant, which endowed the feeble mortal with godlike powers and for a time freed him from earthly cares and troubles, seemed a veritable God, — bestower of health, long life, and even immortality." The Moon was regarded as the celestial Soma, and source of the virtue of the plant.

Another branch of the story of sacrifices relates to the worship of Agni, the Fire. It fills five out of fourteen books, and the ideas reflected in it are very important for knowledge of Brahman theosophy and cosmogony. The ritual of the Fire-altar was brought into close connection with that of the Soma "fiery" liquor.

'The Upanishads.' Translated by F. Max Müller. (2 vols. i., xv.)

Philosophical treatises of the third stage of the Veda literature, designed to teach the spiritual elements, the deepest thoughts, and the purest wisdom of Vedic religion. The first stage was the Veda, or the four Vedas, in the limited sense. The second was the Brahmanas or priestly commentaries on the four Vedas. The third stage was the Upanishads looking in a very different direction from that of the priests and the pious offerers of sacrifice; works for thinkers. They were produced, to the number of 150 to 200, in the long course of time; but of the most ancient, older probably than 600 B. C., the list is short. They mostly grew up in close connection with Brahmanas, in a sort of appendix to them called the Aranyakas (forest-books).

In Max Müller's two volumes, twelve representative ones are given. As early as the reign of Akbar at Delhi in India (1556–86), translations of fifty Upanishads were made; and in 1657 Dârâ Shukoh, a grandson of Akbar, and Shâh Jehân's eldest son, brought out a translation into Persian, a language then universally read in the East, and known also to many European scholars. This act of religious liberalism, like that of the great Akbar, was made a pretext in 1659, by Aurangzib, the son of Shâh Jehân, who had succeeded to the empire, for putting to death the scholar brother who wished to bring Mohammedans and Hindus into one broad faith. In 1775 one of the manuscript copies of this Persian translation came into the hands of Anquetil Duperron, a French scholar famous also for his discovery of the Zend-Avesta, or Zoroastrian scriptures of ancient Persia; and he brought out a translation into

Latin, one volume in 1801 and a second in 1802. Although the Latin was very hard to understand, and this was a specimen of the utterly unknown Sanskrit literature, done first into Persian in 1657, Schopenhauer, since known as one of the most eminent of German philosophers, said: "I anticipate that the influence of Sanskrit literature will not be less profound than the revival of Greek in the fourteenth century." He also said of the Upanishads as he read them: "From every sentence, deep, original, and sublime thoughts arise, and the whole is pervaded by a high and holy and earnest spirit. And how thoroughly is the mind here washed clean of all early engrafted Jewish superstitions, and of all philosophy that cringes before those superstitions. In the whole world there is no study so beneficial and so elevating. It has been the solace of my life, and will be the solace of my death."

The two volumes here given contain eleven of the Upanishads, which Max Müller calls "the classical or fundamental Upanishads of the Vedânta philosophy," and which the foremost native authorities have recognized as the old and genuine works of this class.

'The Vedânta-Sûtras,' with the Commentary by *Sa*irkarâ*k*ârya. Translated by G. Thibaut. (2 vols. xxxiv., xxxviii.) Sutras are short aphorisms, a collection of which contains a complete body of teaching. One class of sutras contains concise explanations of sacrificial matters, designed to give in brief what the Brahmanas give at interminable length. Another class are designed to give in the same way concise, clear explanations of the philosophy taught in the Upanishads. They deal with such topics as the nature of Brahman or the Divine, the relation to it of the human soul, the origin of the physical universe, and the like. Sutra writings form the fourth stage of Veda.

'The Grihya-Sûtras,' Rules of Vedic Domestic Ceremonies. Translated by Hermann Oldenberg. (2 vols. xxix., xxx.) These treatises giving rules of domestic ceremonies reflect in a very interesting way the home life of the ancient Aryas. In completeness and accuracy, nothing like the picture which they give can be found in any other literature. They are a secondary class of Sûtras; based, in the case of those here given, on the Rig-Veda, and on one of the Brahmanas. They presuppose the existence of "*S*rauta-sûtras," dealing with such more important matters as the great sacrifices. Their object was to deal with the small sacrifices of domestic life.

LAW-BOOKS OF INDIA

'The Sacred Laws of the Aryas,' as taught in the schools of Apastamba, Gautama, Vâsish*th*a, and Baudhâyana. Translated by Georg Bühler. (2 vols. ii.: xiv.) The original treatises showing the earliest Aryan laws on which the great code of Manu, and other great codes of law by other lawgivers, were founded. As a revelation of the origins of law and usage in the early Aryan times, these treatises are of great interest. They overthrow the Brahmanical legend of the ancient origin of caste, and carry sacred law in India back to its source in the teaching of the schools of Vedic study; proving that the great law codes which came later, and claimed to be revealed, were a literary working-over of older works which made no claim to be revelation. The laws that are brought to view are of the nature of Sûtra teaching in regard to the sacrifices and the duties of the twice-born.

'The Institutes of Vishnu.' Translated by Julius Jolly. (vii.) A collection of legal aphorisms, closely connected with one of the oldest Vedic schools, the Ka*th*as, but considerably added to in later time. The great work of Manu is an improved metrical version of a similar work, the law-book of the Manavas. Both the Manavas

and the Kathas were early schools studying the Yajur-Veda in what was known as its Black form; Black meaning the more ancient and obscure; and White, the corrected and clear. The 'Institutes,' in one hundred chapters, were put under the name of Vishnu by a comparatively late editor.

'Manu.' Translated, with extracts from seven Commentaries, by Georg Bühler. The celebrated code of Manu, the greatest of the great lawgivers of India. The translation is founded on that of Sir William Jones, carefully revised and corrected with the help of seven native commentaries. The quotations from Manu, which are found in the law-books now in use in India, in the government law courts, are all given in an appendix; and also many synopses of parallel passages found in other branches of the immense literature of India. Manu is the Moses of India. His laws begin with relating how creation took place; and chapters i.–vii. have a religious, ceremonial, and moral bearing. The next two chapters deal with civil and criminal law. Then three chapters relate again to matters chiefly moral, religious, or ceremonial.

'The Minor Law-Books.' Part i. Nârada: Brihaspati. Translated by Julius Jolly. (xxxiii.) A volume of law-books of India which come after Manu. The first is an independent and specially valuable exposition of the whole system of civil and criminal law, as taught in the law-schools of the period; and it is the only work, completely preserved in manuscript, which deals with law only, without any reference to ceremonial and religious matters. The date of Manu being supposed to be somewhere in the period 200 B. C. to A. D., Nârada is supposed to have compiled his work in the fourth or fifth centuries A. D. The second part of the volume contains the Fragments of Brihaspati. They are of great intrinsic value and interest, as containing a very full exposition of the whole range of the law of India; and they are also important for their close connection with the code of Manu.

ZOROASTRIAN

'The Zend-Avesta.' Part i.: The Vendidad. Part ii.: The Sîrôzahs, Yasts, and Nyâyis. Translated by James Darmesteter. Part iii.: The Yasna, Visparad, Âtrînagân, Gâhs, and Miscellaneous Fragments. Translated by L. H. Mills. (iv., xxiii., xxxi.) The Parsee or Zoroastrian scriptures. The three volumes contain all that is left of Zoroaster's religion, the religion of Persia under Cyrus, Darius, and Xerxes; which might have become, if the Greeks had not defeated the Persian army at Marathon, the religion of all Europe. The Mohammedans almost blotted it out in Persia when the second successor of Mohammed overthrew the Sassanian dynasty, 642 A. D. To-day the chief body of Parsees (about 150,000 in number) are at Bombay in India, where their ancestors found refuge. Though so few in number, they have wealth and culture along with their very peculiar customs and ideas. Only a portion of their sacred writings is now extant, and but a small part of this represents the actual teaching of Zoroaster. The Parsees are the ruins of a people, and their sacred books are the ruins of a religion; but they are of great interest as the reflex of ideas which, during the five centuries before and the seven centuries after Christ, greatly influenced Judaism, Christianity, and Mohammedanism.

'Pahlavi Texts.' Translated by E. W. West. (3 vols., v., xviii., xxiv., xxxvii.) A reproduction of works, nine in number, constituting the theological literature of a revival of Zoroaster's religion, beginning with the Sassanian dynasty. Their chief interest is that of a comparison of ideas found in them with ideas adopted by Gnostics in connection with Christianity. They form the second stage of the literature of

Zoroastrianism. The date of origin of the Sassanian dynasty, under which the Pahlavi texts were produced, is 226 A. D. The fall of the dynasty came in 636–651 A. D.

'The Contents of the Nasks,' as stated in the 8th and 9th books of the Dinkard. Translated by E. W. West. (2 vols. xxxvii., xlvii.) The Nasks were treatises, twenty-one in number, containing the entire Zoroastrian literature of the Sassanian period. The object of the present work is to give all that is known regarding the contents of these Nasks, and thus complete the earlier story of the Zoroastrian religion.

'The Bhagavadgîtâ, with the Sanatsugâtîya, and the Anugîtâ.' Translated by Kâshinâth Trimbak Telang. (viii.) The earliest philosophical and religious poem of India. It is paraphrased in Arnold's 'Song Celestial.' Its name means the Divine Lay or the Song sung by the Deity. The work represents an activity of thought departing from Brahmanism, and tending to emancipation from the Veda, not unlike that represented in Buddha and his career.

BUDDHIST

'Buddhist Suttas.' Translated from Pâli by T. W. Rhys-Davids. (xi.) A collection of the most important religious, moral, and philosophical discourses taken from the sacred canon of the Buddhists. It gives the most essential, most original, and most attractive part of the teaching of Buddha, the Sutta of the Foundation of the Kingdom of Righteousness, and six others of no less historical value, treating of other sides of the Buddhist story and system. The translator gives as the dates of Buddha's life of eighty years about 500–420 B. C.

'Vinaya Texts.' Translated from the Pâli by T. W. Rhys-Davids and Hermann Oldenberg. (3 vols., xiii., xvii., xx.) A translation of three Buddhist works which represent the moral teaching of Buddhism as it was definitively settled in the third century B. C. They belong to that part of the sacred literature of the Buddhists which contains the regulations for the manner of life of the members of the Buddhist Fraternity of monks, nearly the oldest and probably the most influential that ever existed.

'The Dhammapada.' A collection of verses; being one of the canonical books of the Buddhists. Translated from Pâli by F. Max Müller. And 'The Sutta-Nipata.' Translated from Pâli by V. Fausböll. (x.) Two canonical books of Buddhism. The first contains the essential moral teaching of Buddhism, and the second an authentic account of the teaching of Buddha himself, on some of the fundamental principles of religion.

'The Saddharma-pundarîka; or, The Lotus of the True Law.' Translated by H. Kern. (xxi.) A canonical book of the Northern Buddhists, translated from the Sanskrit. There is a Chinese version of this book which was made as early as the year 286 A. D. It represents Buddha himself making a series of speeches to set forth his all-surpassing wisdom. It is one of the standard works of the Mahâyâna system. Its teaching amounts to this, that every one should try to become a Buddha. Higher than piety and higher than knowledge is devoting oneself to the spiritual weal of others.

'Gaina-Sutras.' Translated from Prâkrit by Hermann Jacobi. (2 vols. xxii., xlv.) The religion represented by these books was founded by a contemporary of Buddha; and although in India proper no Buddhists are now found, there are a good many Gainas, or Jains, holding a faith somewhat like the original Buddhist departure from Brahmanism. The work here translated is their bible.

'The Questions of King Milinda.' Translated from the Pâli by T. W. Rhys-Davids. (2 vols. xxxv., xxxvi.) A work written in northern India, but entirely lost in its original form. It was translated into Pâli for the Buddhists of Ceylon, and is held in great esteem by them. It is of such a literary character as to be pronounced the only prose work composed in ancient India which would be considered, from the modern point of view, a successful work of art. It consists of discussions on points of doctrine between King Milinda and an Elder. There is a carefully constructed story into which the dialogues are set.

'Buddhist Mahâyâna Texts.' Translated by E. B. Cowell, F. Max Müller, and J. Takakusu. (xlix.) Several works of importance for the history of Buddhism. The first is a poem on the legendary history of Buddha. The second is a group of Japanese Buddhist works, such as 'The Diamond Cutter,' one of their most famous Mahâyâna treatises; 'The Land of Bliss,' which more than ten million Buddhists — one of the largest Buddhist sects — use as their sacred book; and 'The Ancient Palm Leaves,' containing fac-similes of the oldest Sanskrit manuscripts at present known. The third is another Japanese work, in the form of a 'Meditation' by Buddha himself. Japan received Buddhism from China by way of Corea in 552 A. D. The present volume gives all the sacred books in use by the Japanese Buddhists.

'The Fo-sho-hing-tsan-king: A Life of Buddha,' by Asvaghosha Bodhisattva, translated from Sanskrit into Chinese by Dharmaraksha, 420 A. D., and from Chinese into English by Samuel Beal. (xix.) A Life of Buddha rendered into Chinese for Buddhists in China. It contains many mere legends, similar to those which appeared in apocryphal accounts of the life of Jesus.

CHINESE

'The Sacred Books of China. The Texts of Confucianism.' Part i. The Shû King, the Religious Portions of the Shih King, and the Hsiâo King. Part ii.: The Yî King. Parts iii. and iv.: The Lî Kî, or Collection of Treatises on the Rules of Propriety, or Ceremonial Usages. Translated by James Legge. (4 vols. iii., xvi., xxvii., xxviii.) The productions of Confucius; not original compositions, but a variety of compilations, designed to present the best practical wisdom as of authority, because it was old as well as because it was good. Not only was Confucius not the founder of a new religion, but his aim was to make a system of good conduct and proper manners which would leave out the low religion of spiritism and magic and priestcraft, as the mass of the Chinese knew it, and in fact still know it. The volumes named above are a complete library of the teaching of Confucius.

'The Shuh' is a book of historical documents covering the period from the reign of Yao in the twenty-fourth century B. C., to that of King Hsiang, 651–619 B. C. As early as in the twenty-second century B. C., the narratives given by Confucius were contemporaneous with the events described.

'The Shih' is a Book of Poetry, containing 305 pieces, five of which belong to the period 1766–1123 B. C. The others belong to the period 1123–586. The greater number describe manners, customs, and events, but the last of the Four Parts is called 'Odes of the Temple and the Altar'; and many other pieces have something of a religious character. The Hsiao is a work on Filial Piety, and one of great interest.

'The Yî,' called the Book of Changes, was originally a work connected with the practice of divination. It is obscure and enigmatical, yet contains many fragmentary physical, metaphysical, moral, and religious utterances very suggestive of thought, and in that way peculiarly fascinating. It was highly prized by Confucius as fitted

to correct and perfect the character of the reader. The Sung dynasty, beginning 960 A. D., based on it what has been called their "Atheo-political" system. An outline of this is given in an appendix to the translation of the Yî.

'The Lî Kî' is the Record of Rights, in 46 books, filling two large volumes in translation. They belong to the period of the Kau dynasty, about 1275 to 586 B. C.; and so far as they reflect the mind of Confucius, it is at second-hand through the scholars, who gathered them up centuries after his death, in the time of the Han dynasty.

'The Sacred Books of China. The Texts of Tâoism.' Translated by James Legge. (2 vols., xxxix., xl.) The scriptures of the second of the two practical philosophic religions which originated in China about the same time, that of Confucius and that of Lao-tze. The latter philosopher was the more transcendental of the two, and in its pure form his teaching was a system of lofty thought. But Tâoism long since underwent extreme corruption into a very low system of spiritism and sorcery. What the real thoughts of the great master were, these volumes show. They first give the only work by the master himself, the Tâo Teh *K*ing, by Lâo-tze. Next follow the writings of *K*wang-tze, of the second half of the fourth century B. C. There is given also a treatise on 'Actions and their Retributions,' dating from the eleventh century of our era, about which time the system changed from a philosophy to a religion. Other writings are added in elucidation of the Taoist system, and its degradation to a very low type of superstition.

MOHAMMEDAN

'The Qur'ân.' Translated by E. H. Palmer. (2 vols. vi., ix.) A translation of the utterances of Mohammed, which were brought together into a volume after his death, and thereby made the sacred book of Mohammedanism. There is no formal and consistent code either of morals, laws, or ceremonies. Given, as it was, a fragment at a time, and often in view of some particular matter, there is no large unity either of subject or treatment. The one powerful conception everywhere present is that of God, his unity, his sovereignty, his terrible might, and yet his compassion. There is also an impressive unity of style, a style of free and forcible eloquence, which no other Arabic writer has ever equalled. The earlier utterances especially, made at Mecca, are in matter and spirit the mighty words of a most earnest prophet, whose one and steady purpose was to so proclaim God as to reach and sway the hearts of his hearers. In his later Medinah period, the prophet had his peculiar gift more under control. He would calmly dictate more extended utterances, to be written down by his hearers. At his death no collection of the scattered utterances of the master had been made. Zaid, who had been his amanuensis, was employed to collect and arrange the whole. This he did, from "palm-leaves, skins, blade-bones, and the hearts of man." Some twenty years later the Caliph Othman had an authorized version made, and all other copies destroyed. This was 660 A. D., about 50 years after the first attack of convulsive ecstasy came upon Mohammed.

SADDHARMA-PUNDARÎKA, see **SACRED BOOKS OF THE EAST.**

SAINT, THE, by Antonio Fogazzaro, see **THE PATRIOT.**

SAINT-SIMON, MEMOIRS OF THE DUKE OF, a voluminous autobiographic history of the reign of Louis XIV. from 1691 to his death in 1715, and of the Regency to 1723. The author, Louis de Rouvroy, Vidame de Chartres and, after 1693, Duke

of Saint-Simon, a noble of ancient family and high rank, was in constant attendance at Versailles from 1702 to 1721, during which time his powers of observation procured him an intimate acquaintance with the ceremonies and intrigues of the court and the character of its frequenters. Retiring in 1723 on the death of the Regent, he resided on his country estates and completed his memoirs. On his death in 1755 the manuscripts were seized by his creditors. In 1760, through the intercession of his family, they were confiscated by the government to save them from dispersion; but permission to examine them was sparingly granted. An incomplete edition was published in 1789; but the entire work was not released for publication until 1829, when it appeared in forty volumes. The definitive text was published from 1856 to 1858. A noble of the old régime intensely occupied with questions of privilege and precedence and with a keen eye for the outer and inner traits of men and women, Saint-Simon left the world a priceless record of the most brilliant and powerful court of Europe. It is true that his personal experience of that court did not include its most glorious days but covered only the period when it was overshadowed by a reactionary religious policy and by the steadily diminishing prestige of French arms during the war with William III. and the ensuing war of the Spanish Succession. Nevertheless Saint-Simon's daily association with the nobles, gentlemen, great ecclesiastics, and brilliant men of letters who thronged the palace yields a series of historical portraits, groups, and scenes of the most representative character. The portraits of the king, of Madame de Maintenon, of the princes and princesses of the royal family, of the nobles and attendants, of the typical activities of the court, and of the characters and events which influenced the development of public policy are of the highest value to the historian, to the writer of historical fiction, and to the lover of entertaining gossip about old-world society. The unsparing revelations of the seamy side of life in the days of the *Grand Monarque*, the photographic realism of the portraiture, and the revelation of the author's aristocratic prejudices, cool assurance, and piercing insight are particularly admired. The style has not the classic finish of the great prose masters of the age but belongs to an earlier, less disciplined period. It can be forceful but is often loose in construction. The memoirs are tedious in certain passages, and these are omitted in the convenient English translation by Francis Arkwright (1915).

SALAMMBÔ, by Gustave Flaubert (1864). This historical romance was the fruit of Flaubert's visit to the ruins of old Carthage, and is a kind of revivification of the ancient capital and its people. The scenes testify to the great erudition of the author, but critics complain that the picture has too little perspective. All is painted with equal brilliance — matter essential and unessential.

The sacred garment of Tanit is made the object around which the action revolves; and the fate of Carthage is bound up in the preservation of this vestment within her walls. The central point of the story is the boundless passion of Matho, a common soldier among the mercenaries, for Salammbô, the beautiful daughter of the great Hamilcar; and the fate of the vestment of Tanit continually overshadows the fate of his love. By a mad act of daring, he gets possession of the carefully guarded treasure, and through its influence on the popular mind, heads a rising of the troops, who proceed against Carthage. Urged on by the High Priest, Salammbô is persuaded that it is her sacred duty to recover the stolen vestment, and so bring back the protection of the goddess to the arms of Carthage. Under his instruction, she is led secretly by night to the tent of Matho to obtain the vestment. Obedient to the pontiff, she endures the soldier's wild transports of joy, and succeeds in carrying away the vestment, which in his self-forgetting adoration he has wrapped about her.

Fortune returns to the Carthaginians, the rebellious leader is taken, and Salammbô's wedding to the man of her father's choice is made the scene of Matho's martyrdom. Looking down at the torn and dying man, whose eyes alone retain the semblance of humanity, Salammbô suddenly recalls the tender babble of those agonized lips, the adoration of those eyes on that night in his tent. She realizes what this man has suffered for love of her, and her heart breaks. In the act of drinking the wine her bridegroom offers, she sinks back dead. And thus the two beings whose touch has profaned the garment of Tanit pass from the earth. The most brilliant of romances dealing with the classic world, this story holds its place through all variations of popular taste, among the masterpieces of fiction.

SALVATION NELL, by Edward Sheldon (1908). The scene of this realistic play of the slums is the Cherry Hill district on the upper West Side of New York City. Act I. takes place in a bar-room where Nell Sanders, the heroine, is a scrubwoman. She is Jim Platt's "girl" whom he has lately neglected, beyond pocketing her earnings, for some woman in a house across the street, which is presently raided. Another loafer tries to embrace Nell, and Jim nearly kills him in a fight, and is sent to prison for a term of eight years as a result. The showily dressed Myrtle Odell, who has escaped arrest in the raid, urges Nell to follow in her footsteps. She describes graphically the life in the sweat shop from which she has escaped, the endless sewing on of buttons and the hundreds of pairs of pants to be stitched, "those eternal pants." Nell hesitates, but rejects the affluence of vice to follow "Hallelujah" Lieutenant Maggie O'Sullivan of the Salvation Army. In the second act, eight years later, Nell has risen to be a captain in the Salvation Army. The brutal Jim gets out of prison, and after a long search finds her living alone with her child in the tenement. He is ready to resume their old relations, but Nell, though she discovers that she still loves him, has changed. He wants her to go West with him after he has made a successful theft of diamonds. She warns him that she will inform the police about the diamond robbery. She tries to save him from a criminal life and apparently fails. The last act shows a street scene in Cherry Hill. Jim hangs around on the outskirts to hear Nell make a Salvation Army speech, and is converted by her eloquence. He begs her to help him see things as she does. There is a large cast of well-known types, the saloonkeeper, policeman, delicatessen dealers, hokey-pokey men with their wares, street Arabs, gangs of "bad men," loafers, and the Salvation Army girls, reproducing faithfully the environment of squalor, vice, and crime.

SAMUEL BROHL AND COMPANY, a novel, by Victor Cherbuliez (1879). One of the most entertaining productions of a writer who excels in delicate comedy, and has given readers an agreeable change from the typical "French novel"; though it has little substance or thought. The action occurs during the year 1875, in Switzerland and France. Samuel Brohl, a youth of lowest origin, is bought by Princess Gulof, who educates him, and then makes him nominally her secretary. He tires of her jealous tyranny and runs away, assuming the name and history of Count Larinski. Antoinette Moriaz, an heiress of romantic notions, who undervalues the love of honest Camille Langis because "there is no mystery about him," supposing Samuel to be the Polish hero he impersonates, thinks she has found the man she wants at last. Madame de Lorcy, her godmother and Camille's aunt, suspects "Count Larinski" of being an adventurer; and is finally helped to prove it by the Princess, Samuel's former mistress, who recounts to Antoinette how she bought him of his father for a bracelet, which bracelet Samuel has given the girl as a betrothal

gift. Disillusionized, she breaks with Samuel, saying pathetically, "The man I loved was he whose history you related to me" (i. e., Count Larinski). Camille visits Samuel to get back Antoinette's letters and gifts, contemptuously refuses a challenge, and buys the keepsakes for 25,000 francs. The bargain concluded, Samuel theatrically thrusts the bank-notes into a candle flame, and repeats his challenge. In the resulting duel, Camille is left for dead by Samuel, that picturesque scamp fleeing to America. Camille recovers, and eventually his devotion to Antoinette meets its due reward.

SAND, GEORGE, L'HISTOIRE DE MA VIE. This work was begun in 1847, and completed in 1855. It was published in Paris at the latter date, and republished, essentially unchanged, in 1876.

The four volumes of autobiography, comprising over 1800 pages, deal with the first forty years of the author's life, and close twenty-one years before her death. The first and second may be styled the introduction to the story; being devoted mainly to the antecedents of the writer, her lineage, her father's letters, and to a running commentary on the times. The autobiography proper begins in the third volume. Here the extremely sensitive nature, and vivid, often wild, imagination of a girl, may be seen unfolding itself in continuous romance, sufficient in quantity and quality to foreshadow, if not to reveal, one of the most prolific novelists in French literature.

In these pages, the writer portrays a genius in embryo fretting over its ideals, — in the passion for study and observation; in the convent experience of transition from realism to mysticism; in domestic hopes and their rapid disillusioning. In the last volume appear the beginnings of the George Sand of our literature, — the mystic transforming into the humanitarian and the reformer; the dreamer subdued by many sorrows; the new novelist happy or defiant amidst her friends and foes.

As a work of art and as an autobiography, 'L'Histoire de Ma Vie' is defective in the lack of proportion involved by overcrowding the story at the beginning with extraneous matter and childhood experiences, to the exclusion of important episodes of maturer years, and the abrupt ending of the narrative where the author has just entered upon her literary career.

But taken as a whole, the autobiography is an invaluable contribution to the French literature of the first half of the nineteenth century. Outside of contemporary interests, we have, with a few reservations, the frank, vivid portraiture of a child both of kings and toilers; a woman of the convent and of bohemia; a genius in literature striving for the welfare of her kind.

SANDFORD AND MERTON, by Thomas Day. The history of Sandford and Merton has afforded entertainment and instruction to many generations of boys since its first publication about 1780. Portraying the social ideas of the English of more than a hundred years ago, it can hardly be regarded, in the present day, as exerting a wholesome influence, — in fact, it is chiefly remarkable for its tone of unutterable priggishness.

Master Tommy Merton in this story is the son (aged six) of a wealthy gentleman who dwells chiefly in the island of Jamaica. Tommy's short life has been spent in luxury, with the result that he has become an unmitigated nuisance. Harry Sandford, on the contrary, though the son of a poor farmer, was even at an early age replete with every virtue; and when the two boys are placed under the instruction of a Mr. Barlow, an exceptionally wise and good clergyman, he is continually used as an example to the reprehensible Tommy. Morals are tediously drawn from every

incident of their daily lives, and from the stories which they read in their lesson books. 'The Gentleman and the Basket-Maker'; 'Androcles and the Lion'; 'History of a Surprising Cure of the Gout,' and other stories of a like nature, form the food on which these young intellects are nourished.

Not the least remarkable feature of the book is the polished language used by these children of six years of age; and this juvenile can now only be regarded as an excellent example of the literature with which our grandfathers and great-grandfathers were regaled in their youth.

SANDRA BELLONI, by George Meredith. This novel was first published in 1864, under the name of 'Emilia in England.' The Greek Pericles, ever in search of hidden musical genius, finds it in the voice of Emilia Sandra Belloni, while visiting Mr. Pole. Pole has squandered the money held in trust for Mrs. Chump, a vulgar but kind-hearted widow, and is therefore forced, with his children, to submit to her attentions. Wilfred Pole, his son, loves Emilia, but means to marry Lady Charlotte. Discovering this, Emilia wanders away, loses her voice, and is rescued from starvation by Merthyr Powys, who has long loved her. He goes to fight for Italy. The Poles are brought to the verge of ruin by Pericles. Emilia's voice returns. Pericles saves the Poles, on her signing an agreement to study in Italy for three years and sing in public. Wilfred hears her sing, casts off Lady Charlotte who favors the Austrians, and throws himself at Emilia's feet. She now realizes his inconstancy and Merthyr's nobility, writes to the latter that she loves him, and will be his wife at the end of the three years for which she is pledged. The story contains all of Meredith's marked mannerisms; but also flashes with wit, and is full of life and vivacity.

SANDY, by Alice Hegan Rice (1905). This is the story of a young Irish boy named Sandy Kilday, who at the age of sixteen, being without home or relatives, decides to try his luck in the new country across the sea. Accordingly he slips aboard one of the big ocean liners as a stowaway, but is discovered before the voyage is half over and in spite of his entreaties is told he must be returned by the next steamer. Sandy, however, who has a winning way and sunny smile, arouses the interest of the ship's doctor, who pays his passage and gives him some money with which to start his new life. On the voyage Sandy has made friends with a lad in the steerage named Ricks Wilson, who earns his living by peddling, and he decides to join him in this career. Sandy has also been deeply impressed by the face of a lovely young girl who is one of the cabin passengers and when he discovers that she is Miss Ruth Nelson of Kentucky he decides to make that state his destination. He and Ricks remain companions for sometime although Sandy's strong sense of honor causes disagreements as to the methods of their dealings. Sandy finally becomes disgusted with this life and after catching a glimpse of Ruth at a circus, where he is dispensing his wares in a humorous manner, he decides to abandon it altogether.

He parts from Ricks and falling ill by the roadside is picked up by a colored woman called Aunt Melvy, who is in the employ of Judge Hollis. The latter takes Sandy to his home and his wife nurses him through a long fever and then, as they are childless, they adopt him into their household. The Judge gives Sandy a good education, sends him to college, and he becomes a successful lawyer. All this time his love for Ruth has been unswerving though she has not responded to his advances. Judge Hollis is shot by an unknown assassin and Sandy, who discovers the assailant to be Ruth's dissipated brother Carter, refuses to give evidence against him. Sandy is kept in jail until freed by Ruth's intervention, Carter having confessed his crime to

his sister before his death. The Judge recovers from his wound and Sandy and Ruth are happily married to the satisfaction of all concerned.

SANTO, IL, see **THE PATRIOT.**

SARAGOSSA, by Benito Perez Galdós (1879). This novel gives a dramatic picture of the valor of the Spaniards defending their national existence against Napoleon's generals. The brave citizen, Don José de Montorio, gives his services, his wealth, and his sons to his country. Candiola, the miser, rouses Don José's anger by his refusal to give his stores of flour to maintain the army. The wretched Candiola has a beautiful daughter, Mariquilla, who loves Augustine de Montorio, not knowing he is the son of the man who has denounced her father. A Spanish Juliet, she brings food to her Romeo and binds his wounds. Another brave woman, Manuela, the "Maid of Saragossa," encourages the men with brave words and herself fires a cannon all day in the trenches until she falls wounded. It is discovered that Candiola has revealed to the enemy a secret passage into the city, and he is condemned to be shot. Augustine is the gaoler of his sweetheart's father. Mariquilla, beside herself with grief and terror, implores him to let her father escape. Augustine cannot make her understand that she is asking the impossible. Finally the city, a mere heap of dust and ashes and dead, agrees to an honorable capitulation. Augustine finds Mariquilla dead, and goes from her grave to a monastery.

SARTOR RESARTUS, by Thomas Carlyle, first appeared in Fraser's Magazine, in 1833–34, and later in book form. It is divided into three parts, — introductory, biographical, and philosophical. The first part describes an imaginary book on 'Clothes: Their Origin and Influence' by Diogenes Teufelsdröckh, Professor of Things in General at Weissnichtwo in Germany. The book, the editor complains, is uneven in style and matter, and extraordinarily difficult to comprehend, but of such vigor in places that he is impelled to translate parts of it. The book begins with a history of clothes: they are co-existent with civilization, and are the source of all social and political distinction. Aprons, for example, are of all sorts, from the smith's iron sheet to the bishop's useless drapery. The future church is shown in the paper aprons of the Paris cooks; future historians will talk, not of church, but of journalism, and of editors instead of statesmen. Man is apt to forget that he is not a mere clothed animal, — that to the eye of pure reason he is a soul. Still Teufelsdröckh does not counsel a return to the natural state, for he recognizes the utility of clothes as the foundation of society. Wonder, at himself or at nature, every man must feel in order to worship. Everything material is but an emblem of something spiritual; clothes are such emblems, and are thus worthy of examination.

The autobiographic details sent to the editor which fill Book ii. came to him on loose scraps of paper in sealed paper bags, with no attempt at arrangement anywhere. A mysterious stranger left Teufelsdröckh, when he was a helpless infant, at the house of Andreas Futteral, a veteran and farmer. Andreas and his wife Gretchen brought the boy up honestly and carefully. As a child he roamed out-doors, listened to the talk of old men, and watched the sunset light play over the valley. At school he learned little, and at the gymnasiums less. At the university he received no instruction, but happened to prefer reading to rioting, and so gained a great deal of information. Then he was thrust into the world to find out what his capability was by himself. He withdrew from the law, in which he had begun, and tried to start out for himself. The woman whom he loved married another, and he was plunged into the

depths of despair. Doubt, which he had felt in the university, became unbelief in God and even the Devil, — in everything but duty, could he have known what duty was. He was a victim to a curious fear, until one day his whole spirit rose, and uttering the protest of the "everlasting yea," asserted its own freedom. Life came to mean freedom to him, he felt impelled to "look through the shows of things to the things themselves," — to find the Ideal in the midst of the Actual.

The third book, which deals with the philosophy itself, is much less continuous and clear. In the first chapter, he praises George Fox's suit of leather as the most remarkable suit of its century, since it was a symbol of the equality of man and of the freedom of thought. Religion is the basis of society: every society may be described as a church which is audibly preaching or prophesying, or which is not yet articulate, or which is dumb with old age. Religion has entirely abandoned the clothes provided for her by modern society, and sits apart making herself new ones. All symbols are valuable as keeping something silent, and, at the same time, as revealing something of the Infinite. Society now has no proper symbols, owing to over-utilitarianism and over-independence. Still a new society is forming itself to rise, Phœnix-like, from the ashes of the old. Mankind, like nature, is one, not an aggregate of units. The future church for the worship of these mysteries will be literature, as already suggested by the prophet Goethe. Custom makes nature, time, and space, which are really miracles, seem natural, but we must feel wonder and reverence at them. Our life is through mystery to mystery, from God to God. The chief points, in concluding, to be remembered are: All life is based on wonder; all clothes, or symbols, are forms or manifestations of the spiritual or infinite; cant and hypocrisy everywhere should be replaced by clear truth.

The book is written in Carlyle's most characteristic style and contains remarkable passages of romantic autobiography.

SATAPATHA-BRAHMANA, THE, see **SACRED BOOKS OF THE EAST.**

SATIROMASTIX, by Thomas Dekker (1602). As late as 1599 Dekker and Ben Jonson had collaborated in two plays, but they quarrelled before Jonson (in 1600) had brought out 'Everyman out of his Humor' and 'Cynthia's Revels' both of which contain satirical allusions to Dekker. In 1601 Jonson made a merciless onslaught on Dekker and Marston in the 'Poetaster,' to which Dekker made a vigorous, but good-humored reply in 'Satiromastix,' or the Untrussing of the Humorous Poet.' Horace (Ben Jonson) is commissioned to write a nuptial song in honor of the marriage of Sir Walter Terill and Caelestine. Horace first appears "sitting in a study behind a curtain, a candle by him burning, books lying confusedly: thereafter follows a labored address to himself by Horace, which is meant to suggest that Jonson's style is slow and heavy in workmanship. Not only Jonson's vanity, irritability, spleen, and perversity are ridiculed, but also his old clothes and other personal peculiarities. The names Horace, Crispinus (Marston), and Demetrius Fannius (Dekker) are borrowed from Jonson's 'Poetaster.' The best character in 'Poetaster' is a certain Captain Tucca, and critics are divided as to the success of Dekker's artifice in borrowing Tucca and employing him in his own play to pour out brutal and foul-mouthed epithets upon the head of Horace.

SCARLET LETTER, THE, the novel which established Nathaniel Hawthorne's fame, and which he wrote in the ancient environment of Salem, was published in 1850, when he was forty-six years old. Its simple plot of Puritan times in New

England is surrounded with an air of mystery and of weird imaginings. The scene is in Boston, two hundred years ago: the chief characters are Hester Prynne; her lover, Arthur Dimmesdale, the young but revered minister of the town; their child, Pearl; and her husband Roger Chillingworth, an aged scholar, a former resident of Amsterdam, who, resolving to remove to the New World, had, two years previously, sent his young wife Hester on before him. When the book opens, he arrives in Boston, to find her upon the pillory, her babe in her arms; upon her breast the Scarlet Letter "A" ("Adulteress"), which she has been condemned to wear for life. She refuses to reveal the name of her partner in guilt, and takes up her lonely abode on the edge of the wilderness. Here Pearl grows up a wild elf-like child; here Hester makes atonement by devoting her life to deeds of mercy. Her husband, whose identity she has sworn to conceal, remains in the town, and in the guise of a physician, pries into and tortures the minister's remorse-haunted soul. Hester, knowing this, forgetting aught but love, proposes flight with him. He wills to remain, to reveal his guilt publicly. Confessing all, after a sermon of great power, he dies in Hester's arms, upon the platform where she once stood condemned. A wonderful atmosphere of the Puritan society bathes this book, its moral intensity, its sensitiveness to the unseen powers; while forever pressing in upon the seething little community is the mystery of the new-world wilderness, the counterpart of the spiritual wilderness in which Hester and Arthur wander. This great creation is one of the few "classics" that the nineteenth century has added to literature.

SCHILLER, FRIEDRICH, LIFE AND WORKS OF, by Calvin Thomas (1901). The aim of this, one of the latest and ablest of Schiller biographies is to interpret the works of the poet "as the expression of an interesting individuality and an interesting epoch," to see the man as he was and to understand the national temperament to which he endeared himself. At Ludwigsburg in Würtemberg Schiller "got his first childish impressions of the great world: of sovereignty exercised that a few might strut in gay plumage while the many toiled to keep them in funds; of state policies determined by wretched court intrigues; of natural rights trampled upon at the caprice of a prince or a prince's favorite." Partly educated at the Karlschule at Ludwigsburg, — an institution founded to gratify a fad of Duke Karl, and intended to serve as a training-ground for future servants of the state — for at least part of his time at school he got the reputation of a dullard. But his poetic powers were ripening, and first took shape in an important work in 'The Robbers' (1780) which was read secretly to a knot of admiring school-mates. The success of this play, one of the most significant of the eighteenth century, led Schiller on to other and still more successful efforts in drama—'Fiesco' and 'Cabal and Love.' The most prolific period of his literary life was the time of his close association with Goethe at Weimar from 1794 until Schiller's death in 1805. The verdict of this biographer is that while Schiller lacked the supreme qualities of a great world-poet, he was great as a man, and his life of passionate striving for the ideal is a splendid model for all intellectual work.

SCHOLAR AND THE STATE, THE, and other Orations and Addresses; by Henry Codman Potter (1897). A volume of thoughtful papers, of which the first, giving the volume its title, was delivered as the Phi Beta Kappa Oration at Harvard in 1890, and the second, on 'Character in Statesmanship,' was the address of April 30th, 1889, at St. Paul's Church in New York, which carried off the chief honor of the celebration of the one hundredth anniversary of the first inauguration of Washington as President of the United States. There are seventeen papers altogether, and they

constitute a conspicuous illustration of the best type of churchman: a bishop of New York, who was in every secular respect an eminent citizen, and an author of wise counsel in matters of political and social interest.

SCHÖNBERG-COTTA FAMILY, see **CHRONICLES OF THE.**

SCHOOL FOR SCANDAL, THE, by R. B. Sheridan (1777). Sheridan's dramatic masterpiece 'The School for Scandal' narrowly escaped suppression as a license to perform it was refused, and it was only through the author's personal influence with the Lord Chamberlain, Lord Hertford, that the license was granted on the very day fixed for its performance. "It is," says Hazlitt, "if not the most original, perhaps the most finished and faultless comedy which we have." It is also the wittiest and most deadly attack that has ever been made in English on the organized hypocrisy of society. Joseph and Charles Surface present the contrast between shameless hypocrisy and reckless good-nature. Sir Peter Teazle, the most miserable dog ever since six months previously Lady Teazle made him the happiest of men, and his perpetual squabbles with his young wife: the scandal scene in which Sir Benjamin Backbite, Lady Sneerwell, and Mrs. Candour strike "a character dead at every word"; the scene in which Charles sells all the family pictures but those of his uncle who is the purchaser in disguise; and the discovery that it is Lady Teazle and not a little French milliner who is behind the screen are so familiar as to have become household words; and the play is as popular on the stage as ever. It is said that 'The Rivals' was prepared in great haste in response to stimulus from the company who were to play it, and that when it was completed the author wrote on the last page: "Finished at last, Thank God! R. B. Sheridan." To which one anxious official added: "Amen! W. Hopkins the Prompter!"

SCHOOL FOR WIVES, see **L'ECOLE DES FEMMES.**

SCIENCE OF ENGLISH VERSE, THE, see **ENGLISH NOVEL,** by Sidney Lanier.

SCIENCE OF THOUGHT, THE, by F. Max Müller (1887). This is a work which may be read as the intellectual or philosophical autobiography of the great scholar, wise thinker, and delightful writer, whose name it bears. The author says that he has written it for himself and a few near friends; that some of the views which he presents date from the days when he heard lectures at Leipzig and Berlin, and discussed Veda and Vedanta with Schopenhauer, and Eckhart and Tauler with Bunsen; and that he has worked up the accumulated materials of more than thirty years. The views put forth, he says, are the result of a long life devoted to solitary reflection and to the study of the foremost thinkers of all nations. They consist in theories formed by the combined sciences of language and thought; or, he says, in the one theory that reason, intellect, understanding, mind, are only different aspects of language. The book sets forth the lessons of a science of thought founded upon the science of language. It deals with thought as only one of the three sides of human nature, the other two being the ethical and the æsthetical.

SCOTT, SIR WALTER, LIFE OF, by J. G. Lockhart (1838). Lockhart's 'Life of Sir Walter Scott' is by many placed second, as Boswell's 'Johnson' first, in the list of great biographies. His intimate relation to Sir Walter, his sympathy with the subject, his extensive acquaintance with the persons and events associated with Sir Walter's

name, lastly, his own literary bent combined to make Lockhart an ideal biographer. Scott's activities as advocate, clerk of session, and sheriff; his success as the author of the 'Lay of the Last Minstrel' and 'Marmion'; his work as reviewer and editor; the instantaneous popularity of 'Waverley' and a long and rapid succession of novels; best of all his extraordinary charm as host and conversationalist, are described by the most faithful, sympathetic, and discerning of chroniclers. It must have been most difficult to deal justly with Scott's unfortunate business connections with the publishing firm of Ballantyne, which left him liable for a debt of £130,000. Scott's noble refusal to take advantage of the bankruptcy laws and to accept the many offers of private assistance which he received,—this, with his gallant attempt, which finally broke even his vigorous constitution, to clear off the mountain of debt that had been accumulated through no fault of his, makes the story of his life both heroic and pathetic. Lockhart's intense devotion to Scott has led him into no blind idolatry, and it is now commonly agreed that in these pages he has done substantial justice not only to the poet and novelist, but to the Ballantynes.

SCOTTISH CHIEFS, THE, by Jane Porter. This spirited historical romance was first published in 1809, and has enjoyed unceasing popularity. It gives many pictures of the true knightly chivalry dear to boyish hearts, and is historically correct in all important points. The narrative opens in 1296 with the murder of Wallace's wife by the English soldiery, and shows how, fired by this outrage, he tried to rouse his country against the tyrant Edward. He gathers about him commons and nobles, and gains especial favor with venerable Lord Mar. Lady Mar is impressed by his beauty; and when he scorns her dishonorable passion, she proves his worst enemy, and incites the nobles to treason. He also wins the heart of the lovely Helen Mar, who respects his devotion to his dead wife, and does not aspire to be more than his sister. Wallace effects the capture of the castles of Dumbarton, Berwick, and Stirling, and fights the bloody battles of Stanmore and Falkirk. But as soon as he becomes prominent, petty jealousies spring up among the nobles; and when in spite of his inferior birth he is appointed regent, their rage knows no bounds. He has continually to guard against treachery within as well as foes without, but his intrepid spirit never fails. He goes in the disguise of a harper to the court of Edward, and rouses young Bruce to escape and embrace his country's cause. Bruce and Wallace go to France to rescue the abducted Helen Mar, and while there meet Baliol, whom Edward had once adjudged king of Scotland. On returning to his own country Wallace finds the English in possession of much of the territory he had wrested from them, and by a series of vigorous movements regains the mastery. But internal feuds and jealousies are too strong for him, and on Edward's second invasion Wallace is abandoned by his supporters. He flees and long eludes his pursuers, but is finally betrayed, taken to London, and brutally hanged and quartered. But the fire that he had kindled did not altogether die out, and Edward was obliged to treat Scotland with respect even after he had murdered her hero.

SCOTT'S LAST EXPEDITION, an account of the attainment of the South Pole by Robert Falcon Scott and of his death from cold and starvation, with a record of the scientific achievements of the enterprise, edited by Leonard Huxley and published in 1910. The first volume includes the journals of Captain Scott and the second the scientific records by Dr. E. A. Wilson and other members of the expedition. There are fine portraits, reproductions in color from Dr. Wilson's drawings, and many photographs and maps, and the chronology is carefully indicated. Scott's expedition

established a base at McMurdoo Sound on the Antarctic Continent, from which various important voyages of discovery were undertaken, and much valuable material obtained. The journey for the South Pole was begun in 1911 and the goal was reached on January 18th, 1912. Amundsen had been there five weeks before, and had left a flag, a tent, and other objects. Thus although Scott did not win the race his journey was valuable as a corroboration of Amundsen's discovery. On the return journey, severe weather, an insufficient supply of food, and an accident to Lieutenant Evans greatly delayed the party. Evans finally died, another member, Oates, weakened by exposure wandered off into the snow and perished rather than be a hindrance to his comrades, and the remaining members of the party, Scott, Wilson, and Bowers, were caught by a blizzard on March 21st, only eleven miles from the next supply-depot, and being insufficiently provided with food and fuel, were frozen to death, March 29th, 1912. The journal, recovered when the bodies were found eight months later, is the record of a courageous English gentleman who from the first faced the prospect of death and who from his entries in this journal seems to have felt it closing in upon him, but who to the last retains his quiet self-control and unswerving devotion to duty. His last written words were a tribute to his comrades and a plea for adequate provision by the nation for their families and his own.

SCOURING OF THE WHITE HORSE, THE, by Thomas Hughes (1859). The colossal image of a white horse, hewn upon the chalk cliff of a Berkshire hill, is a lasting monument of the battle of Ashdown. It was constructed in the year 871, by King Alfred the Great, marking the site of the turning-point of the battle, and is the pride of the county.

The "pastime" of the scouring of the white horse was inaugurated in 1736, and has been held at intervals of from ten to twenty years ever since. The whole countryside makes of it the grand holiday of Berkshire. The farmers for miles around, with pick and shovel, remove the accumulations of soil from the image, so that it stands out in bold relief, clear and distinct as when first completed.

After this is accomplished, the two succeeding days are devoted to athletic sports, — horse and foot races, climbing the greased pole, wrestling matches, and backsword play. The hill is covered with booths of showmen and publicans, and rich and poor alike join in the festivities of the occasion.

The particular "pastime" recounted in this book occurred in 1857; and the experiences of a prosperous Berkshire farmer and his guest, a former schoolmate, lend a personal flavor and interest to the story.

The book is made for boys, and no writer excels Hughes in the vivid description of manly sports: like his exciting accounts of the cricket match and the boat-race in his famous 'Tom Brown' stories, and 'The Scouring of the White Horse.'

SEA POWER, THE INFLUENCE OF, UPON HISTORY, by A. T. Mahan, see **INFLUENCE etc.**

SEA POWER, THE INTEREST OF AMERICA IN, by A. T. Mahan, see **INTEREST etc.**

SEA WOLF, THE, by Jack London (1904). This is a sea-story and depicts life under most brutal and revolting conditions. The hero and narrator of this tale is Humphrey Van Weyden, a literary critic and a man of leisure, who is wrecked in a fog while crossing San Francisco Bay in a ferry boat. He is carried out to sea and is

picked up by a sealing-schooner named the "Ghost," which is outward bound. The captain, "Wolf Larsen," so called on account of his fiendish cruelty and furious outbursts of temper, refuses to put Humphrey ashore and forces upon him the duties of cabin-boy. Van Weyden is robbed and abused by Mugridge, the cook, but obtains no satisfaction from the captain, who is a curious mixture of brutality and self-culture, and amuses himself by discussing life and literature with Humphrey when he is not tormenting him physically. On various occasions the crew, driven to desperation by the brutal treatment they have received from the Sea-Wolf, endeavor to take his life, but each time are foiled by his indomitable strength with dire results to the leading conspirators. A beautiful girl named Maude Brewster who has been wrecked at sea is rescued by the "Ghost" and both Humphrey and the Sea-Wolf are captivated by her. This is a dangerous complication, and leads to many trying situations in which Humphrey finds himself in danger of the Sea-Wolf's vengeance. Finally the "Ghost" is wrecked and Humphrey and Maud get away in a small boat and reach a desert island where they manage to exist for some time. The hulk of the ship is washed ashore, its only occupant being the Sea-Wolf, who has become blind and helpless and has been deserted by all his men. Humphrey and Maud endeavor to make repairs on the damaged vessel in the hopes of thereby getting away from the island, but Larsen whose ugly nature is unchanged tries in every way to frustrate their efforts. He tries to kill Humphrey but does not succeed and soon becomes paralyzed as well as blind. His companions tend him until the hour of his death, which finds him unsoftened. The lovers who have endured such terrible hardships are finally rescued by a revenue cutter and their sufferings are over.

SEABOARD SLAVE STATES, A JOURNEY IN THE, by F. L. Olmsted, see **JOURNEY etc.**

SEATS OF THE MIGHTY, THE, by Gilbert Parker (1896), is a historical romance, of which the scene is laid in Quebec at the critical period of the war between the French and English. It is a rapid succession of exciting adventures wherein figures prominent in history play their part with the creations of the author.

Captain Robert Moray, of Lord Amherst's regiment, is a hostage on parole in Quebec. On a false charge of being a spy he is imprisoned. His death, however, is prevented by Doltaire, an instrument of La Pompadour, who has brought Moray into these straits for purposes of his own: by keeping him alive, that is, Doltaire hopes to obtain papers in Moray's possession that are of great importance to La Pompadour. Moreover, he suspects Moray of affection for Alixe Duvarney, whom he himself loves, and would torture his rival with the knowledge of his own success.

The monotony of the imprisonment is varied by interviews with Gabord the jailer, "who never exceeds his orders in harshness"; and by occasional visits from the brilliant Doltaire, or from Vauban the barber, who is the connecting link with Alixe and her world.

Of two attempts to escape, the first is frustrated by Doltaire; the second, a year later, meets with better success. Gabord has been induced to bring Alixe to her lover, and a marriage ceremony is performed by an English clergyman who has been smuggled into the quarters. That night Moray and five other prisoners make their escape, and in a few days succeed in reaching the English lines.

Moray's information as to the condition of the city, and the pass by which the Heights of Abraham may be reached, is invaluable.

After the battle and the capture of the city, Moray begins the search for Alixe.

Accidentally he learns of the death of Doltaire. He finds Alixe at last in the mountains above the city, where she had taken refuge from the persecutions of Doltaire. Here she tends her wounded father, and has for her companion Mathilde, the poor, demented sweetheart of Vauban. The characters are well drawn.

SECOND BLOOMING, THE, by W. L. George (1914). The theme might be "No, people are not happy ever after" or, the futility of the lives of leisure-class women without responsibility of children or household cares. Three married sisters take different paths to solve the unrest of their thirties. Grace is the wife of a facetious barrister, who still calls her "Gracie-Bracie" and "girlie" after years of married life. Her two children do not need her since they are cared for by efficient servants. Art and isms do not fill her life; interest in dress is an absorbing phase of her development, and a very amusing clever bit of psychology on the part of the author. She finds her great adventure in the passion and danger of a secret love affair. Clara, the elder, who is married to a Tory baronet, blooms again in a feverish activity in politics and philanthropy. Mary, the youngest, begs the question, by having an unfashionably large family, which leaves her no surplus energy to expend outside her home. In the last chapter the sisters compare notes on their views of life. Clara, recovering from a nervous breakdown, enjoys the memory of her past triumphs. Grace, beautiful and unrepentant, clings to the store of memories of her lover, and asserts that "to want things, to have them, and to pay for them is to become bigger and finer." Mary, the model mother of eight, thinks "all you can do in life is to suffer what you've got to and to enjoy what you can" and that "there's hope for everybody, even for wives."

SECOND MRS. TANQUERAY, THE, by Sir A. W. Pinero (1893). Pinero and Wilde were the earliest of the later nineteenth-century dramatists who attempted to do for England what Ibsen had done. Boldness in treating actual problems of every-day life went with an equally bold use of modern stagecraft. Aubrey Tanqueray, a well-preserved and handsome widower of forty-two informs his old friends Misquith and Jayne, both men of the world and older than himself, that he is about to marry again, but refrains from telling them the lady's name. Paula (the second Mrs. Tanqueray), a beautiful, fresh, innocent-looking young woman of twenty-seven (who nevertheless has had a past), is cold-shouldered by some of Aubrey's former society lady friends. He married her in the honest belief that if he were kind to her (as her former male acquaintances had not been) she would be a reclaimed woman. She speedily finds her position unbearable, because she is ignored by local society, and also because she is unable to win the affection or confidence of Ellean, a young girl of nineteen, a daughter of Aubrey's by his first marriage. He himself is unwilling that the second Mrs. Tanqueray should be the mentor of his daughter, and gives his consent to Ellean's going to Paris with Mrs. Cortelyou. In Paris Ellean meets and becomes engaged to Captain Ardale, who had formerly been intimate with Paula. Paula feels it to be her duty to inform Aubrey of their relationship. He forbids Ellean to see Captain Ardale again. Ellean now admits that from the first meeting she had guessed what sort of woman Paula was. Paula in wild despair, though Aubrey offered to go away and start a new life with her elsewhere, killed herself. "Killed herself? Yes. Yes. So everybody will say. But I know — I helped to kill her. If I'd only been merciful!" says Ellean in the concluding words of the play.

SECRET WOMAN, THE, by Eden Philpotts (1905). A tragedy of Dartmoor country folk with the background of the landscape of the moor in wonderful contrasts

of season. Handsome, affectionate Anthony Redvers turns from his stern cold wife, Ann, the mother of his two grown sons, in passionate desire to Salome Westaway, a young girl with whom his elder son, Jesse, is innocently in love. Ann discovers her husband's intrigue with an unknown woman. In a passion of anger and jealousy she strikes him, pushing him into the well to his death. Jesse urges her to confess her guilt, as she longs to do to expiate her sin, but Michael, the younger son, who worships his mother and condemns his father, threatens to take his own life unless she keeps the secret that Anthony's death was not an accident. Salome, heartbroken at the loss of Anthony, cares nothing for Jesse, but becomes engaged to him in order to have his help for her father, whose easy-going ways have mortgaged the farm. The cheerful Mr. Westaway, with his love-your-neighbors-as-yourself philosophy, and Nat Tapps's hell-fire religion, relieve the gloom of the story. Jesse tells Salome of his mother's deed, and she at once reveals herself to the widow to denounce her cruelty. Salome's passion gives way before Ann's remorse, and forgiveness is mutual. Jesse throws himself over the quarry when he learns that Salome was his father's "secret woman." Ann gives herself up to justice, and Michael, with beautiful devotion, waits for his mother to serve her prison term.

SELBORNE, see **NATURAL HISTORY AND ANTIQUITIES OF.**

SELF-HELP, by Samuel Smiles. This book, first published in 1859, has held its popularity down to the present. It was the second of a series of similar works.

'Self-Help' is a stimulating book for young people, written in an interesting manner; and while full of religious feeling, is free from cant. The tenor of the work may be judged by a quotation from the opening chapter: "The spirit of self-help is the root of all genuine growth in the individual; and, exhibited in the lives of many, it constitutes the true source of national vigor and strength. Help from without is often enfeebling in its effects, but help from within invariably invigorates." The book abounds in anecdotes of celebrated men, — inventors, scientists, artists, soldiers, clergymen, and statesmen: Minton and Wedgewood the potters; Arkwright Watts, and Peel; Davy, Faraday, Herschel, and many others, among scientists; Reynolds, Michael Angelo, Haydn, Bach, Beethoven, and others in the arts; Napoleon, Wellington, Napier, Livingstone, as examples of energy and courage. The various chapters dwell upon National and Individual Self-Help; Application and Perseverance; Helps and Opportunities; Industry, Energy, and Courage; Business Qualities; Money, its Use and Abuse; Self-Culture; and Character.

SERAPH, by Count Leopold Sacher-Masoch. This delightful story by the great German novelist, who has been called the Galician Turgeneff, was translated into English in 1893. As a frame for a charming tale, the author gives a vivid description of Hungarian life and customs. We are introduced to Seraph Temkin, as he is about to shoot at a card held in his mother's hand. She tells him she has educated him with one object in view, the revenge of a wrong done her by a man whose name she now gives — Emilian Theodorowitsch. Seraph journeys to the Castle Honoriee, and gives his name and his mother's to Emilian. To his surprise, Emilian says he has never heard of Madame Temkin, but insists on Seraph accepting his hospitality. He remains, and learns from everybody of the tenderness, generosity, and nobility of his host. Emilian tells Seraph the story of his life. He had married a woman accustomed to command and be obeyed. An estrangement sprang up between them, and when a son was born, a handsome nurse came into the house. His wife became jealous

but persisted in keeping the nurse. One night the nurse began to coquet with Emilian. He upbraided her, whereupon she fell at his feet and began to weep. He raised her up, and his wife, entering, found the nurse in his arms. Taking the child, she escaped, and he had never been able to find a trace of her. Another charm of the castle for Seraph is Magdalina, Emilian's adopted daughter, with whom Seraph is in love. Running after her one day, she flees into the chapel. He finds her hiding in the confessional, and kneeling down at the wicket, he tells her of his love. He is interrupted by his mother in disguise, who upbraids him for his delay; and when he asks her what relationship existed between her and Emilian, she answers "none," and escapes. Magdalina tells him this woman reminds her of a portrait in an abandoned part of the castle. She leads him there, and he is struck with the familiarity of the scenes. He rushes to a clock, pulls a string, and hears an old familiar tune; and in the next room finds his mother's portrait. He thinks of but one way in which his mother could have been wronged, in spite of Emilian's very suggestive story; and going down stairs he insults Emilian and challenges him to a duel, in which Seraph is shot. When he recovers from his swoon, he finds himself again at the castle with Magdalina watching over him. He sends for Emilian, and tells him of the portrait; and the father clasps his long-lost son in his arms. The reconciliation of the husband and wife ends the story.

SERPENT SYMBOLS, see **CENTRAL AMERICA, NOTES ON,** by E. G. Squier.

SERVANT IN THE HOUSE, THE, by Charles Kennedy (1907). The theme of this symbolic drama is the brotherhood of man. The vicar has appealed for funds to rebuild his crumbling church. His brother, the Bishop of Benares, whom he has not seen for many years, has promised to help him. His wife has succeeded in interesting her worldly brother the Bishop of London in the plan, because he believes that the name of the Bishop of Benares, who is famous for his piety and good works, will bring in millions, which the ambitious prelate wishes to divert to his chief interest in life, the Society for the Promotion and Preservation of Emoluments for the Higher Clergy. Both bishops are expected on the same morning. The vicar has another brother, Robert, who is a drunkard, disowned by the family. The childless vicar and his wife have adopted Robert's daughter Mary, who has never known her father. The vicar's conscience tells him that he is a hypocrite to preach the spirit of brotherhood in his pulpit and refuse to help his own disreputable brother, who has become a scavenger. His worldly wife feels that Robert has only his deserts and opposes her husband's wish to gain peace of mind by receiving Robert at the vicarage. Into this troubled household comes the Bishop of Benares, disguised as Manson, the new butler. When Robert, rough, uncouth, cursing at the injustice of the world, comes to claim his daughter, Manson quiets him, so that he hides his identity from Mary to save her dream of a father, brave and beautiful and good. The Bishop of London arrives, and with physical and spiritual blindness and deafness combined, mistakes Robert for the vicar, and reveals his own hypocrisy to Manson. Through Manson's influence, Mary is led to think about her father and ask the vicar about him, and in spite of his wife he tells her the truth. Robert, whose business is drains, has gone under the foundations of the church to find the source of corruption, a vault under the very pulpit, symbolizing the dead body of tradition and convention which poisons those who would worship God in spirit and in truth. He sets about the work of cleaning it out in such brave spirit that his daughter recognizes him as her dream came true, and his brother throws off his clerical coat to work with him. Manson orders the pompous

Bishop of London, the servant of Mammon, out of the house, and reveals himself to his brothers. The character of Manson is a replica of Jesus Christ. It is suggested that he may be the Messiah. His presence brings truth and harmony into the tangled lives of the vicar's household.

SEVEN CHAMPIONS OF CHRISTENDOM, THE, by Richard Johnson. This is a romance of chivalry, which was one of the best known and most popular books of its time. The oldest known edition is dated 1597. In it are recounted the exploits of St. George of England, St. Denis of France, St. James of Spain, St. Anthony of Italy, St. Andrew of Scotland, St. Patrick of Ireland, and St. David of Wales. St. George kills the dragon, and after seven years' imprisonment escapes, marries Sabra, and takes her to England. He draws the sword of the necromancer Ormandine from the enchanted rock, rescues David, who had been unable to draw the sword and kills Ormandine. St. Denis, after an enchantment of seven years in the shape of a hart, rescues Eglantine from the trunk of the mulberry-tree. St. James, by knightly prowess, wins the love of Celestine. St. Anthony kills the giant Blanderon and rescues Rosalinde; but her six sisters remain enchanted, in the forms of swans. St. Andrew forces the father of Rosalinde to become a Christian; and God, in recompense, restores the daughters to their former shapes. St. Patrick rescues the six sisters from the hands of satyrs. The Seven Champions collect immense armies from their native countries to attack the Saracens; but St. George is called to England to defend Sabra, who has killed the Earl of Coventry in defense of her honor. He defeats the champion of Coventry and returns to Egypt with Sabra, where she is crowned queen. Going to Persia, he finds the other champions under the spell of the necromancer Osmond, devoting themselves to the love of evil spirits, who are in the form of beautiful women. He breaks the spell, and the armies of the champions defeat those of the Saracens. The second part relates the achievements of St. George's three sons, and the rest of the noble adventures of the Seven Champions; also the manner and place of their honorable deaths, and how they came to be called the Seven Saints of Christendom.

SEVEN LAMPS OF ARCHITECTURE. The 'Seven Lamps of Architecture' by John Ruskin appeared in 1847. In this book architecture is regarded as the revealing medium, or lamp, through which flame a people's passions, and which embodies their life, history, and religious faith, in temple, palace, and home.

The first Lamp is "Sacrifice," or the offering of precious things because they are precious, rather than because they are useful or necessary. Such a spirit picks out the most costly marble or the most elaborate ornamentation simply because it is most costly or most elaborate, and is directly opposed to the prevalent feeling of modern times which desires to produce the largest result at the least cost.

Next comes the "Lamp of Truth," or the spirit of reality and sincerity characteristic of all noble schools of architecture. Ruskin here condemns all falsity of assertion in architectual construction, in material, in quantity of labor, and in the substitution of effect for veracity, and traces the downfall of art in Europe to the substitution of *line* for *mass*, and of mere expression in place of the general principles of truth.

The third and fourth Lamps are those of "Power" and "Beauty," or the expression in architecture of the sublime and the delightful; the sublime, indicating man's power to *govern;* the delightful, man's power to *gather*. The former ability shows itself in form, situation, and line, and the latter in ornamentation.

Then follows the "Lamp of Life," which is the spirit of originality that seizes upon substances, alike in use and outward form, and endows them with its own energy, passion, and nobility, until rough stones come to life. This spirit of Life is distinguished from the spirit of death by its power to animate. The spirit of death may act and imitate, but it is powerless to inspire.

The last two Lamps are those of "Memory" and "Obedience"; the one ever burning brightly and steadily among those peoples who reverence the past, and flaming forth in buildings erected to commemorate national achievements; while the other, the "Lamp of Obedience," reveals strict conformity in architecture to its laws, which should be no more disregarded than the laws which govern religion, politics, or social relations.

Ruskin affirms that "the architecture of a nation is great only when it is as universal and established as its language, and when provincial differences in style are nothing more than so many dialects."

SEVEN WHO WERE HANGED, THE, by Leonid Andreyev (1908). The fear of death, the horror and iniquity of capital punishment, is the theme of this powerful study of the character, thoughts, and feelings of men and women condemned to die. Five of the prisoners are revolutionists who have attempted to assassinate a high official in Russia, two are common peasant murderers. They wait in solitary confinement for seventeen days after the judgment, and are finally summoned to ride in the dark to midnight execution. The young soldier, Sergey, fights successfully the fear of death that takes possession of his sound strong body, but he is tortured with dread of the farewell visit from his stricken father and mother. The strong characters, Werner, the leader of the terrorists, and the young girl, Musya, are able to bear the thought of inevitable death, he with enlightened mind, and she by her innocent purity and conception of immortal life. Musya goes to the scaffold supporting the ignorant terrified murderer with her beautiful courage and humanity. The author aims through his art to destroy the "barriers which separate one soul from another," and helps us to realize sympathetically the humanity of even the lowest criminal.

SEVENTEEN, by Booth Tarkington (1916), is a humorous and entertaining description of a boy of seventeen named William Sylvanus Baxter. Called "Willie" by his family and "Silly Bill" by his schoolmates, he appears before the reader in the various moods and situations to which a youth of that age is heir. Though pretending to be indifferent to feminine charms he falls an easy victim to the fascinations of Miss Lola Pratt, a pretty, insipid young girl who is visiting her friend May Parcher. Lola has for a constant companion a little lap-dog named Flopit to which pet she talks an endearing species of baby-talk; she uses the same style of language when conversing with her friends, a method which proves very fascinating to the callow youths by whom she is surrounded. Willie, who endeavors to appear at his best before his charmer, borrows his father's dress suit, and all goes well until the fact is discovered by his mother, who is aided in her efforts by Willie's sister Jane. The latter, a sagacious and knowing child of ten, is a constant thorn in the flesh to her brother, as she finds out all his secrets, and through her intervention most of his plans are frustrated. Many incidents are amusingly described which are of serious moment to the hero of the tale. The disappearance and enlargement of his father's dress-suit which causes the cessation of his evening visits to Miss Pratt; his non-appearance at a tea given by his mother for the charming Lola, and his inability to get a dance with

her at the last party of the season, prove most entertaining reading. The misery of Mr. Parcher whose roof is sheltering the lovely visitor, and who has neither peace nor happiness in his own home owing to the continual presence of the youths who swarm about Miss Pratt until the "wee sma' hours," is most graphically described, and when her departure finally takes place, his happiness is complete. William, on the contrary, witnesses her going with the deepest sorrow and regret, and expresses his sentiments in a poem which he encloses with his picture in a box of candy as a parting token of his affection.

SEVIGNÉ, MADAME DE, see **LETTERS OF.**

SEWALL, SAMUEL, AND THE WORLD HE LIVED IN, by N. H. Chamberlain (1897), is an account of one of the most notable of the early Puritan worthies, who was graduated from Harvard College in 1671, only fifty-one years after the landing of the Pilgrims at Plymouth. Sewall came of a good family of English nonconformists, who came to this country when he was a boy of nine. He grew up to be a councilor and judge, highly esteemed among his contemporaries; but his fame to-day rests not on his achievements in his profession, but on the remarkable diary which he kept for fifty-six years, chronicling minutely the events of his daily life. He saw all there was to be seen in public and social life. As a man of position, connected with the government, he made many journeys, not only about the colony but over seas to court. As a judge, he knew all the legal proceedings of the country, being concerned, for example, in the Salem witchcraft trials. No man of the time was better furnished with material to keep a diary, and his was well done. Its pages afford many a vivid picture of the early colonial personages, — their dress and their dinners, their funerals and weddings, their town meetings, their piety, their quarrels, and the innumerable trifles which together make up life. Mr. Chamberlain finds this diary a match for Evelyn's and Pepys's, and unique as far as America is concerned. He has drawn most of the material for his book from the three huge volumes of the journal, following the career of the diarist from his first arrival in the colony to his death in 1729. The pages are studded with quotations delightfully quaint and characteristic; and the passages of original narrative nowhere obscure these invaluable "documents."

SHADOW OF DANTE, A, by M. F. Rossetti, see **DANTE.**

SHAKESPEARE, WILLIAM, A LIFE OF, by Sidney Lee (1898). The motto of this book would appear to be that which was said (by one of them) to have animated the contributors to the English Dictionary of National Biography: "no flowers, by request." The purpose of the writer has been to provide a book which "shall supply within a brief compass an exhaustive and well-arranged statement of the facts of Shakespeare's career, achievement, and reputation, that shall reduce conjecture to the smallest dimensions consistent with coherence, and shall give verifiable references to all the original sources of information." By common consent he has abundantly succeeded in this aim. He traces the parentage, childhood and education of the poet; his early days at Stratford and first appearances as an actor on the London stage; the first dramatic efforts which, notwithstanding the poet's unique originality and fertility of invention, took the form of adapting familiar Ovidian fables for English readers; his amazing fluency of composition, which made Ben Jonson say of him that "whatsoever he penned he never blotted out a line." The whole of Shakespeare's dramatic

work was probably begun and ended between his twenty-seventh and forty-seventh year. The student of human nature will also notice that his noblest literary efforts during the latter portion of these years coincide with certain shrewd business transactions which re-established him as a man of property in his native Stratford, where he spent his concluding days. An extraordinary variety of information is conveyed not only in the chapters which deal with Shakespeare's life and works, but in the sections which deal with autographs, portraits and memorials, bibliography, and the poet's posthumous reputation. As a perfect example of the terse, restrained, and judicial criticism of the true scholar, students should note the chapter (only two pages in length) in which Sir Sidney Lee attempts a general estimate of the poet, and which thus begins and ends. "In knowledge of human character, in wealth of humour, in depth of passion, in fertility of fancy, and in soundness of judgment, he has no rival. . . . To Shakespeare the intellect of the world, speaking in divers accents, applies with one accord his own words: 'How noble in reason! how infinite in faculty! in apprehension how like a god!'" The new edition of 1911 contains a great deal of additional matter, based largely on recent researches into the history of the theatre and theatrical companies of Shakespeare's time.

SHALLOW SOIL, by Knut Hamsun (1893). A satirical picture of a group of mediocre young writers and artists, whose pretensions are taken seriously by an admiring community. Contrasted with them are two sterling young merchants, Henriksen and Tidemand, who are despised by the clique as "peddlers," and "hucksters," and tolerated for the sake of the money, wine, and suppers they are willing to provide for impecunious artists. Tidemand's wife, Hanka, has an intrigue with Irgens, the shallow, selfish poet, who takes her money and devotion until he tires of her. The two friends, Tidemand and Henriksen, talk over their affairs in the office at the back of Henriksen's great warehouse, in the fragrant atmosphere of spices, coffee, and wines. Tidemand has a pathetic faith that sooner or later he and his wife will be happy together again. Henriksen confides to Tideman his love for his betrothed, Aagot, a beautiful young girl from the country. The unsophisticated Aagot is Irgens's next victim. He gradually wins her from her fiancée and under his corrupting influence she loses her innocence and purity. An interesting character is Coldevin, Aagot's tutor, who worships her and tries to show her the sham of the worthless poet and his circle. Hanka's eyes are opened to her husband's noble character; convinced of her love, he forgives her, and takes her back. Henriksen commits suicide, unable to endure Aagot's downfall.

SHE, by Sir Rider Haggard (1887). This is a stirring and exciting tale. Mr. Haggard has pictured his hero as going to Africa to avenge the death of an Egyptian ancestor, whose strange history has been handed down to him in an old manuscript which he discovers. His ancestor, a priest of Isis, had been slain by an immortal white sorceress, somewhere in Africa; and in the ancient record his descendants are exhorted to revenge his death. The sorceress, no other than "She," is discovered in a remarkable country peopled by marvelous beings, who, as true servants of the sorceress, present an exaggerated picture of the barbaric rites and cruelties of Africa. To this strange land comes the handsome and passionate Englishman, with two companions who share his many thrilling experiences. A mysterious bond exists between the young Englishman and the sorceress: the memory of the ancient crime and the expectation of its atonement. The climax of the story is reached when the travelers and the sorceress together visit the place where the mysterious fire burns which gives

thousands of years of life, loveliness, strength, and wisdom, or else swift death. "She" for the second time dares to pass into the awful flame, and so meet her doom, being instantly consumed. The weird tale does not lack a fitting background for its scenes of adventure, the author choosing an extinct volcano for the scene of the tragedy; so vast is its crater that it contains a great city, while its walls are full of caves containing the marvelously preserved dead of a prehistoric people. Haggard's practical knowledge and experience of savage life and wild lands, his sense of the charm of ruined civilization, his appreciation of sport, and his faculty of imparting an aspect of truth to impossible adventures, find ample expression in this entertaining and wholly impossible tale.

SHE STOOPS TO CONQUER, by Oliver Goldsmith (1773). Sheridan and Goldsmith were the only dramatists of their century whose plays are acted to-day. 'She Stoops to Conquer,' though the manager had to be won over to make the attempt to produce it, was a huge success on the first night. It attained, to use the words of Dr. Johnson, "the great end of comedy, making an audience merry," and it has been making audiences merry ever since. Hardcastle who loves "everything that's old: old friends, old times, old manners, old books, old wine" (but whose wife objects to being put in the category of old things which her husband loves); Mrs. Hardcastle, who spoils their son, Tony, a constant frequenter of "The Three Jolly Pigeons"; and Miss Hardcastle, whom her father wishes to marry to young Marlow, "one of the most bashful and reserved young fellows in all the world," have all taken their places among the best beloved characters on the comic stage. The idle yet mischievous, cunning yet stupid Tony Lumpkin, with his associates at "The Three Pigeons" one of whom is a showman who declares that his bear dances to none but the genteelest of tunes, is another unforgettable character. One of the most ably-conceived figures in the book is young Marlow, whose bashfulness in the presence of Miss Hardcastle and freedom when in the company of the supposed maid-servant who was really Miss Hardcastle in disguise, combine to make up a remarkable piece of character-drawing.

SHELBURNE ESSAYS, by Paul Elmer More, a collection of literary essays in seven volumes, the first series published in 1904, the second and third in 1905, the fourth in 1906, the fifth in 1908, the sixth in 1909, and the seventh in 1910. Most of them had previously appeared in briefer form in the New York Evening Post and other journals and periodicals. The title, as the first essay explains, is derived from the village of Shelburne in the valley of the Androscoggin in Maine, where the author spent two years of retirement and became convinced of his vocation as a critic. The essays cover a wide range of literature from the Bhagavad Gîtâ to Tolstoy. The greater number, however, are concerned with the writers of the nineteenth century, and a goodly proportion deal with the great writers of America. One volume, the sixth, is devoted to great religious thinkers—among them—Saint Augustine, Pascal, Bunyan, and Plato — who are grouped under the sub-title, 'Studies of Religious Dualism.' The author is a stimulating and suggestive critic, who emphasizes particularly the necessity of a revival of classicism in an age of romantic disintegration.

SHENANDOAH, by Bronson Howard (1888). A military drama of the Civil War. The first scene is a Southern home in Charleston in the early morning hours after a ball. Lieutenant Kerchival West, a Northern officer, is making a declaration of love to Gertrude Ellingham, a Southern girl. As he awaits her answer the first shot is

fired by the Confederates upon Fort Sumter in Charleston harbor, beginning the war which makes the North and South enemies, and he accepts his dismissal. The second and third acts take place at the Ellingham homestead in the Shenandoah valley. Gertrude Ellingham is captured and brought a prisoner before Lieutenant West just after she has succeeded in carrying dispatches to Thornton in the Confederate lines. Thornton, the villain of the piece, is also captured later. Lieutenant West had fought a duel with him for insulting his colonel's wife, Mrs. Haverhill, with his attentions. Thornton springs at Lieutenant West, wounding him seriously. He accuses the unconscious man to Colonel Haverhill of being Mrs. Haverhill's lover. Gertrude, forgetting her devotion to the South, kneels beside West, confessing her love. Colonel Haverhill's son, Frank, has led a wild life, and has been disowned by his father. He joins the army under an assumed name, and accepts from his father, as commander, the dangerous mission of going through the enemy's lines to get the signal code of the Confederates. He captures the code, but is mortally wounded. His father attends the funeral, doing honor to his bravery, not knowing the young officer was his own son. There is a thrilling scene when the Union army is in retreat, and General Sheridan rides to the rescue turning the retreat to victory. The last act is in Washington after Lee's surrender. A long delayed letter written by his dead son explains to Colonel Haverhill how the miniature of his wife had come into Lieutenant West's possession. All the various lovers are reunited.

SHERLOCK HOLMES, ADVENTURES OF, by Sir A. Conan Doyle (1892), consists of twelve sketches, purporting to have been recorded by Dr. Watson, a friend and coadjutor of Sherlock Holmes. In each narrative Holmes figures as a scientific amateur detective of remarkable skill, unraveling the most intricate criminal snarls. Enslaved to cocaine, eccentric, brusque, he nevertheless is a patient and untiring student, having developed his penetrative faculties to an amazing degree. His forte is *a posteriori* reasoning, which enables him so to group apparently unimportant effects as to uncover the most remote and disconnected causes. As an analytical chemist he classifies many varieties of cigar ashes, mud, dust, and the like; collates endless data, and constructs chains of evidence with a swift accuracy which results in the apprehension and conviction of criminals only less gifted than himself. The sketches are: 'A Study in Scarlet'; 'A Scandal in Bohemia'; 'The Red-Headed League' (given in this LIBRARY); 'A Case of Identity'; 'The Boscome Valley Mystery'; 'The Five Orange Pips'; 'The Man with the Twisted Lip'; 'The Blue Carbuncle'; 'The Speckled Band'; 'The Engineer's Thumb'; 'The Noble Bachelor'; 'The Beryl Coronet'; and 'The Copper Beeches.' All are full of bizarre and often of grewsome details, and all are unrivaled as specimens of constructive reasoning applied to every-day life. Sir Conan Doyle was still writing the adventures of Sherlock Holmes in 1917. Later books are 'Memoirs of Sherlock Holmes' (1893) and 'Return of Sherlock Holmes' (1905), 'His Last Bow' (1917).

SHERMAN MEMOIRS OF GENERAL W. T., written by himself (4th ed., 1891). In this autobiography General Sherman tells the story of his life up to the time of his being placed on the retired list in 1884; a final chapter by another hand completes the story, and describes his last illness, death, and funeral. Beginning with a genealogical account of his family, the work describes his boyhood, his appointment to and course at West Point, his assignment to a second lieutenancy in the Third Artillery, stationed in Florida, his experiences in California in 1846–50, his marriage in Washington to a daughter of Secretary of the Interior Ewing, in 1850, his resignation from the

army in 1853, and engaging in business, law, and teaching; then comes the account in his own words of the part he played in the Civil War, which all the world knows. The tour in Europe and the East is dismissed in three short paragraphs. The whole is told simply, frankly, and in a matter-of-fact way, in English that is plain, direct, and forcible, if not always elegant. The famous "march to the sea" he describes in a businesslike style, that, when supported by accomplished facts, is beyond eloquence. Sherman himself regarded it as of much less importance than the march from Savannah northward. The chapter on "Military Lessons of the War" is interesting, especially to military men. Some of his conclusions in it are that volunteer officers should be appointed directly or indirectly by the President (subject to confirmation by the Senate), and not elected by the soldiers, since "an army is not a popular organization, but an instrument in the hands of the Executive for enforcing the law"; that the country can, in case of war in the future, rely to supplement the regular army officers on the great number of its young men of education and force of character. At the close of our Civil War, some of our best corps and division generals, as well as staff-officers, were from civil life, though "I cannot recall any of the most successful who did not express a regret that he had not received in early life instruction in the elementary principles of the art of war"; that the volunteers were better than the conscripts, and far better than the bought substitutes; that the greatest mistake of the War was the mode of recruitment and promotion; that a commander can command properly only at the front, where it is absolutely necessary for him to be seen, and for his influence to be felt; that the presence of newspaper correspondents with armies is mischievous. He closes his book in the justified assurance that he "can travel this broad country of ours, and be each night a welcome guest in palace or cabin."

SHERWOOD, MRS. MARY ELIZABETH WILSON, see **EPISTLE TO POSTERITY.**

SHIPS THAT PASS IN THE NIGHT, by Beatrice Harraden. This sad little story achieved notoriety when it was published in 1894, largely on account of its taking title. The scene is laid in a Swiss winter-resort for consumptives. Bernardine, a pathetic worn-out school-teacher, of the new-woman type, who has had hitherto little human interest, finds herself one of the 250 guests of the crowded Kurhaus at Petershof. Her neighbor at table is Robert Allitsen, a man whom long illness and pain have rendered so brusque and selfish, that he goes by the name of the "Disagreeable Man." He declares that he has no further duties towards mankind, having made the one great sacrifice, which is the prolonging, for his mother's sake, of a wearisome and hopeless existence. These two people strike up a close comradeship, and Bernardine discovers unsuspected depths of kindness and tenderness under the gruff exterior of the Disagreeable Man. Her own nature is insensibly softened and enriched by the sight of the suffering around her. At the end of the winter Bernardine's health is re-established, and she returns to the old second-hand book-shop where she lives with her uncle. Robert Allitsen parts from her with scarcely a word; but when she has gone, he pours out in a beautiful letter all the love he feels for her, and has fought so hard against. The letter is never sent. Bernardine confides to her old uncle her love for this man. In the meantime Mrs. Allitsen, his mother, has died; and shortly after, Robert Allitsen appears in the old book-shop. Bernardine requires him to continue the sacrifice now for her sake. That same day she is killed by an omnibus; and the "Disagreeable Man" goes back

to Petershof to live out his lonely life. A sad picture is given of the thoughtlessness of the caretakers who accompany the invalids.

SHIRLEY, Charlotte Brontë's third novel, was published in 1849. The scene is laid in the Yorkshire country with which she had been acquainted from childhood. The heroine, Shirley, was drawn from her own sister Emily. The other characters include three raw curates, — Mr. Malone, Mr. Sweeting, and Mr. Donne, through whom Charlotte Brontë probably satirized the curates of her own acquaintance; Robert Moore, a mill-owner; his distant cousin, Caroline Helstone, whom he eventually marries; his brother, Louis Moore, who marries Shirley Keeldar, the heroine, and a number of others, including workingmen and the neighboring gentry. The story, while concerned mainly with no one character, follows, to some extent, the fortunes of Robert Moore, who, in his effort to introduce new machinery into his cloth mill, has to encounter much opposition from his employés. In her childhood while at school at Roe Head, Charlotte Brontë had heard much of the Luddite Riots which were taking place in the neighborhood, and which furnished her later for the descriptions of the riots in Shirley.

The book faithfully reproduces the lives of country gentlefolk, and is richer in portrayal of character than in striking incident. Wholesome and genial in tone, it remains one of Charlotte Brontë's most attractive novels.

SHOEMAKER'S HOLIDAY, THE, or, The Gentle Craft, by Thomas Dekker (1600). This, the most frolicsome picture of life in London in the time of Elizabeth, is from the pen of a playwright who was born in the metropolis of unknown parentage, who was frequently in prison for debt, and whose very varied and vigorous literary activity seems rarely to have supplied him with the means of a decent living. Notwithstanding his struggle with fortune, he was, at his best, on a level with the best that the Elizabethan drama has to show. One of his earliest, and, perhaps his best play, is the present comedy, which depicts the manners and customs of "the gentle craft" of shoemaking. The prologue of this "merrie conceited Comedie" informs us that "nothing is purposed but mirth," and the argument is thus stated by Dekker himself. "Sir Hugh Lacy, Earl of Lincoln, had a young gentleman of his own name, his near kinsman, that loved the Lord Mayor's daughter of London; to prevent and cross which love, the Earl caused his kinsman to be sent Colonel of a company into France; who resigned his place to another gentleman his friend, and came disguised like a Dutch shoemaker to the house of Simon Eyre in Tower St. who served the Mayor and his household with shoes. The merriments that passed in Eyre's house, his coming to be Mayor of London, Lacy's getting his love, and other accidents." Simon Eyre with the unceasing flow of staccato phrases which he pours out upon all and sundry from the King to his wife Margery, the "wench with the mealy mouth that will never tire" is Dekker's best creation and one of the most irresistibly comic characters in English literature. Acted in 1599 as 'The Gentle Craft,' published in 1600 under this title.

SHORT HISTORY OF FRENCH LITERATURE, A, by George Saintsbury, see **FRENCH, ETC.**

SHORT HISTORY OF THE ENGLISH PEOPLE, A, by John Richard Green (1874), is perhaps the most popular history of England ever written. The author had consulted a vast number of sources, and collected his material at first hand. The

process of fusing it into a highly vitalized continuous narrative he performed with wonderful skill, sympathy, and acumen. The period covered in the first edition is from the earliest times to the ministry of Disraeli in 1874. The distinction of this great work is that it is really a history of a people, and of their evolution into a nation. It is not primarily a record of wars and of the intrigues of courts, but of the development of the important middle class, the rank and file of the nation. The 'History of the English People,' in four volumes (1877–80), is an amplification of the earlier work, and both have undergone revisions and additions.

SHORT STUDIES IN LITERATURE, see **ESSAYS OF HAMILTON WRIGHT MABIE.**

SHORT STUDIES ON GREAT SUBJECTS, by James Anthony Froude (2 vols., 1877–82). The peculiar charm of Froude as an essayist and historian lies in his picturesque and almost romantic manner, making past events and persons live once more and move across his pages. The graphic scenes in these 'Short Studies' are highly effective, though preserving no logical sequence or relation to one another. The first volume begins with a treatise on 'The Science of History'; and the fourth ends with the social allegory called 'On a Siding at a Railway Station,' where the luggage of a heterogeneous group of passengers is supposed to be examined, and to contain not clothing and gewgaws, but specimens of the life-work of each passenger or possibly nothing at all, — by which he then is judged. The very discursiveness of these studies enables one to find here something for various moods, — whether classic, moral, or æsthetic; whether the thought of war be uppermost in the reader's mind, or of travel, or science, or some special phase of the conduct of life.

SHUTTLE, THE, by Frances Hodgson Burnett (1907). This is the story of an American girl who sells herself for a title and finds her experience dearly bought. Rosalie Vanderpool, a pretty butterfly, indulged from infancy by her wealthy parents and surrounded by every luxury that money can provide, marries Sir Nigel Anstruthers, a dissipated, degenerate Englishman, who visits New York for the purpose of securing an heiress to restore his shattered fortunes. Before the waning of the honeymoon Rosalie has discovered her terrible mistake and when her husband takes her home to his dilapidated estates and she is confronted by his mother, who equals him in coarseness and brutality, she realizes the horror of her position. Sir Nigel refuses to allow his wife any communication with her family and they, thinking she has lost her affection for them, consider her as lost to them. Twelve years elapse, and then Rosalie's younger sister Betty, who has reached the age of twenty years, and is a beautiful girl of great force of character, decides to visit her sister and find out what has caused the separation. She arrives unexpectedly at Stornham Court and is confronted by a haggard and shabby woman and a hunch-backed boy, who prove to be Rosalie and her eleven year-old-son, Ughtred. Betty learns with horror of her sister's terrible experiences, and hears of the brutal blow which caused her child's deformity and also of the making over of her money to her husband who has used it all for his own purposes. Sir Nigel being absent for a stay of several months Betty at once sets to work to improve matters. She repairs the house and grounds, buys new clothes for her sister and restores to her as much as possible her lost youth and happiness. Betty becomes deeply interested in Lord Mount Dunstan, a neighbor, who is living on his impoverished ancestral estates. Dunstan is a man of strong character and loves Betty but will not declare himself while he is poor and she is rich.

Sir Nigel returns from his holiday and fixes his degenerate eye on his attractive sister-in-law, who, when in a most critical position, is rescued from his clutches by Mount Dunstan. The latter horsewhips the brutal coward, as he deserves, and tells Betty of his love, to her great happiness. Sir Nigel dies of a paralytic shock and Mr. and Mrs. Vanderpool at last visit the home of their long-lost daughter.

SIBERIA, see **TENT LIFE IN**, by George Kennan.

SICILIAN VESPERS, THE, by Cassimir Delavigne. This tragedy in five acts, first performed in Paris in 1819, is only memorable from its subject, the "Sicilian Vespers," that being the name given to the massacre of the French in Sicily, in 1282, the signal for which was to be the first stroke of the vesper-bell. John of Procida returns from a visit to secure the aid of Pedro of Aragon in liberating Sicily from the French. His son Loredan has become the fast friend of Montfort, the representative of Charles of Anjou. Montfort asks Loredan to intercede for him with Princess Amelia, heir to the throne of Sicily, unaware that she is his betrothed. Procida orders his son to slay his friend, who is also his country's foe. Amelia warns Montfort, whom she loves despite her betrothal. Montfort, learning Loredan's claims upon her, upbraids him and banishes him; but his nobler impulses triumph, and he pardons him. Night falls; the massacre breaks out. Under cover of darkness, Loredan stabs his friend, who forgives him with his last breath. Loredan cries, "Thou shalt be avenged," and kills himself. His father exclaims, "O my country, I have restored thy honor, but have lost my son. Forgive these tears." Then, turning to his fellow-conspirators, "Be ready to fight at dawn of day." And so the play ends.

SIERRA NEVADA, MOUNTAINEERING IN THE, see **MOUNTAINEERING, ETC.**

SIGNOR IO, IL, by Salvatore Farina (1880). This story of the egoism of Marco Antonio Abaté, professor of philosophy in Milan, is charmingly told. In the first three chapters, the Professor, in the most naïve manner, tells of his detestation of egoism, and how he has sacrificed himself by allowing his dead wife, and living daughter Serafina, to make themselves happy by waiting on him. Iginio Curti, an opera singer, is the wolf who breaks up his happy home by marrying Serafina. Many letters from his daughter he returns unopened to Curti. Tiring of his solitary life, he advertises for a wife. In one of the answers, signed Marina, the writer says she is a young widow. He recognizes the handwriting of his daughter and writes for her to come home. She does so; and he finds Curti has told her nothing about the return of the letters, but has given her many presents, which, he said, came from her father, in place of letters.

Thinking Serafina ill, her father obliges her to go to bed; and he goes to bring the granddaughter, whom Serafina had left at home. His surprise is great when he finds Curti alive and healthy, and that Marina is an opera singer for whom Serafina had written the letter. When he discovers that Curti not only deceived his daughter as to her father's selfishness, but that his little granddaughter believes him to have sent her many presents, he says that hereafter he will teach his pupils that above all the treatises on philosophy, there is one that must be studied early and to the last day of our lives, self — Il Signor Io.

SIGNS AND SEASONS, by John Burroughs. This pleasing book of nature-studies was first published in 1886, and consists of thirteen essays. The first, entitled 'A Sharp Lookout,' treats of the signs of the weather and many other curious di coveries

which the keen observations of the author have brought to light. He says: "One must always cross-question Nature if he would get at the truth, and he will not get at it then unless he questions with skill. Most persons are unreliable observers because they put only leading questions, or vague questions. . . . Nature will not be cornered, yet she does many things in a corner and surreptitiously. She is all things to all men; she has whole truths, half truths, and quarter truths, if not still smaller fractions. One secret of success in observing Nature is capacity to take a hint. It is not so much what we see as what the thing seen suggests. We all see about the same: to one it means much, to another little." The author is not one of those who preaches what he does not practice, and he gives the reader the result of his studies: the signs of the weather, the shape and position of plants and flowers, the habits of animals, birds, and bees, with apt quotations from other authors showing their opinions on the same subjects. One cannot read this book without wondering how he could possibly have passed so many things without noticing them; and the next walk in the woods will be taken with greater pleasure, because of the curiosity awakened by the author's observations. The other essays are entitled: 'A Spray of Pine,' 'Hard Fare,' 'The Tragedies of the Nests,' 'A Taste of Maine Birch,' 'Winter Neighbors,' 'A Salt Breeze,' 'A Spring Relish,' 'A River View,' 'Bird Enemies,' 'Phases of Farm Life,' and 'Roof-Tree.'

SILAS MARNER, by George Eliot (1861). This story of a poor, dull-witted Methodist cloth-weaver is ranked by many critics as the best of its author's books. The plot is simple and the field of the action narrow, the strength of the book lying in its delineations of character among the common people; for George Eliot has been truly called as much the "faultless painter" of bourgeois manners as Thackeray of drawing-room society. Silas Marner is a handloom weaver, a good man, whose life has been wrecked by a false accusation of theft, which cannot be disproved. For years he lives a lonely life, with the sole companionship of his loom; and he is saved from his own despair by the chance finding of a little child. On this baby girl he lavishes the whole passion of his thwarted nature, and her filial affection makes him a kindly man again. After sixteen years the real thief is discovered, and Silas's good name is restored. On this slight framework are hung the richest pictures of middle and low class life that George Eliot has painted. The foolish, garrulous rustics who meet regularly at the Rainbow Inn to guzzle beer and gossip are as much alive as Shakespeare's clowns; from the red-faced village farrier to little Mr. Macey, the tailor and parish-clerk, who feels himself a Socrates for wisdom. But perhaps the best character in the book is Dolly Winthrop, the wheelwright's wife, who looks in every day to comfort Silas, — a mild soul "whose nature it was to seek out all the sadder and more serious elements of life and pasture her mind on them"; and who utters a very widely accepted notion of religion when she says, after recommending Silas to go frequently to church, as she herself does, "When a bit o' trouble comes, I feel as I can put up wi' it, for I've looked for help i' the right quarter, and give myself up to Them as we must all give ourselves up to at the last; and if we've done our part, it isn't to be believed as Them as are above us 'ud be worse nor we are, and come short o' Theirn." "The plural pronoun," adds the author, "was no heresy of Dolly's but only her way of avoiding a presumptuous familiarity."

SILENCE OF DEAN MAITLAND, THE, by "Maxwell Grey" (Miss Mary G. Tuttiett) (1886). Cyril Maitland, a young clergyman of the Church of England, accidentally kills the father of a village girl whom he has led astray. The man's

body is found, and circumstantial evidence points to Henry Everard, Cyril's lifelong friend and the lover of his twin sister. Cyril is silent; allows his friend to be sentenced to penal labor for twenty years. His sensitive soul suffers torture, but he cannot bear to lose the approval of man, which is very life to him. His little sister gives unconsciously the keynote of his character: "I think, papa, that Cyril is not so devoted to loving as to being loved."

Endowed with a magnetic personality that fascinates all, with a rare voice, and with wonderful eloquence, Cyril Maitland who becomes almost an ascetic in his penances and self-torture, gains great honor in the church, becomes dean, and is about to be appointed bishop. Life has proved hard to him. His wife and all his children, save one daughter and a blind son, have died, and the thought of his hidden sin has never left him.

On the day before that in which he is to preach the sermon that will put him in possession of the highest place in the church, he receives a letter from Everard who is out of prison after eighteen years of suffering, telling Cyril that he knows all, but forgives freely. This breaks the dean's heart. The next day he rises before the great audience of the cathedral and confesses all, — lays his secret soul bare before them. In the awful pause that follows the benediction, they approach Cyril, who has fallen into a chair, and find him dead.

The book falls just short of being great: it reminds one of 'The Scarlet Letter,' though it lacks the touch of the master hand.

SILENT WOMAN, THE, see **EPICENE.**

SIMPLE LIFE, THE, by Charles Wagner (1902). This book was translated from the French by Mary Louise Hendee, and opens with an introduction and biographical sketch of the author by Grace King. The title, 'The Simple Life,' gives at once the keynote to the contents of the volume. The author, who is deeply impressed with the increasing complexity of living, and the shams and worldliness of the present day, sets forth in a forcible manner the advantages to be derived from plain living and high thinking. He dwells upon the useless expenditure of time, strength, and money, upon those unnecessary things which instead of adding to one's happiness, increase one's cares and responsibilities. In describing the Complex life, which most people are striving to attain, Mr. Wagner shows how much valuable energy is wasted on the unimportant details of daily living, and how much better and happier people would be if they would only content themselves with simpler methods. After considering simplicity in a general way the author shows how it may be applied to 'thought," "speech," "needs," and "pleasures." The mercenary spirit of the day and its attendant evils, pride and the love of notoriety, are dwelt upon and strongly denounced by the apostle of simple living. He recommends doing away with all that is artificial, and quenching the desire for wealth and power. He dwells upon the importance of the life in the home, and shows how necessary it is that the right thought and influence should prevail there. The home life, Mr. Wagner claims, is the germ of the whole social organism, and if the atmosphere can be kept free from worldliness the result will be felt in all social institutions. With regard to describing simplicity in any worthy manner the author declares his inability to do so, for he claims that all the strength, beauty, and joy of life come from that source.

SIMPLE STORY, A, by Mrs. Inchbald. 'A Simple Story' was written, as the preface to the first edition tells us, under the impulse of necessity in 1791. It is divided

into two parts, and relates the love affairs of a mother and her daughter. In the first part, Miss Milner is left by her father under the guardianship of Mr. Dorriforth, a Catholic priest. To his displeasure, she leads a life of great gayety, surrounded by numerous suitors, among whom is prominent one Sir Frederick Lawnley. At the instigation of another priest, Sandford, who is irritated by Miss Milner's lack of stable virtue, Dorriforth removes with his ward to the country. There he urges her to declare her true feelings toward Lawnley. In the presence of Sandford she denies all interest in the young man; but the next day, on hearing that Dorriforth had, in a moment of anger, struck Lawnley for presuming to pursue her, and had thus exposed himself to the necessity of a duel, she decides that her profession of indifference was false. Still she refuses absolutely to continue her acquaintance with Lawnley. To Miss Woodley, her friend, she furnishes a key to her contradictions by declaring that she really loves Dorriforth. Miss Woodley, shocked at such a passion for a priest, insists on her departure to visit some friends. During this visit, Dorriforth becomes Lord Elmwood, and obtains dispensation from his priestly vows. On hearing, through Miss Woodley, of the true state of his ward's feelings, he declares himself her lover; but her frivolity and disregard of his wishes make him break the engagement. Her sorrow at his departure for Italy, however, is so great that Sandford, convinced of their mutual love, marries them, and dismisses the carriage which was to take him away.

During the interval between the first and second parts of the story, Lady Elmwood, led astray by Sir Frederick, has been banished with her daughter from her husband's presence, and his nephew Rushbrook is adopted as his heir. At the death of his wife, Elmwood consents that his daughter Matilda and the faithful Woodley may live in his country house, provided that he never see his daughter or hear her name. Rushbrook falls in love with Matilda, and almost incurs his uncle's extreme displeasure by his hesitation to confess the object of his love. At last Matilda meets her father quite by accident on the stairs, and is banished to a farm near by. Here she is consoled by frequent visits from Sandford, who intercedes with her father for her as far as he dares. At length Lord Margrave, a neighboring peer, attracted by her beauty, carries her to his house by force. News is brought to Lord Elmwood, who pursues, rescues, and restores his daughter to her rightful position. Out of gratitude for his compassion when she was unfortunate, she accepts Rushbrook's love with the happiest results.

The characters are often inconsistent; they are cruel or kind, they weep, faint, curse, without any apparent motive. At the end, the author declares that the object of the tale is to show the value of "a proper education."

SIN OF JOOST AVELINGH, THE, by "Maarten Maartens" (1890). This writer's real name is J. M. W. Van der Poorten Schwartz. Although he is a Dutchman, his stories are all written in English, and afterwards translated into Dutch for home use. The scene of this is Holland. Joost is an orphan, shy, morbid, and misunderstood. His uncle, with whom he lives, forces him to study medicine, which he hates, and forbids him to marry Agatha van Hessel. As Joost is driving him to the notary to change his will, he dies of apoplexy. Joost inherits his money and marries Agatha. Ten years later, Arthur van Aeveld, the next heir, meets the servant who sat behind the carriage on the night of the Baron's death, and persuades him to swear that Joost murdered his uncle. At the last moment, he confesses his perjury. Joost is acquitted, and made a member of the States General. He declares that though not actually a murderer, he is guilty, in that he hated his uncle, did nothing to help

him in his extremity, and drove straight on in spite of the old man's appeal to him to stop. With his wife's concurrence, he gives up his money and political position, becomes clerk to a notary, and is happy on a small salary.

SINGULAR LIFE, A, by Elizabeth Stuart Phelps (1896). This is the story of Emanuel Bayard, a young man of noble character, and deeply religious nature, who having been brought up among luxurious surroundings, chooses to give up all for the cause of Christ. Being an orphan, he has lived from childhood with his rich uncle, Mr. Hermon Worcester, who intends to make him his heir. Bayard goes to the Theological Seminary at Cesarea where he cannot sincerely subscribe to some of the doctrines and is accordingly judged "unsound," and thereby wins the disapproval of the faculty and also of his uncle, who is one of the trustees of the seminary. He accepts a call to a small parish in Windover, a seaport town, where he ministers with great patience and self-sacrifice to a congregation made up from the roughest and lowest elements of society. While in Cesarea, Bayard had gained the friendship of Helen Carruth, the daughter of the professor of Theology, a handsome and brilliant girl, whom later he passionately loves; he undergoes many struggles before he can convince himself that it is right for him to marry, or to ask Helen to share his poverty, but finally his great love, which she reciprocates, conquers all obstacles. Bayard's uncle dies and leaves him a small legacy, which is however sufficient to make him independent, and he and Helen are married. They return from their wedding trip for the dedication of Bayard's new chapel for which he has labored untiringly and which is called the Church of "Christlove." As they are leaving the chapel after the service, Bayard is struck by a missile from the hands of a miserable wretch named Ben Trawl. The blow proves fatal and after a week of suffering, borne with fortitude and courage and tended by his heartbroken wife, Bayard dies, leaving behind him the legacy of an unselfish and noble life.

SINISTER STREET, by Compton Mackenzie (2 vols., 1913–1914). The first volume was published in the United States under the title 'Youth's Encounter,' and is the story of a boy's encounter with life from his childhood to his eighteenth year. The sympathetic analysis of his thoughts and feelings and the detailed account of the most trivial incidents of his days give this study of the mind of childhood and youth reality and absorbing interest. From his own childish point of view, and with immature defective reasoning about his surroundings, he tells how his adored mother is almost always abroad, and he and his baby sister, Stella, are left to the indifferent care of a succession of incompetent and drunken servants. His lonely dreary childhood ends with the arrival of a governess, who is hereafter always a friend and protecting influence in his life. The chief incidents of the development of Michael's adolescence are his interest in religion and his amorous adventures. The mystery of his mother's long absences from home is now explained. Lord Saxby is killed in the South African war and Mrs. Fane tells Michael and Stella that he was their father. His wife had refused to give him a divorce, so that he can only leave his fortune to Michael, who is illegitimate, and cannot inherit the title.

In the second volume Michael begins life all over again in the undergraduate world of Oxford. The first part of this volume, 'Dreaming Spires,' the minutely detailed picture of these Oxford years is a complete novel in itself. The second part, 'Romantic Education,' is Michael's experiences in "Sinister Street," the underworld of London, in quixotic search of his boyhood sweetheart, Lily, whom he

undertakes to rescue and redeem. He learns the underworld very thoroughly before he finds Lily, and gains knowledge of many types of women, the lodging-house keeper, the lodger in the basement den, Miss Poppy Grace, who is insulted because he offers her a present of money but declines the favors she is willing to give in exchange, and Daisy Smith, with whom he succeeds in establishing friendly relations. The beautiful, languid Lily at last reappears, but slips back to her old ways before he can marry her. Michael takes his broken heart to Rome, and there is a hint that he may find a purpose in life in the Catholic church. The author says, "My intention was not to write a life, but the prologue of a life. The theme of 'Sinister Street' is the youth of a man who presumably will be a priest."

SINNER, THE, by Antonio Fogazzaro, see **THE PATRIOT.**

SIR CHARLES DANVERS, see **THE DANVERS JEWELS.**

SIR CHARLES GRANDISON, Samuel Richardson's third and last novel, was published in 1754, when the author was sixty-five years of age. In it he essayed to draw the portrait of what he conceived to be an ideal gentleman of the period, — the eighteenth century. The result was that he presented the world, not at all with the admirable figure he had intended, but with an insufferable prig surrounded by a bevy of worshiping ladies. The novel, both in character-drawing and story-interest, is much below his earlier work. 'Sir Charles Grandison' shows his genius in its decline, after the brilliant earlier successes. The plot is neither intricate nor interesting. It centres in the very proper wooing of Harriet Byron by the hero; who wins her, as the reader has no doubt he will, and who in the course of his wooing exhibits towards her and her sex an unexampled chivalry which strikes one as unnatural. Grandison has everything in his favor, — money, birth, good looks, high principle, and universal success; and one cannot help wishing this impossible paragon to come down off his high horse, and be natural, even at the expense of being naughty. The novelist overreached himself in this fiction, which added nothing to the fame of the creator of 'Pamela' and 'Clarissa.' Richardson had sympathy for and insight into the heart feminine, but for the most part failed egregiously with men, — though Lovelace in 'Clarissa Harlowe' is an exception. Like all his novels, 'Sir Charles Grandison' is written in epistolary form.

SIR GEORGE TRESSADY, by Mrs. Humphry Ward, is in some sense a sequel to 'Marcella,' since that heroine's life after marriage is traced in it, and she is the central character of the story. It was published in 1896, two years after the earlier book. Its hero, however, is Tressady, a young baronet and owner of an iron mine. He becomes engaged to a pretty, light chit of a girl, and marries her, without any deep feeling of love or serious consideration of the bond. He then falls under the influence of Marcella, now Lady Raeburn, who likes him and hopes to win his political support for her husband, Aldous Raeburn, a prominent statesman. The feeling deepens to love on Tressady's side; but he is saved from himself by the nobility of Marcella, who gently rebukes her lover and is steadily loyal to Aldous. Through her mediation a better relation is established between Tressady and his wife, who is soon to become a mother. But Tressady's career is brought to an untimely and tragic close. During the labor troubles in his mines, he descends a shaft and is killed in an explosion. Burning questions of politics and political economy are ably handled in the story, which also, as a chief motive, deals with woman's relation to

politics and public place. On the whole, it is of a more sombre cast than 'Marcella'; but it is interesting, for its presentation of modern problems.

SIR NIGEL, by A. Conan Doyle (1906). This is a historical romance and tale of adventure, the scene of which is laid in England in the fourteenth century. In prefacing the story, the author asserts that he has taken great pains to make the local coloring correct and has studied many authorities in order to make the book an authentic historic reproduction. The hero of the tale is Nigel Loring, the descendant of a noble family and the last of his race. In the opening chapters he is living alone with his aged grandmother, Lady Ermyntrude Loring, upon a small remnant of their great estate which has been devastated by pestilence and wrested from them by law. Even this small holding is in danger of passing out of their hands, as for years a feud has existed between the monks of Waverley and the house of Loring, and the former are endeavoring to make the impoverishment of the Lorings complete. King Edward and his suite pay a visit to Tilford Manor House, the Loring home, and in order to provide for his entertainment Lady Ermyntrude sells a jewelled goblet, a bracelet, and a golden salver that are her choicest possessions. The King is pleased with young Nigel, and when the latter sues to be taken into his service, he makes him squire to Sir John Chandos, one of his principal knights. The financial embarrassment of the Lorings is relieved by the King and he settles the difficulties that overshadow their estate. Nigel fits himself with armor and goes to join the King after having taken leave of his sweetheart Mary Buttesthorn, daughter of Sir John Buttesthorn, a neighbor and friend. Nigel's military experiences are both varied and eventful. He is involved in adventures of all kinds but his courage and intrepidity bring him safely through his many perils. The climax of Nigel's military career is reached when he is fighting against the French under the Black Prince with his beloved master Chandos and plays a prominent part at the time of the surrender of King John. For his valor on this occasion he is knighted by the Black Prince and returns home as Sir Nigel Loring to wed his faithful lady-love. The experiences recounted in this volume are prior to those related in 'The White Company,' a previous publication.

SIR RICHARD CALMADY, THE HISTORY OF, by Lucas Malet (1901). This powerful story opens with a picture of the ancestral home of the Calmadys, in which the hero's father seems destined to enjoy, with his young wife, complete and lasting happiness. Then follows an accident in the hunting field and Sir Richard is brought home mangled; he dies despite the efforts of the surgeons to save him by amputating his injured legs. A few months later the hero of the book is born, a beautiful healthy child in all respects save one — the lower part of each leg is missing, the feet being attached at the point where the knees should be. As child and young man, Sir Richard Calmady behaves in the most exemplary manner, despite his misfortune and the constant reminders of it, from which his wealth and position cannot shield him. Lady Calmady's life is devoted to her son, and some of the scenes between the two are the best in the book. The young man wishing to marry, selects a sweet but stupid little scion of the nobility, who at the eleventh hour begs to be released in order to marry another. Sir Richard now undergoes a moral revolution and gives himself up to dissipation. He succumbs to the wiles of a fair and wayward cousin, only to be afterward insulted and maltreated at the hands of one of her cast-off lovers. Nursed back from the resulting fever by his neglected mother, who hastens to his bedside in Naples, he at last returns home, a confirmed misanthrope and misogynist.

Becoming convinced, however, of the wrongfulness of this attitude of mind, he turns his attention to charity and founds a home for cripples, and as a reward wins the heart and hand of a handsome and admirable woman, with whom his acquaintance has hitherto been a superficial one. The book abounds in epigram, allusion, and vivid character-painting, but its unshrinking realism is sometimes repellent.

SLEEPING BEAUTY, see **FAIRY TALES.**

SMOKE BELLEW, by Jack London (1912). This is a tale of wild adventures in the Klondike, in which Christopher Bellew, nicknamed "Smoke" proves himself the hero of countless marvelous exploits. Bellew, who has drifted into journalism in San Francisco, is invited by his uncle to take a short trip to the gold-region, the elder man deploring the "softness" of his dilettante nephew, who seems to have degenerated from the hardihood and physical prowess of his race. At the first taste of the wild life, however, the young man's inheritance asserts itself and he decides to remain in the Klondike instead of returning with his uncle. He immediately plunges into the strenuous activities of the North and in a short space of time trains himself to battle successfully with the elements and to endure the terrible hardships of the country. At the outset he is spurred on by an encounter with a spirited girl named Joy Gastell, whose father is an "Old-timer" and who from childhood has been accustomed to cast her lot in with the hardy explorers. From time to time Bellew encounters this daring beauty, who aids him at several critical junctures and to whom he is able to render important services in return. In company with his special chum "Shorty," Bellew works his way up to Dawson and subsists for some time by hunting and trading in moose-meat. The friends join an exciting stampede to Squam Creek to take out claims, but are outwitted by Joy Gastell, who, in the interest of her father leads them on to a wrong trail. Later she makes amends for this trick by offering Bellew a chance to secure another claim to acquire which he has a neck-and-neck race with a formidable rival "Big Olaf"; the result is a tie which causes the two to divide the claim. Bellew has a thrilling escape from death on a glacier where in order to save his companion he cuts loose from the rope which is attached to the other; he outwits a coterie of gamblers at Dawson and thereby amasses a large sum of money and after many experiences he is captured by a tribe of Indians and forced to remain in their isolated settlement. He finally makes his escape in company with the daughter of the chief, who is a white man; the girl has fallen in love with him, and heroically aids him in his return to freedom, herself perishing from starvation just as the goal is reached; here Bellew once more meets the faithful "Shorty" with whom he hastens back to join Joy Gastell whom he has long loved and who is impatiently awaiting his return.

SNOW-BOUND, 'a Winter Idyll,' by John Greenleaf Whittier, was published in 1866. It is described by him as "a picture of an old-fashioned farmer's fireside in winter." The metre resembles that of Scott's 'Lay of the Last Minstrel'; iambic tetrameter couplets predominate, but occasionally, alternating or interlacing rhymes are introduced to vary the movement. In depicting a New-England family gathering on a snowy winter evening Whittier is describing his own home circle as it was in his boyhood at East Haverhill, Massachusetts. After an account of the farm-house shut off from the world by a roaring blizzard — an account made particularly vivid by a wealth of homely and expressive detail — Whittier shows the group about the blazing oak fire. The father tells of his wanderings in Canadian forests and lumber

camps and his labors on the marshes and fishing-grounds of the New England coast. The mother describes Indian raids and massacres during the French wars in New Hampshire or reads from old Quaker books of martyrology and religious experience. The uncle delights the children with his rich lore of hunting and fishing, and the aunt describes the huskings and apple-bees of her girlhood. The village schoolmaster speaks of "classic Dartmouth's college halls," plays the fiddle, and tells of his experiences at parties in country settlements. There is present a guest, Harriet Livermore, a religious enthusiast, a traveler, and a woman of the world. Her complex and unstable temperament and her charm of personality are brilliantly portrayed by the poet. Fraternal tributes are also paid to Whittier's brother and two sisters. The storm keeps the party snow-bound for a week, during which the various occupations and amusements of the farm are described with the poet's usual fidelity. 'Snow-bound' is a characteristic product of rural New England — its scenery, types of character, mode of life, and ideals are thoroughly representative of the soil. The absolute truth and sincerity of the poem, its pictorial power, and its family loyalty and affection are its outstanding merits.

SOCIAL CONTRACT, THE ('Contrat social'); or, PRINCIPLES OF POLITICAL RIGHT, by Jean Jacques Rousseau. In French this is a masterpiece of style. The principle that "Will, not force, is the basis of the State" has never been more effectively proclaimed. 'The Social Contract' was published in 1762, and was regarded as the catechism of the French Revolution. Its influence on European life and thought was enormous. Rousseau's aim was to guarantee individual rights and social liberty by transforming existent States; and in explaining this he dwelt upon the rightful authority of the general will. 'The Social Contract' has little or no claim to originality, but the borrowed doctrines are strikingly presented. The work is divided into four books, treating respectively of — (1) The origin of civil society in a contract; (2) the theory of sovereignty and the general will; (3) the constitution of a government; and (4) civil religion. It overthrows the old conception that property and birth should alone give a title to political power, and upholds the claim of the toilers to share in the government of the State which they sustain by their productive labor.

SOCIAL EQUALITY: 'A Short Study in a Missing Science,' by William Hurrell Mallock (1882). This original and acute work asserts the need of a new science, applicable to that field after considering which modern democracy declares social equality to be the only hope of mankind. This science is the "science of human character"; and Mr. Mallock aims to point out its limits, and the order of facts of which it will take cognizance, reviewing the most important of these and stating the chief general conclusion that will result from them. His main points are as follows: That human character naturally desires, as soon as seen, inequality in external circumstances, or social inequality (a condition which not only produces this desire, but in turn is produced by it). All labor is caused by motive, lacking which man is not a laboring animal; and motive is the resultant of character and external circumstances, *i. e.*, of a desire for social inequality, and of a social inequality answering the desire, — respectively the subjective and the objective side of the same thing. Inequality supplies the motive, not indeed of all human activity, but of all productive labor, except the lowest. Social inequality, then, Mallock asserts, has been, is, and so far as we have any opportunity of knowing, ever will be, the divinely appointed means of human progress — whether impersonal as expressed in enterprises, discoveries, and inventions, or personal as expressed in the social conditions under which

the enterprises, discoveries, and inventions have been made and utilized. Social equality he regards as a hindrance to progress, and a cause of retrogression. He thus joins issue squarely with the socialists, strives to confute them even out of their own mouths, and asserts that facts, reason, and science, lie not with them but with the present order of society. The book is written with great clearness and directness, and an abundance of illustrative instances. It is the work of a scholar, and of a keen and vigorous thinker; and is an admirable text-book for conservatives.

SOCIAL LIFE IN GREECE FROM HOMER TO MENANDER, by John Pentland Mahaffy (1874. 3d ed., 1877), is a delightful and instructive book which aims at presenting to us not so much petty details as the large and enduring features of the life of the Greeks, — enough, certainly, about their food, their dress, and their houses, but especially "how they reasoned, and felt, and loved; why they laughed and why they wept; how they taught and what they learned." The picture, of course, is mostly Athenian, since only Athenian colors exist for the painting. The result is not only of literary and antiquarian, but also of practical value, as showing how high a civilization was attained by a people that had to contend with a worthless theology, with slavery, and with ignorance of the art of printing. Professor Mahaffy writes in no mere archæological spirit, but with his eye always on the present and the future, — as where he refers to the present French republic, the theory of "might being right," and the cause of the Irish. The topics treated are: 'The Greeks of the Homeric Age'; 'The Greeks of the Lyric Age'; 'The Greeks of the Attic Age'; 'Attic Culture'; 'Trades and Professions'; 'Entertainments and Conversation'; 'The Social Position of Boys in Attic Life'; 'Religious Feeling'; and 'Business Habits.'

SOCIAL LIFE IN OLD VIRGINIA BEFORE THE WAR, by Thomas Nelson Page (1896). This little volume, which in a way recalls Washington Irving's 'Sketch Book,' is a sympathetic sketch of Southern ante-bellum plantation life, portraying a state of society incredible to those who had no experience of it, and probably to-day all but incredible to those who once knew it best. Beginning with the "great house," its grounds, gardens, and outbuildings, the personality and life of the mistress, of the master, and of their daughters and sons, first pass before us. Then come portraits of those august functionaries: the "carriage driver," the butler, and "mammy" the nurse; even the gardeners, the "boys about the house," the young ladies' "own maids," and the very furniture, are not forgotten. The description embraces both great house and cabins. The mysteries of "spending a month or two," of "spending the day" (*i.e.*, dining), and of Sunday hospitalities, are dissolved; the varying seasons, the fox hunt, Christmas festivities, the ladies' "patterns" and the gentlemen's politics, — all sides of that complex existence appear. And the conclusion of the whole matter is, that while the social life of the Old South had its faults, "its graces were never equaled."

SOCIAL LIFE OF THE CHINESE, 'With Some Account of their Religions, Governmental, Educational, and Business Customs and Opinions,' by Justus Doolittle (2 vols., illustrated. 1865). The author of this valuable work was for fourteen years a member of the Foochow mission of the American Board, during which time he had abundant opportunity of studying the Chinese. The work is somewhat loosely written, most of it being in the form in which it was originally published as a series of letters in the China Mail of Hong Kong; but it is one of the best of the few authorities on "the inner life of the most ancient and populous, but least understood

and appreciated, of nations." Though it has special reference to Foochow and its vicinity, the description of many of the social and superstitious customs is applicable to other parts of the empire, though sometimes customs vary greatly in the different Chinese provinces. It treats of agriculture and domestic matters, betrothal and marriage, married life and children, treatment of disease, death, mourning and burial, ancestral tablets and ancestral halls, priests, popular gods and goddesses, mandarins and their subordinates, competitive literary examinations, established annual customs and festivals, superstitions, charitable practices, social customs, charms and omens, fortune-telling, opium-smoking, etc. Altogether it is a treasury of information about Chinese life, and may be considered trustworthy in its statements.

SOCIAL PROBLEM, THE; 'a Constructive Analysis,' by C. A. Ellwood (1915). A rapid change of opinion has taken place during the last generation in the way of approach to social problems. Dr. Ellwood's volume, which is chosen because it is a fair sample out of a large number dominated by the same social philosophy, is dedicated "to the far-thinking men and women of the twentieth century, who must solve the social problem." Its aim is to present not only a brief analysis of the many-headed social problem as we see it in Western States, but an outline sketch of a social philosophy which shall serve as a basis for well-ordered progress. The social problem is considered in its historic, physical, biological, economic, and spiritual aspects, for it contains factors which belong to each of the categories mentioned, and no analysis which fails to take account not only of each of them, but of their relation to one another can be considered adequate. "The solution of the social problem," says Dr. Ellwood, "requires neither superhuman intelligence nor superhuman character." Nor will it come about by concentration on mere externals, or mere machinery, nor yet by sudden catastrophic change, or methods of violence. Social evils will gradually disappear before better education, better environment, and the development of a well-balanced program of social progress. This well-balanced program will be based upon certain broad principles, which are more and more coming to be accepted, as for example, "Business is for social service, and not for private profit." The policy of industrial insurance and legislative protection must be developed and extended. Dr. Ellwood, moreover, strongly maintains that "scientific reform of taxation is probably the most important administrative method by which the injustices and inequalities of our present economic system can be overcome."

SOCIAL SILHOUETTES, by Edgar Fawcett (1885), is a series of gracefully ironic sketches upon New York society. Mr. Mark Manhattan, born among the elect, related to most of the Knickerbocker families, and blessed with an adequate income, amuses his leisure by a study of social types. He introduces us to the charmed circle of Rivingtons, Riversides, Croton-Nyacks, Schenectadys, and others, all opulent, all sublimely sure of their own superiority to the rest of humanity. With a serene pity born of intimate knowledge of society's prizes, he watches the rich parvenu, Mrs. Ridgeway Bridgeway, push her way to recognition. There is the young lady who fails because her evident anxiety to please repels with a sense of strain all who approach her. There is the young man who succeeds because he makes no effort, and although able to express "nothing except manner and pronunciation," has name and dollars. Mr. Bradford Putnam is another type, an egotistic nonentity without a thought in his mind or a generous sentiment in his heart, who arrogantly enjoys what the gods have provided. Mr. Mark Manhattan does not think that "the brave little Mayflower steered its pale, half-starved inmates through bleak storm of angry seas

to help them found an ancestry for such idle dalliers." He is a kindly cynic with sympathy for those who suffer in intricate social meshes, and with contempt for all false standards and hypocrisy. He is not a reformer, but an indolent spectator with a sense of humor, who, after all, enjoys the society which he wittily berates.

SOCIALISM, 'a Critical Analysis,' by O. D. Skelton (1911). This analysis of Socialism is distinguished by wide knowledge of the multifarious literature of the subject, by thorough grasp of political science in general, and by a willingness to see what is good in Socialists and Socialist programs. This can be said of few books written by way of examination of the proposals of the Socialists who have usually, during the last generation, had by far the best of the argument. Professor Skelton's work is one of the ablest works on the anti-Socialist side which have appeared in English. He states and criticizes the Socialist indictment of society, and subjects to a patient and thorough analysis the theory of Karl Marx that the economic factor in history has been the most important, that a class struggle between capitalist and proletarian has arisen out of economic conditions, and that capitalist development, based on the exploitation of surplus value, leads inevitably to the breakdown of capitalism and the establishment of socialism. The last two chapters discuss the modern socialist ideal and the modern socialist movement, as exemplified in Germany, France, the United Kingdom, and the United States. There is a valuable bibliography of books and current periodical literature.

SOCIALISM, FABIAN SOCIETY ESSAYS IN (1889). The Fabian Society is an organization of intellectual Socialists, having their headquarters in London with affiliated but independent branches in other parts of Great Britain and Ireland. It includes a large number of extremely thoughtful, well-informed, and energetic members, whose influence on the thought and life of the country has been out of all proportion to their numbers. The present volume consists of eight essays. Sidney Webb discusses the historic, William Clarke the industrial, Sydney Olivier, the moral, and G. B. Shaw, the economic basis of socialism. Graham Wallas has a paper on property, and Mrs. Annie Besant one on industry under socialism, while G. B. Shaw outlines the "Transition to Social Democracy" and Hubert Bland estimates the outlook for Socialism. Each of the seven writers here mentioned, though little known at the time of the publication of these essays, has since made a mark either in the field of sociology, political science, administration, or journalism, and the essays, of which scores of thousands of copies have been sold, have had an extraordinary influence in the shaping of political thought and development during the last generation.

SŒURS VATARD, LES, see **EN ROUTE.**

SOHRAB AND RUSTUM, a narrative poem by Matthew Arnold, first appeared in a volume of his poems published in 1853. In the sub-title he calls it 'An Episode,' evidently intending it as an imagined extract from a long epic poem in the Homeric manner. Its rapidity, simplicity, vividness, and nobility are all in accordance with his views of Homer's style, and the epic similes, proper names, and descriptive details are so selected as to suggest by their local color the Asiatic background. The story — that of a combat between a father and a son who do not know one another — is a well-known theme of heroic poetry, occurring in the Old High German 'Hildebrandslied' and in the Persian poet Firdausi's epic, 'Shah Namah,' the ultimate

source of Arnold's poem. Rustum, the mightiest chieftain of the Persians, in the course of his wanderings, marries the daughter of the king of Ader-baijan, but leaves her in order to continue his military exploits. She bears him a son named Sohrab, but fearing that the father will take him away to be a warrior sends Rustum word that the child is a girl. Sohrab, grown to young manhood and longing to find his father, takes service with the Tartar king, Afrasiab, hoping to draw the attention of Rustum by his feats of arms. As a means of quicker fame he takes occasion of an impending battle between the Tartars and the Persians to challenge the bravest Persian champion to single fight. Rustum, who is with the Persian army, though retired like Achilles on account of the Persian king's neglect, yields to the entreaties of his fellow-chieftains and accepts the challenge, but in plain armor and without announcing his name. When Sohrab first sees his antagonist he has an intuition that it is Rustum and eagerly inquires if this is not so. But Rustum, ignorant of his motive and suspecting him of seeking some pretext not to fight, refuses to reveal his identity and dares Sohrab to come on. In their first encounter, after an exchange of spears, Sohrab cleverly evades his opponent's club, by the weight of which Rustum loses his balance and falls; but Sohrab courteously refrains from this advantage and offers truce. Rustum, however, is enraged at his downfall and renews the struggle with fury. The fight is long and close and made more dreadful by a sand-storm which envelops the combatants. At length Rustum, hard-pressed, shouts his own name with the effect that Sohrab, in bewilderment, ceases to fight and is pierced by his father's spear. Dying on the sand he declares that Rustum, his father, will avenge his death; and in the affecting scene which follows, the truth at last comes out by means of a seal pricked on Sohrab's arm by his mother. At the close of the poem the father is left mourning over his son by the banks of the Oxus; and the poet's description of the river's northward course under the stars and moonlight to the Aral Sea affords a welcome relief from the emotional tension of the story.

SOIL, THE, see **ROUGON-MACQUART.**

SOLDIERS OF FORTUNE, by Richard Harding Davis (1897), is a spirited novel of adventure. The scene is laid in Olancho, the capital of a little seething South-American republic, on the eve of one of its innumerable revolutions. The hero is Robert Clay, a self-made man, an engineer, general manager, and resident director of the Valencia Mining Company in Olancho. Although the novel is full of adventure, it is primarily a study of two types of women, two sisters, the daughters of Mr. Langham, president of the company. The elder is a New York society girl of a most finished type, — self-possessed, calmly critical, with emotions well in check, noble, but not noble to the point of bad form. Her sister Hope, not yet out, is enthusiastic, generous, sweet. Robert Clay meets the elder, Alice Langham, at a dinner just before he sails for South America. He has long known of her through portraits in the society newspapers. He has an ideal of her as a woman unspoiled by wealth and position. He half confides to her his admiration of her. Later when he learns that she and her sister, with their father, are coming to Olancho to visit their brother and to see the mines, he is wild with delight. But he is doomed to disappointment in the character of Alice. Appreciative and sensitive as she seems, she has herself too well under control, is always afraid of going too far, is never quite sure of Robert Clay's desirability as a husband. Her coldness chills and alienates Clay. Hope, on the other hand, gives expression to her genuine enthusiasm. She is delighted with the

strangeness of the life, is as interested in the mines as if she herself were a director. In the dangers and excitements of the revolution, which breaks out during her visit, she displays courage, nerve, and womanliness. The nobility in Clay's nature draws her to him. He loves her and claims her for his wife. Alice is left to marry a conventional society man of her own type. 'Soldiers of Fortune' is well written and readable. Full of excitement as it is, the dramatic incidents in it are yet subordinated to the delineation of character.

SOLL UND HABEN, see **DEBIT AND CREDIT.**

SOMERVILLE, MARY, PERSONAL RECOLLECTIONS OF, 'With Selections from her Correspondence,' by her daughter, Martha Somerville (1874).

Never has the simplicity of true greatness been more clearly shown than in the life of Mary Somerville, the life of a woman entirely devoted to family duties and scientific pursuits; whose energy and perseverance overcame almost insuperable obstacles at a time when women were excluded from the higher branches of education by prejudice and tradition; whose bravery led her to enter upon unknown paths, and to make known to others what she acquired by so courageous an undertaking. After a slight introduction concerning her family and birth, which took place December 26th, 1780, the 'Recollections' begin in early childhood and continue to the day of her death. She lived to the ripe old age of ninety-two, preserving her clearness of intellect to the end; holding fast her faith in God, which no censure of bigot, smile of skeptic, or theory of science could shake; adding to the world's store of knowledge to her final day, — her last work being the revision and completion of a treatise on the 'Theory of Differences'; and leaving behind for the benefit of the new generation annals of a life so wonderful in its completed work, so harmonious in its domestic relations, so unassuming in its acceptance of worldly distinctions, that the mere reading of it elevates and strengthens.

There are charming descriptions of childhood days in the Scottish home of Burntisland; days of youth when she arose after attending a ball to study at five in the morning; a delicate reticence concerning the first short-lived marriage with her cousin Craig, succeeded by the truer union with another cousin, the "Somerville" of whom she speaks with much tenderness; domestic gains and losses, births and deaths; the beginnings, maturings, and successes of her work; trips to London and the Continent; visits to and from the great; the idyllic life in Italy, where she died and is buried; loving records of home work and home pleasures; sorrows bravely met and joys glorified, — all told with the unaffectedness which was the keynote to her amiable character. Little information is given of the immense labor which preceded her famous works. The woman who, as Laplace said, was the only woman who could understand his work, who was honored by nearly every scientific society in the world, whose mind was akin to every famous mind of the age, so withdraws her individuality to give place to others, that the reader is often inclined to forget that the modest writer has other claims to notice than her intimate acquaintance with the great. And as in many social gatherings she was overlooked from her modesty of demeanor; so in these 'Recollections,' pages of eulogy are devoted to the achievements of those whose intellect was to hers as "moonlight is to sunlight," while her own successes are ignored, except in the inserted letters of those who awarded her her due meed of praise, and in the frequent notes of her faithful compiler.

SON EXCELLENCE EUGÈNE ROUGON, see **ROUGON-MACQUART.**

SONG OF SONGS, THE ('Das Hohe Lied'), by Hermann-Sudermann (1908). This detailed life story of the downfall of a weak and unfortunate woman is a merciless analysis, step by step, of gradual degeneration of character and degradation. Lily Czepanek, left without protectors, is foredoomed to shipwreck by her romantic, impulsive disposition. Her father, a musician and composer, deserts his family when she is fourteen, and two years later her mother is placed in an insane asylum. Lily has to give up school and go to work in a circulating library. Her teacher, to whom she is devoted, warns her to be on her guard against qualities which may be her undoing. He tells her she has "three kinds of love: love of the heart, love of the senses, and love springing from pity." He says, "Two are dangerous. All three lead to ruin." She longs always to be a rescuing angel to the people around her. In the circulating library her beauty brings her to the notice of the officers of the regiment in the town. The Colonel, an aristocratic libertine, marries her. A young officer, member of the household, whom she tries to reform, seduces her, and she is divorced by her husband. She tries to earn her living by painting china, encouraged by a man who finally allows her to discover that he is her only buyer. She becomes his mistress. When she is twenty-five she meets a young man whom she loves and who loves her and wants to marry her. She tries to write him a letter giving a true account of her life. The letter makes her appear a low-lived adventuress. She tears it up and writes another in which she seems a noble woman deceived. She realizes that neither is the truth. Her associations have so degraded her that though her lover is willing to condone the past, this last chance of regeneration proves impossible. She tries to commit suicide, but has not the courage, and returns to her former lover, who marries her to keep her. Her self-analysis in dialogue with her conscience, her fits of repentance, and struggles to escape from her weakness, and her final self-recognition and submission to circumstance make an interesting though repellent psychological study.

SONG OF THE LARK, THE, by Willa Sibert Cather (1915), is the story of a poor young girl who becomes an opera star. Thea Kronborg is the daughter of a Swedish minister in Moonstone, Arizona, who has a large family and small means. At an early age Thea shows a talent for music and her mother contrives that it shall be cultivated. When she is sixteen she receives a legacy of six hundred dollars and with this money she goes to Chicago to continue her study of the piano. Here she is advised to take up voice-culture, and this she does with the result that she develops a phenomenal voice. She meets a wealthy young brewer named Fred Ottenburg, who becomes much interested in her and furthers her career by assisting her socially and financially. Ottenburg has been unhappily married, and is separated, but not divorced, from his wife. Thea, who is ignorant of his past, becomes deeply attached to him and accepts his invitation to a ranch in the Arizona mountains owned by his father. She joins him there, and he later persuades her to journey with him to New Mexico, after which he tells her that he is not free to marry her, much as he desires to do so. Thea refuses to accept any more aid from him, and as soon as she reaches New York sends for an old friend, Dr. Archie, who advances her the funds necessary to enable her to study in Germany. There she spends ten years perfecting her art, at the end of which time she returns to New York a successful prima donna, and sings the leading rôles in Wagnerian opera. Eventually Thea marries Ottenburg, who is at last free. The story presents a vivid picture of American life and is a searching study of the career and temperament of the professional musician.

SONIA, by Henri Gréville (1878). This is a powerful and impressive, and at the same time charming and refined, story of Russian life. Sonia is a poor little slave girl, who is knocked about and abused by the brutal aristocrats, bearing the name of Goréline, whom she serves. The cruel treatment continues until a young tutor, named Boris Grébof, comes to the château to give lessons to Eugène and Lydie, the son and daughter of the household. He pities Sonia and is kind to her; and she in return feels for him the deepest affection. Boris falls in love with Lydie, who is a very pretty girl, and wins from her a promise of marriage; but as soon as Madame Goréline discovers the attachment, she is filled with rage and at once dismisses the tutor. He takes Sonia, who has also been driven from the house, to his home, where she remains in the employ of his kindly aged mother for several years. Boris continues to cherish his affection for Lydie all this time, and she allows him to consider himself engaged to her; although she, being weak and fickle, is constantly on the lookout for a chance to make a more brilliant match. Eventually she casts Boris off; and he, discovering the falseness of her nature, is consoled, and in course of time marries his faithful serving-maid, Sonia, who has become a handsome and capable girl, and has acquired under his tuition considerable education. This story gives a distinct picture of home life in Russia, where Madame Gréville resided for many years, and where she was enabled to master all phases of Russian character.

There is much in the book that is bright and noteworthy, and the character of Sonia is developed with much delicacy and originality.

SOUL OF THE FAR EAST, THE, by Percival Lowell (1886). The Far East whose Soul is the subject-matter of this sympathetic study is principally Japan, but China and Korea are considered also. Among the traits of character and the peculiarities of usages distinguishing all Far Eastern peoples, the author classes the far less pronounced individualism of those races, as compared with Westerns: Peoples, he says, grow steadily more individual as we go westward. In the Far East the social unit is not the individual but the family: among the Easterns a normally constituted son knows not what it is to possess a spontaneity of his own. A Chinese son cannot properly be said to own anything. This state of things is curiously reflected in the language of Japan, which has no personal pronouns: one cannot say in Japanese, I, Thou, He. The Japanese are born artists: to call a Japanese cook an artist is to state a simple fact, for Japanese food is beautiful, though it may not be agreeable to the taste. Half of the teachings of the Buddhist religion are inculcations of charity or fellow-feeling: not only is man enjoined to show kindliness to fellowmen, but to all animals as well. The people practice what their Scriptures teach; and the effect indirectly on the condition of the brutes is almost as marked as its more direct effect on the character of mankind.

SPANISH CONQUEST IN AMERICA, THE, by Sir Arthur Helps, was published in four volumes, in England, from 1855 to 1861. Its sub-title, 'Its Relation to the History of Slavery and the Government of Colonies,' conveys a more adequate idea of the theme.

While Sir Arthur was laboring upon his compendious work, 'Conquerors of the New World' (1848–52), his interest in Spanish-American slavery so increased that he visited Spain, and examined in Madrid such MSS. as pertained to the subject. As a result the present work appeared. The author had spared no pains to render his work absolutely trustworthy, eschewing the picturesque method wherein he might have excelled, in order to attain to absolute accuracy, — a rare virtue in historians. The

result was that the work, written with an obtrusive moral purpose, and devoid of literary brilliancy, was not a success. Frequently the author suspends the onward movement of the narrative while he pauses to analyze motive and investigate character. Seeing that his elaborate work lacked popularity, Sir Arthur broke up much of the biographical substance into 'Lives,' which appeared later: 'Las Casas, the Apostle of the Indians' (1868); 'Columbus' (1869); 'Pizarro' (1869); and 'Hernando Cortes' (1871). All these became justly popular; and while the parent work is valuable chiefly to students of the period, its progeny still delight the general reader.

SPANISH LITERATURE, THE HISTORY OF, by George Ticknor (1849). This work was the fruit of twenty years of study and labor. It is divided into three parts: Part i., beginning with 'The Cid' and the chronicles, and ending with the death of Charles V.; Part ii., treating of the golden age of the drama, the lyric, and the novel; and Part iii., making a study of the conditions of the literary decadence. The translations used were original; and the book remains an authority and a classic. Hallam declared that "It supersedes all others, and will never be superseded." Translated into many tongues, its profound learning, its modesty, and its forcible style, make it as agreeable as it is valuable.

SPANISH VISTAS, by George Parsons Lathrop (1883). "Unless he be extraordinarily shrewd," says the author, "a foreigner can hardly help arriving in Spain on some kind of a feast-day." Perhaps it is that all days in that land of romance seem like red-letter days to one who has come from the workaday world and the unshaded vistas of reality. Spain, to the general observer, is a field scarcely more known than Italy was a few decades ago; but each year is increasing the number of its tourists, and each year the interesting peculiarities of the people are becoming modified, at length to entirely disappear; so the chapters which preserve the actual appearance of the Spain of to-day have the additional value of a probable future reference. There is no attempt to review political events in the work, only to present a striking and faithful photograph of the essential characteristics of the country, and catalogue particular and local features. If one were forced to select among a number of delightful pictures, perhaps the chapter on 'Andalusia and the Alhambra' would be chosen; but to that on 'The Lost City' the eye turns again and again with ever renewed interest. The last pages are devoted to 'Hints to Travelers,' and are useful in supplying certain information not to be found in the usual guide-book, and condensing this in a very convenient form.

SPEECH ON CONCILIATION WITH THE COLONIES, see **CONCILIATION etc.**

SPEED THE PLOUGH, by Thomas Morton. To this comedy, first produced in 1796, we owe one of our best-known characters, — the redoubtable Mrs. Grundy. Here as elsewhere she is invisible; and it is what she may say, not what she does say, that Dame Ashfield fears. Farmer Ashfield has brought up from infancy a young man named Henry, whose parentage is unknown. Sir Philip Blandford, Ashfield's landlord, is about to return after many years' absence, to marry his daughter Emma to Bob Handy, who "can do everything but earn his bread." Sir Abel, Bob's father, is to pay all Blandford's debt. In a plowing-match, Henry wins the prize, and Emma bestows the medal. It is a case of love at first sight. Sir Philip hates Henry, and orders Ashfield to turn him from his doors, but he refuses. Sir Philip is about to

force Ashfield to discharge a debt, when a man named Morrington gives Henry the note of Sir Philip for more than the amount. Henry destroys it, when Sir Philip declares that Morrington, whom he has never seen, has by encouraging Sir Philip's vices when young, possessed himself of enough notes to more than exhaust Sir Philip's fortune. Sir Philip confides his secret to Bob. He was to marry a young girl, when he found her about to elope with his brother Charles. He killed Charles, and hid the knife and a bloody cloth in a part of the castle which he has never visited since. Sir Abel, in experimenting with a substitute for gunpowder, sets the castle on fire. Henry saves Emma from the flames; and breaking into the secret room, brings forth the knife and cloth. Morrington appears, and proves to be Sir Philip's brother and Henry's father. To atone for the wrong done his brother, he had gathered all the notes which his brother had given to usurers, and now gives them to him. Bob marries Susan, Ashfield's daughter, whom he was about to desert for Emma; and the latter is married to Henry.

SPIRIT OF LAWS, THE ('Esprit des Lois'), by Montesquieu (1748). The work of a French baron, born just 100 years before the French Revolution of 1789, has the double interest of a singularly impressive manifestation of mind and character in the author, and a very able study of the conditions, political and social, in France, which were destined to bring the overthrow of the old order. In 1728, after an election to the Academy, Montesquieu had entered upon prolonged European travel, to gratify his strong interest in the manners, customs, religion, and government to be seen in different lands. Meeting with Lord Chesterfield, he went with him to England, and spent nearly two years amid experiences which made him an ardent admirer of the British Constitution, a monarchy without despotism. Returning thence to his native La Brède, near Bordeaux, he gave the next twenty years to study, the chief fruit of which was to be the 'Esprit des Lois.' As early as 1734 he gave some indication of what he had in view by his 'Considerations' upon Roman greatness and Roman decline. The 'Esprit des Lois' appeared in 1748, to become in critical estimation the most important literary production of the eighteenth century, before the 'Encyclopédie.' Its purpose was research of the origin of laws, the principles on which laws rest, and how they grow out of these principles. It was designed to awaken desire for freedom, condemnation of despotism, and hope of political progress; and this effect it had, modifying the thought of the century very materially, and raising up a school of statesmen and political economists at once intelligent and upright in the interest of the governed.

SPLENDID SPUR, THE, by Sir A. T. Quiller-Couch (1890). The scene of these thrilling adventures is England, in the days of King Charles. Jack Marvel overhears Tingcomb, Sir Deakin Killigrew's steward, plotting with the villainous Settle to destroy his master's son, Anthony, and seize the estate. He warns him, but too late; sees him die, receives from him the King's letter to General Hopton, is himself pursued, escapes, rescues Sir Deakin and his daughter Delia. Sir Deakin dies from exposure, and Delia sets out with Marvel to deliver the King's letter. Adventures follow thick and fast: they are captured, and escape again and again, finally reaching Cornwall, Delia's home. She falls into Settle's clutches; and Marvel is wounded and nursed by Joan, a wild Cornish girl, who conveys the King's letter to Hopton. Marvel recovers Delia; they are hard pressed by the foe, but Joan, in Marvel's clothes, leads them astray, receives a fatal wound, and dies for Marvel's sake. Tingcomb, the wicked steward, falls headlong from a precipice, the stolen property is regained,

and Delia decides to seek a safer shelter in France. Marvel remains to fight for King Charles. Delia, seeing that he loves her not less, but honor more, exclaims, "Thou hast found it, sweetheart, thou hast found the Splendid Spur."

SPOILERS, THE, by Rex Beach (1905). The scene of this story is laid in the Klondike while the gold fever is at its height. The central figure in the narrative is Roy Glenister, a man of powerful nature, whose theory of life is that force can accomplish anything. He and his partner Bill Dextry are returning to Klondike after an enforced absence and as their ship is about to sail their attention is drawn to a beautiful young girl who is endeavoring to evade the quarantine officers and board their steamer. Glenister exerts himself in her behalf and succeeds in rescuing her from her pursuers. Her name is Helen Chester and her rescuer falls in love with her on the voyage and endeavors to force her to reciprocate his affection. Instead, however, he wins her scorn by kissing her against her will and she vows she will never forgive him. Upon reaching Klondike Glenister finds that there is litigation over his claim, which contains a valuable gold mine, and he must fight to keep it in his possession. His principal enemy is a political boss named McNamara who does everything in his power to ruin him. Glenister's love for Helen proves a deep influence in his life and softens and refines his nature, though she remains obdurate to his suit. McNamara, who is also a rival in love, succeeds in getting Helen to look favorably upon his proposal. Helen has brought with her to Klondike papers, the contents of which she is ignorant of, but which prove to be the instrument by which Glenister's claim is to be proved invalid. They are held by an unscrupulous lawyer who bargains to reveal the contents to Helen in return for her love. She accedes to his proposition but is rescued from his clutches by a notorious gambler called Brancho Kid, who proves to be her wayward brother whom she has not seen for years. Glenister conquers McNamara in a fierce weaponless duel and the latter is proved to be a scoundrel. Helen gives Glenister the papers but he refuses to make use of them as by so doing he would ruin her uncle Judge Stillman, who is criminally involved with McNamara. This generous action which culminates a series of sacrifices made by Glenister for Helen causes her to appreciate his true character and she confesses her love to him.

STANDARD OIL COMPANY, THE HISTORY OF THE, by Ida M. Tarbell, was published in 1904, having previously appeared serially in McClure's Magazine. The author had made a thorough study of all documents connected with the subject, including testimony before legislative and judicial investigating bodies, newspapers, pamphlets, periodicals, and private correspondence; and she had conversed with many persons involved in the struggles evoked by the company, including many of their own officials. Her book is thus founded on a critical examination of a great mass of contemporary evidence. After a brief introductory chapter on the early days of the oil industry in Pennsylvania from the digging of the first oil-well in 1859 to the rise of a great industrial community, Miss Tarbell narrates the first business experiences of John D. Rockefeller, his entry into the oil business in 1862, and his founding of the Standard Oil Company in 1870, its defeat of competitors by means of obtaining rebates from the railroads, the overcoming of legislative and popular opposition, the gradual absorption of rival organizations, and the development of an organization controlling the entire oil industry of the country. "To-day, as at the start, the purpose of the Standard Oil Company is . . . the regulation of the price of crude and refined oil by the control of the output; and the chief means for sustaining this purpose is still that of the original scheme — a control of oil transportation

giving special privileges in rates." Though remorselessly exposing its evils, Miss Tarbell is not without admiration for this great organization. "If it has played its great game with contemptuous indifference to fair play, and to nice legal points of view, it has played it with consummate ability, daring, and address. The silent, patient, all-seeing man who has led it in its transportation raids has led it no less successfully in what may be called its legitimate work. Nobody has appreciated more fully than he those qualities which alone make for permanent stability and growth in commercial ventures." Miss Tarbell's work is eminently readable and is a valuable contemporary historical authority on the most striking example of the most important industrial and financial movement of the nineteenth century.

STANDISH OF STANDISH, by Jane G. Austin (1890). This is called "a story of the Pilgrims"; and with this charming and authentic narrative the author begins her series of tales relating to the Plymouth Colony. The book is full of romantic and dramatic episodes, all of which are founded on fact, and are therefore doubly interesting. In the opening chapters the Pilgrims are first pictured on board the Mayflower, lying at anchor, where they are passing the dreary weeks until the pioneers of the colony can decide on a suitable place for a settlement. At last the location is chosen; and the few log cabins which serve as abiding places for the Pilgrims prove foundation stones for the flourishing town of Plymouth. Throughout the story Miles Standish, who can rightfully be called the hero of this tale figures prominently. His manliness and courage in overcoming obstacles and adversity, his tenderness and kindness to the sick and suffering, and his deep love and devotion for sweet Rose Standish, form a striking picture. Her death, which occurs soon after their landing, causes him the deepest sorrow, but he eventually feels it his duty to marry again; and John Alden's interview with Priscilla Molines in his behalf is picturesquely described. His subsequent marriage to his cousin Barbara Standish, which occurs after a stormy courtship, ends this interesting narrative. Throughout the story the privations and sufferings of the Pilgrims, which they bear with such courage and fortitude, are pictured in the most graphic manner. Governor Carver and his gentle and delicate wife; John Harland, their faithful friend and helper; and Mary Chilton, who has historic interest as being the first woman to step on shore, are also charmingly portrayed.

STEIN, LIFE AND TIMES OF: or, GERMANY AND PRUSSIA IN THE NAPOLEONIC AGE, by J. R. Seeley, regius professor of modern history in the University of Cambridge (3 vols., octavo, 1878). Professor Seeley's object in writing this valuable if rather lengthy biography was primarily, as he states in his preface, to describe and explain the extraordinary transition period of Germany and Prussia, which occupied the age of Napoleon (1806-22), — and which has usually been regarded as dependent upon the development of the Napoleonic policy, — and to give it its true place in German history. Looking for some one person who might be regarded as the central figure around whom the ideas of the age concentrated themselves, he settled on Stein. Biographies of other prominent persons — as Hardenberg, Scharnhorst, etc. — are interwoven with that of Stein. The work is divided into nine parts: (1) Before the Catastrophe (*i.e.*, the Prussian subjugation by Napoleon); (2) The Catastrophe; (3) Ministry of Stein, First Period; (4) Ministry of Stein, Transition; (5) Ministry of Stein, Conclusion; (6) Stein in Exile; (7) Return from Exile; (8) At the Congress; (9) Old Age. It is clearly and picturesquely written, and springs from a statesmanlike and philosophical grasp of its material. Stein's great services to Prussia, and

indeed to the world (the emancipating edict of 1807, his influence in Russia, at the Congress of Vienna, 1814, etc.), have never elsewhere been so convincingly stated. The author indeed confesses, that while at starting he had no true conception of the greatness of the man, Stein's importance grew on him, and he ended by considering the part which the chancellor played an indispensable one in the development of modern Germany. Many extracts are given from Stein's letters and official documents, which make his personality distinct and impressive. The politics and social conditions of Russia, Austria, and France, and the effect which these produced in Germany, are made both clear and interesting. A multitude of anecdotes and personal reminiscences adds the element of entertainment which so serious a biography demands. But its great merit is that nowhere else exists a more judicial and philosophic estimate of Napoleon's character and policy than in the chapters devoted to his meteoric career.

STEVEN LAWRENCE, YEOMAN, by Mrs. Annie Edwards (1867). Katharine Fane, rich, beautiful, good, engaged to Lord Petres; and Dora Fane, poor, frivolous, and heartless, — are cousins. Dora sends Katharine's picture to Steven Lawrence, in Mexico, as her own. He falls in love with it, returns to England, discovers his mistake, but is beguiled by Dora into marrying her. They are not happy. Dora persuades him to take her to Paris, where she leads a life of frivolity. Katharine, who loves Steven, though she will not admit it, is his friend, now as ever. She goes to his aid, and fancying him a prey to evil companions, sends him to England. He returns unexpectedly, finds his wife at a ball in a costume he had forbidden her wearing, and casts her off; she elopes, Katharine follows and brings her back. Steven declines to receive her; Katharine takes her to London, where she dies, frivolous to the last. A few days before the time set for her marriage to Lord Petres, Katharine hears that Steven has been thrown from his horse and is dying. She hastens to his bedside, breaks her engagement — and he recovers. He prepares to sell out and go back to Mexico; but Katharine stoops to conquer, begs him not to leave her, and wins the happiness of her life. It is an entertaining story, of the common modern English type.

STICKIT MINISTER, THE, by S. R. Crockett (1893). The short stories, by S. R. Crockett, contained in the collection called 'The Stickit Minister, and Some Common Men,' were first printed in a newspaper.

These stories of "that gray Galloway Land," as the author calls it, are told in a very simple, pathetic way. The "stickit minister" is a young divinity student, who learns that he must die in a few years from consumption. He and his younger brother have inherited but a small property; so, in order that his brother may study to become a doctor, he leaves college and goes home to cultivate the farm. It is generally supposed that he has failed to pass his examination, whence the name "stickit stuck fast minister"; and even his brother treats him with coldness and ingratitude.

The second story, 'Accepted of the Beasts,' tells of a pure-hearted, noble young clergyman, who is turned out of his church because of certain unfounded accusations brought against him by the machination of an evil-minded woman. Next morning a farmer discovers him singing "He was despised and rejected of men" to a herd of cattle, which press about him to listen. A few hours later he is found lying dead.

'A Heathen Lintie' is the story of a middle-aged Scotch woman, who has secretly written and has had published a volume of poems. She watches anxiously for the paper which is to contain a review of them. At last it comes; but she dies before she is

able to read enough of it to discover that what she believes is praise is in reality cruel, scathing criticism.

Some of the stories — as 'A Midsummer Idyl,' 'Three Bridegrooms and One Bride,' and 'A Knight-Errant of the Streets' — are less pathetic and more humorous.

STONE AGE, THE, see **MEN OF THE OLD STONE AGE,** by H. F. Osborn.

STONES OF VENICE, by John Ruskin, in three volumes, appeared in the years 1851 and 1853. This work treats of the archæology and history of Venice, and unfolds the causes of her strength and glory, her downfall and decay. The author aims to show that the Gothic architecture of Venice was the expression of a state of national virtue and pure domestic faith, while its Renaissance architecture had arisen from a condition of concealed national infidelity and domestic corruption.

The first volume, entitled 'The Foundations,' presents the principles of all noble building and describes the virtues of architecture as threefold: first, the end should be accomplished in the best way; second, it should say that which it was intended to say, in the best words; and third, it should always give pleasure by its presence. Ruskin next considers his subject in its two great divisions of Strength and Beauty, or as constructive and ornamental architecture. The volume is prefaced with an outline of the history of the city and her Doges, and concludes with a brilliant description of the drive from the gates of Padua to Mestra, and thence by gondola along the dark waters to Venice.

The second volume, entitled 'Sea Stories,' is devoted to a study of the buildings marking the Byzantine and Gothic periods; the one characteristic of the earlier, the other of the crowning era of Venetian life.

The third volume, entitled 'The Fall,' offers an analysis of Renaissance architecture, or that of Venetian decline. This era is divided into three periods, distinguished as the Early, the Roman, and the Grotesque, each marking a distinct phase of degeneracy in Venetian life. In the last two volumes of this work Ruskin shows how Venetian architecture was ever subject to the temper of the State, rising and receding with the growth of the moral or the immoral dispositions of the people. The last period of decline, styled by Ruskin "Grotesque Renaissance," was the outcome of an unscrupulous love of pleasure, and its features were the worst and basest of all preceding styles; with it closed the career of the architecture of Europe. In the 'Stones of Venice,' its author demonstrates the truth that a nation's history, though unwritten by any historian's pen, is yet inscribed distinctly and lastingly on the blocks of stone that tell of her home life, her manufactures, and her religion.

STORY OF A BAD BOY, THE, by Thomas Bailey Aldrich (1870), is a fresh, humorous story, that has long been popular with children of all ages. Its opening sentences tend to explain the dubious title: "This is the story of a bad boy. Well, not such a very bad, but a pretty bad boy; and I ought to know, for I am, or was, that boy myself. . . . I call my story the story of a bad boy, partly to distinguish myself from those faultless young gentlemen who generally figure in narratives of this kind, and partly because I was not a cherub. . . . In short, I was a real human boy, such as you may meet anywhere in New England; and no more like the impossible boy in a story-book than a sound orange is like one that has been sucked dry." The story is autobiographical in so far as suited the author's purpose. Rivermouth, where the so-called bad boy of the story was born and brought up, after spending a few of his earliest years in New Orleans, stands for Portsmouth, New Hampshire; just as his

name, Tom Bailey, stands as a part, not even disguised, of the author's own. Tom Bailey's temperament and appetites were wholesome; his boyish pranks were never vicious or mean, though he frankly "didn't want to be an angel," and didn't think the missionary tracts presented to him by the Rev. Wibird Hawkins were half so nice as Robinson Crusoe, and didn't send his "little pocket-money to the natives of the Feejee Islands, but spent it royally in peppermint drops and taffy-candy." The author, disgusted with the goody-goody little hypocrite of an earlier moral tale, created this boy of flesh and blood, to displace the moribund hero of "Sandford and Merton"; though, as Mr. Aldrich has since remarked, "the title may have frightened off a few careful friends who would have found nothing serious to condemn in the book itself." The story has been translated into French, German, Spanish, Danish, Swedish, and Dutch.

STORY OF A COUNTRY TOWN, THE, by E. W. Howe (1883), is a tale of the monotonous unlovely life of a small, hard-working, unimaginative Western village. The story is told in the first person by a boy who has never known any other life, and whose farthest goal of experience is the neighboring town. It is a masterpiece of modern "realism," the life and events of the place being described with a marvelous fidelity. Yet the test of veracity fails in the unrelieved gloom of the story, which is bereft of all sunshine and joyousness, and even of all sense of relation to happier things. The town of Twin Mounds seems as isolated and strange as if it were in another world. Even nature is utterly cheerless and human life apparently without hope. The narrative itself is loose and rambling, centering about the domestic troubles of Joe Erring and his wife, and culminating in dreary tragedy. The book has a grim fascination; and at least one extraordinary character, Lyth Biggs, whose cynical philosophizing leaves the reader fairly benumbed by the chill of its candor.

STORY OF AN AFRICAN FARM, THE, a novel published in 1883 under the pseudonym of "Ralph Iron," really by Olive Schreiner. On a realistic background of South African landscape and farm-life the author depicts the aspirations and disillusionments of youth in an age of disintegrating faith and ideals. Waldo and Lyndall, the central personages of the story, are brought up on a Boer farm, in Cape Colony, Waldo being the son of the German overseer and Lyndall, an orphan girl, cousin of Em, who is stepdaughter to Tant' Sannie the Boer mistress of the farm. The two girls were left in the guardianship of Tant' Sannie at the death of Em's father, an Englishman, the Boer woman's second husband. Although Tant' Sannie is ignorant and selfish the children lead a life of happy companionship at the cabin of the overseer, a kindly, simple-hearted South German of a childlike trust and piety. On this idyllic scene arrives a clever scoundrel named Bonaparte Blenkins who by the grossest flattery gets the confidence of Tant' Sannie, induces her to turn away the German who had befriended him, and on his death, subjects the boy Waldo to the most malignant persecution and finally to a cruel beating. Shortly afterwards, through indiscreetly making love to another Boer woman, Tant' Sannie's niece, Blenkins is driven from the farm. The sufferings that Waldo has endured and the revelation of evil which the experience has brought have utterly destroyed his former childlike faith in God. Contact with modern thought in the books that he procures deepens his confusion. His life becomes an aspiration for a knowledge of truth which experience will not give him. This aspiration becomes defined by an allegorical tale related to him by a stranger, a man of the world, who happens to be resting at the farm and is interested by the boy's face and words. Waldo determines to seek work

in the cities, to read, and to see life. While he seeks knowledge, Lyndall yearns for power. Possessed of unusual beauty and charm and great force of personality she succeeds in making her guardian send her to school at Cape Town. Disregarding the conventional studies there, she reads and thinks as she pleases, and in four years becomes an accomplished woman, the writer of a number of successful novels and plays, and an ardent upholder of woman's independence. Being extremely beautiful and attractive, she has many admirers. With one of these she forms a connection which she will not permit to be made permanent by marriage, because she feels that the man's love is one merely of possession and that he appeals only to half of her nature. Returning home she finds Tant' Sannie about to be married again, thus leaving the farm to Em, who has just become engaged to a girlish young Englishman, Gregory Rose, lessee of half the farm. Lyndall and Waldo in several long colloquies exchange experiences in a mood of absolute comradeship, not as woman and man but as spirit and spirit. He then departs for the cities on his search for a knowledge of life. Meanwhile, though Lyndall scorns Gregory's femininity, he has become fascinated by her; and when released by Em, who sees how matters stand, declares his love. Lyndall, who expects soon to become a mother, scornfully tells him he may give her his name; but her lover having followed her to the farm and again offered marriage, she clandestinely departs under his protection, though still refusing any legal tie. They go to the Transvaal, where they soon quarrel and separate. Lyndall gives birth to a child, which dies a few hours afterwards. She is cared for until her death, which soon follows, by her rejected suitor, Gregory, who has traced her to the inn at which she is staying, and who attends her with devotion and tenderness, in the disguise of a nurse. Meanwhile, Waldo, after months of wandering, varied employments, reading, and meditation, returns to the farm, hoping to hear something of Lyndall. The news of her death deprives him of any further instinct for existence. He dies peacefully, sitting in the sun on a lovely summer afternoon. The marriage of Gregory and Em closes the story.

STORY OF BESSIE COSTRELL, THE, by Mrs. Humphry Ward (1895). In this story Mrs. Ward has depicted life among the working classes under most painful and trying conditions. Bessie Costrell is the niece of John Bolderfield, an old man who, by dint of scrimping and saving for many years, has accumulated by hard labor enough money to support himself for the remainder of his life. This wealth, the acquirement of which has been the one ambition of his life, has been kept hoarded in an old trunk; and this he confides to the care of his niece, before leaving his native town for a period of some months. Bessie is much delighted to be given charge of the money, and at first only regards it with honest feelings of pride; but eventually the temptation becomes too strong for her, and her natural extravagance asserting itself, she opens the chest and spends part of the money in a reckless way, drinking and treating her friends. At length her free use of money begins to arouse suspicion; and she takes alarm and goes to the chest to count the balance, when she is caught in the act by her husband's profligate son, who assaults her and robs her of the remainder. Matters have reached this crisis when John returns home and, to his horror and consternation, finds his money gone. He is at first prostrated by the terrible discovery; but on recovering consciousness, he accuses Bessie of the theft, which she strenuously denies. John then sends for the constable, who succeeds in proving her guilt. Bessie's husband, Isaac Costrell, a stern, hard man, who is a leader in the church, is overcome with horror on learning of his wife's dishonesty, agrees that she will have to go to prison, and tells her that he will have nothing more to do with her.

The wretched woman, overwhelmed with terror and grief, drowns herself in a well, and the narrative ends leaving the husband filled with remorse, and John broken-hearted and penniless. The story is told in a realistic manner; and although many of the situations are unpleasant, it bears the mark of a master hand.

STORY OF GÖSTA BERLING, THE, by Selma Lagerlöf (1894). Translated in 1898, by Pauline Bancroft Flach. This work, which won for its author the Nobel Prize in 1909, depicts life in the province of Värmland, in Southern Sweden, at the beginning of the last century. Miss Lagerlöf, who has grown up in the midst of the wild legends of her country, embodies them in her story, which abounds with incidents which have actually occurred among these primitive and superstitious folk. Gösta Berling is a handsome and dashing youth, who begins his life as a preacher among the rude mining folk; he is endowed with a magnetism and eloquence which carry all before them, but at the opening of the story he has fallen from grace and is to be dismissed from his parish for drunkenness. By an inspired burst of eloquence he forces his flock to reverse their verdict, and the Bishop, who has come to unfrock him, departs with words of approbation. His moment of exaltation is swiftly followed by one of despair and self-accusation, and feeling convinced that he will be implicated in a wild prank played upon the Bishop by a dissolute companion, he rushes away to resume his dissipated career. Having reached the lowest depths of degradation he crawls into a snow-drift to end his life, when he is forcibly rescued by the Major's wife of Ekeby, a power in the land and a mine-owner. She awakens in him his lost sense of honor, and he goes with her to Ekeby to become one of the many pensioners upon her bounty. Gösta Berling's passionate and impulsive nature leads him into one love affair after another; all women adore him, and he seems to bring misfortune to all with whom he comes in contact. He wins the affection of the lovely young countess Ebba Dohna, who dies from the shock of learning his past history. He elopes from a ball with the beautiful Anna Stjärnhok, but they are pursued by wolves, and being convinced that the powers of evil are following them he drives her to the family of her betrothed whom she was about to forsake. The capricious Marianne Sinclair next stirs his heart, and having brought down her father's wrath by making love to her at a ball he finds her shut out of her own home on a winter's night. He rescues her and carries her to Ekeby, where she is betrothed to him, but on her returning to her father's house without leaving him a message Gösta Berling repudiates her and declares his love dead. He is befriended by the young countess Elizabeth; wife of the stupid Henrik Dohna, and becomes her abject slave, but does not presume to lift his eyes to her whom he regards as an angelic being; he is unjustly accused of making love to her, and she is finally driven from her home by her jealous mother-in-law and enraged husband. After much suffering she and Gösta Berling are at last united, the countess having previously been cast off by her husband and her marriage with him annulled. Having left behind them the hollow joys of wealth and luxury the couple begin a new life dedicated to the welfare of their fellow beings. The book contains many vivid character studies and powerful descriptions of the mingling of the elements with the passions of men.

STORY OF MARGARET KENT, THE, by Ellen Olney Kirk. This book was published in 1886, under the signature of Henry Hayes. The scene of the story is laid in New York, where Margaret Kent, an able and fascinating woman, is supporting herself and her little daughter by means of her pen. At a very early age she has married a man who has proved to be weak and a spendthrift; and who, after dissipat-

ing both their fortunes, had left her, six years before the story opens, to go to South America. From the time when Margaret establishes herself in the city, the story concerns itself with the suitors who suppose her to be a widow, and with the sudden complications introduced into her life by a rumor that she is playing a false part and is not free.

The story is well told, and full of grace and color. The character of Margaret is distinctly portrayed; while the dry speeches of Miss Longstaff, the quaintness of little Gladys, and the kindness of Mr. Bell, Margaret's elderly admirer, afford interesting passages.

STORY OF THE C. W. S., THE, by Percy Redfern (1913). This jubilee history of the Co-operative Wholesale Society (1863–1913) is a fully documented record of an organization which has grown from the humblest beginnings till it has become a huge trading concern with an annual turn-over (in 1912) of more than 750 million dollars. The aim of the English co-operative pioneers was to establish a system of mutual shop-keeping by which the customers estimate their own demand, provide their own store from which to supply it, and retain for themselves what otherwise would be "profit," but is in this case a saving upon a domestic business conducted within the consumers' own circle or club. In addition the Pioneers hoped that eventually the control of industry would pass into the hands of the working class. The student of political development in democratic countries cannot afford to neglect the growth of working-class organizations like the British co-operative societies, which besides their economic effects upon the life of the nation, have been a training in affairs and in citizenship for large numbers of the population. Moreover, the example of the British co-operative societies, like the wholesale, which now engage not only in many forms of production but in banking and insurance, is being copied by other countries. The book is clearly and candidly written and abounds in photographic illustrations of the prominent activities or personalities of the society.

STORY OF THE HEAVENS, THE (1894), by Sir Robert S. Ball, professor of astronomy in the English University of Cambridge.

This large work, revised to represent recent progress, brings within a single volume all the principal facts of the magnificent story of the sun and moon, the solar system, the laws which rule it, the planets of our system, their satellites, the minor planets, comets, and shooting stars; and the vast depths of the universe filled with suns which we see as stars. The special questions of the star-land known by the telescope and the spectroscope are all carefully treated. Ball wrote many other works on astronomy and was the acknowledged authority of his time.

STOWE, HARRIET BEECHER, LIFE AND LETTERS OF, by Annie Fields, appeared in 1897. It is the best life of the author. Written in a most entertaining style, with just enough of personal reminiscence and anecdote to quicken interest, it is a discreet and satisfying biography. The reader comes into closer acquaintance with Mrs. Stowe in the perusal of her letters, of which Mrs. Fields has made wise and varied selection. Living through, and herself so potential a factor in, the days of the anti-slavery movement, Mrs. Stowe naturally was in more or less intimate correspondence with the reformers, agitators, statesmen, clergymen, and littérateurs of her own stormy era. The selections made from this correspondence form most interesting reading, and add greatly to the value of the biography.

STRANGE STORY, A, a novel by Bulwer-Lytton (1862), deals with that order of occult phenomena which includes mesmerism, hypnotism, clairvoyance, and ghost-seeing. The story is told by one Dr. Fenwick. His professional rival in the town in which he settles is a Dr. Lloyd. He comes into direct opposition to him when the latter becomes a disciple of Mesmer, and seeks to heal the sick by mesmeric influence. Fenwick directs a vigorous pamphlet against Lloyd's pretensions, treating the whole matter as child's-play, beneath the notice of science. On his death-bed Lloyd sends for Fenwick, accuses him of having ruined him by his attacks, and intimates that he will be forced to acknowledge the existence of supernatural forces. The narrative that follows relates the fulfillment of Lloyd's dying threat. Curious occurrences force Fenwick into the consideration of occult phenomena. He becomes at last a believer in the existence and power of unseen forces. 'A Strange Story' combines romance with science, scholarship with mysticism. It is one of the most fascinating embodiments in fiction of the occult philosophy.

STRENUOUS LIFE; THE, by Theodore Roosevelt (1900). This is a collection of thirteen essays and addresses on various subjects. The book takes its title from the first of the series, which is an exposition of that ideal of character and that theory of life of which Mr. Roosevelt himself is such a conspicuous example. Two of the papers are admiring biographical studies of Grant and Dewey and the others are along ethical, political, and civic lines. One essay on 'The American Boy' contains much in the way of valuable suggestions and advice. The author tells the youth that if he would turn out a good American, he must not be a coward or a bully, a shirk or a prig. He must work hard and play hard, be clean-minded and clean-lived, and able to hold his own under all circumstances. The following quotation perhaps gives the key to the sentiment which runs through the book: "I wish," says the author, "to preach that highest form of success which comes, not to the man who desires mere easy peace, but to the man who does not shrink from danger, from hardship, or from bitter toil, and who, out of these, wins the splendid ultimate triumph." Among the subjects ably treated are "Expansion and Peace," "Civic Helpfulness," "Character and Success" and "Military Preparedness and Unpreparedness."

STRIFE, by John Galsworthy (1909). The conflict in this drama is between capital and labor. A strike has been in progress at the Trengartha Tin Plate Works for months, until the men and their wives and children are starving, and the corporation is on the verge of bankruptcy. Both sides are disheartened, and ready for compromise, but the strike is prolonged by fanatical leaders who represent the extreme types of capital and labor. David Roberts, leader of the strikers, has a grievance against the company because it has underpaid him for a valuable invention, but he is fighting not for himself, or even for the other strikers, but for the future against the master, Capital, beating the life out of Labor. His demands are excessive, and he has therefore lost the support of the trade union, which represents the spirit of compromise. The directors are led by John Anthony, the founder of the company, and for thirty-two years its president. He is determined to fight and win, as he has so often fought and always won. To the remonstrances of his son and daughter, who sympathize with the men, and to the timid expostulations of the directors who, like the strikers, are fighting only for the welfare of themselves and their families, he replies in terms of the future. Capital and Labor are at war, and the defeat of Capital means mob government. Every concession will be but the prelude to more extravagant demands. The second act reveals in one scene the sufferings of the women and in another scene

the turbulent disaffection of the men. Roberts, in a fiery speech, has won the strikers over to the side of strife, when news is brought to him that his wife has died of her enforced privations. The meeting, bereft of his presence at the crucial moment, votes for conciliation. The last act shows John Anthony voted down by his directors and forced to resign the presidency of the company. The secretary of the corporation and the union leader discover that the terms of settlement are identical with the ones offered at the beginning of the fight so that nothing has been gained by either side, through all the months of strife and misery and economic waste, except that the best man of each side has been broken irretrievably. The author conceives the leader of capital in as generous a spirit, and in as true a light as the leader of labor, great figures, worthy of each other's steel, akin to each other, towering head and shoulders above the men who desert and betray them.

STRINGTOWN ON THE PIKE, by John Uri Lloyd (1909). In this story the author describes the inhabitants of the rolling land which lies between the Ohio and Kentucky rivers. The Stringtown people are a rugged, narrow folk, suspicious in their intercourse with strangers, yet at heart loyal and sturdy. The story opens with a curious maze of negro-lore, and Cupe, an old darky living with his wife in a cabin on the outskirts of Stringtown, foretells in a mysterious way the events which are to follow. Cupe's master, the Corn Bug, a social pariah, ignorant and steeped in debauchery, comes into possession of certain papers, which establish his claim to all the region about Stringtown. The papers are submitted to Judge Elford, who officially expresses the opinion that the claim if pressed would be almost certain of success, and that the land would revert to the drunkard. It is then that the Corn Bug, rising to a fine height, burns the papers and goes back to his life of privation and hardship. The romance of the tale centres about Susie Manley and her lover Samuel Drew, who, after an absence of some years, returns to be professor of chemistry in the University on the Hill. The character of the Red Head Boy is drawn in direct contrast to that of his rival and foe, Drew. He is a combination of generosity and maliciousness and forms the dominating influence in the story. Mr. Nordman, the uncle of Red Head, has died under suspicious circumstances, and his nephew is charged with the murder. Drew accepts the invitation to testify as a chemical expert in the case, and on his evidence, which is based upon an error, the prisoner is sentenced to death upon the gallows. He is not however allowed to be unjustly executed.

STUDENT'S HISTORY OF THE ENGLISH PARLIAMENT, see **ENGLISH CONSTITUTION,** by Walter Bagehot.

STUDIES NEW AND OLD IN ETHICAL AND SOCIAL SUBJECTS, by F. P. Cobbe, see **ETHICAL etc.**

STUDIES OF THE GREEK POETS, by J. A. Symonds, see **GREEK etc.**

STUDIES ON HOMER AND THE HOMERIC AGE, by W. E. Gladstone, see **HOMER.**

SUBJECTION OF WOMEN, THE, by John Stuart Mill (1869). An able essay designed to explain the grounds of the early and strong twofold conviction: (1), that the principle of woman's legal subordination to man is wrong in itself, and is now one of the chief hindrances to human improvement; and (2) that it ought to be replaced

by a principle of perfect equality, placing no disability upon woman, and giving no exclusive power or privilege to man. After reviewing the conditions which the laws of all countries annex to the marriage contract, Mill carefully discusses the right of woman to be equal with man in the family, and her further right to equal admission with him to all the functions and occupations hitherto reserved to men. He concludes with a strong chapter on the justice, mercy, and general beneficence, of a social order from which the slavery of woman shall have entirely disappeared.

SUNKEN BELL, THE, by Gerhart Hauptmann (1896). A romantic fairy drama staged in the German forest. Heinrich, the artist, has cast a wonderful bell. The mischievous wood spirits loosen a spoke of the wheel in the wagon carrying the bell to the church, and the bell crashes down the mountain side into the lake. The master bell-founder pursues his bell, and Rautendelein, the nymph, finds him lying half-dead in the woods. He is carried home in delirium by the villagers. Rautendelein has fallen in love with him and for her sake he leaves his wife and children to follow her up the mountain. With her help and the dwarfs he sets to work making a new and more wonderful bell. The pastor climbs the mountain to rebuke Heinrich and persuade him to return to his home. Heinrich answers him with his vision of the perfect bell, not designed for a church but all humanity, and his worship of the Sun as the symbol of Nature. The artist reaches his ideal on the height, but his humanity forces him to descend to the plain. His forsaken wife, Magda, throws herself into the lake, and he hears the bell at the bottom of the lake rung by her dead hand. His children appear to him carrying an urn filled with their mother's tears. He curses the lovely Rautendelein and goes back to the world of men. He finds no peace, and returns to the mountain, but Rautendelein in her despair has parted with her humanity and become the sad bride of the frog king. She rises out of the well to bring her lost lover the goblet of death, which Heinrich demands.

SUPERSTITION AND FORCE, by H. C. Lea (1866). A volume of learned and interesting essays on certain subjects of special importance in the history of the Middle Ages. They are: 'The Wager of Battle,' 'The Wager of Law,' 'The Ordeal,' and 'Torture.' The writer treats of them as 'Methods of Administering Injustice.'

SURGEON'S STORIES, THE, by Zakarias Topelius (1872–74). Topelius was a Finn; and his wonderful series of historical tales, although written originally in Swedish, exploit the fortunes of a Finnish family for six generations, from 1631 to the latter part of the last century. The stories are ostensibly related by Andreas Back, a quack doctor, whose career is humorously set forth in the introduction, and whose characteristics are portrayed in the prelude to each cycle of tales. He was born on the same day as Napoleon. According to his own account he had saved the Swedish fleet, and the lives of Gustavus III. and Arnfelt (or he would have done so had they listened to him); he had been granted an audience with Bonaparte, and had pulled a tooth for Suvorof; and he liked to relate his experiences with just a tinge of boastfulness, but when he was once started on his narrations he quite forgot himself, and was carried away by the exciting events of the past. It was his pleasure to gather around him in his dusty attic a little bank of listeners; — we see them all, the postmaster and the old grandmother and the schoolmaster and the rest. "His memory," says his chronicler, "was inexhaustible; and as the old proverb says that even the wild stream does not let its waves flow by all at once, so had the surgeon also a continually new stock of stories, partly from his own time, and still more from

periods that had long since passed. He had not a wide historical knowledge; his tales were desultory character-sketches rather than coherent description: . . . what he had was fidelity, warm feeling, and above all, a power of vivid delineation." The connection between the fifteen stories that make up the six volumes is maintained by a copper ring with runic inscriptions, which is first seen on the finger of Gustavus Adolphus, and is popularly supposed to protect him so long as he wears it, from iron and lead, fire and water. This ring he had received from a Finnish maiden; and it is his son by this Finnish maiden who founds the family of Bertelskjöld, in whose possession the amulet descends with many adventures through generation after generation. The titles of the six cycles hint at the chronological development: Times of Gustavus Adolphus; Times of Battle and Rest (1656–97); Times of Charles XII.; Times of Frederick I.; Times of Linnæus; Times of Alchemy. These stories, with their vivid descriptions, their wonderful pictures of battle and intrigue, their rose-colored touches of romance, take rank among the ablest works of historical fiction.

SWISS FAMILY ROBINSON, THE, or Adventures in a Desert Island, by J. R. Wyss (1813). This book was originally written in German, was translated into French, and afterwards into English. It is an entertaining tale written for young people, after the style of 'Robinson Crusoe,' from which the author is supposed to have derived many of his ideas. It deals with the experiences of a shipwrecked family, a Swiss clergyman, his wife and four sons, who, deserted by the captain and the crew of the vessel on which they are passengers, finally reach land in safety. They exhibit wonderful ingenuity in the use they make of everything which comes to hand, and manage to subsist on what articles of food they find on the island, combined with the edibles which they are able to rescue from the ship. They have various experiences with wild beasts and reptiles, but emerge from all encounters in safety. They build a very remarkable habitation in a large tree, which is reached by means of a hidden staircase in the trunk; and in this retreat they are secure from the attacks of ferocious animals. They continue to thrive and prosper for several years, until finally a ship touches at the island, and they are once again enabled to communicate with the mainland. By this time, however, they are so well pleased with their primitive life that they refuse to leave the island home. The story was left in an unfinished condition by the author, but several sequels to it have been written, all of which vary in their accounts of the doings of this interesting family. The book has long enjoyed a well-deserved popularity, and in spite of various anachronisms is enjoyable and entertaining reading.

SYMBOLIST MOVEMENT IN LITERATURE, THE, a volume of critical essays by Arthur Symons, published in 1899. In the introduction, symbolism is defined as "a form of expression, at the best but approximate, essentially but arbitrary, until it has obtained the force of a convention, for an unseen reality apprehended by the consciousness"; or in the words of another writer, "A symbol might be defined as a representation which does not aim at being a reproduction." The author then goes on to explain the rise of the conscious symbolist movement at the close of the nineteenth century as a reaction from the realistic school — Flaubert, the Goncourts, Zola, Leconte de Lisle, de Hérédia — who aimed at the exact representation of the visible world in impeccable style. Putting aside this love of pictorial description, this rhetorical finish, this materialistic point of view, the symbolists strive by means of suggestion, and association to convey a sense of that spiritual presence which they

apprehend as underlying all appearances. The first thorough symbolist, though anterior to the rise of the school, was Gérard de Nerval (1808–1854). An erratic and bohemian genius, he suffered from attacks of madness, the abnormal mental associations of which suggested to him new and startling combinations of ideas and quickened his power of using words to evoke feelings and sentiments impossible to communicate directly. His sonnets are the first examples of symbolism. Count Villers de l'Isle Adam (1838–1889), noted for his pride of race, his Catholicism, his admiration of the Middle Ages, and his hostility to modern science, was an early symbolist, whose brilliant dramas, novels, and satires gathered about him a group of admiring younger men. Arthur Rimbauld (1854–1891), vagabond, adventurer, successful Eastern trader and explorer, was a poet at seventeen. His poems are few but startling, full of the wildest combinations of imagery and the most unexpected identifications of incongruous ideas. A curious sonnet in which he assigns a color-value and a set of associations to each of the vowels illustrates that blending of different sensations and ideas which is characteristic of the symbolists and often seems akin to madness. There is a fine essay on Paul Verlaine, skilfully interpreting his moral instability, sensitiveness to beauty, physical and spiritual, alternation between sensuality and religious sentiment, mystical insight, and preference of the suggestive to the rhetorical. Jules Laforgue (1860–1887) is the satirist of the group, writing with a half-sad, half-amused irony in a precise yet colloquial style. Stephane Mallarmé, whom Symons knew intimately, left an interesting account of his poetic procedure. Having in mind a certain effect of mystery, for example the silence of the forest, he would concentrate on this effect until words spontaneously presented themselves, which he would afterwards revise, so that the colors and the notes suggested would be absolutely in harmony with the impression to be produced; but logical consistency and coherence were neglected. The pictorial symbolism of Huysmans, a master of gothic word-painting, and the mystical symbolism of Maeterlinck are then illustrated. In the 'Conclusion' the author contends that mysticism, the faith of the symbolist, is the surest remedy for the despair which comes with a sense of life's transiency. No better interpreter of the symbolists could be found than Arthur Symons, who had personal friendship with many of them, enthusiastic appreciation of their work, admirable critical discrimination, and an eminently readable style.

SYNNÖVÉ SOLBAKKEN, by Björnstjerne Björnson. This story, which was the first to reveal to the world at large the genius of the author, was brought out in 1857, in a Norwegian newspaper, and was not translated into English until 1870, although it had previously appeared in French, German, Spanish, and Russian. The scene of the narrative is laid among the Norwegian hills, which are minutely and picturesquely described. Synnövé, the daughter of a well-to-do farmer, is a pretty and charming girl, idolized by her parents and beloved by all who know her. She loves her early friend and schoolmate Thorbjörn Granliden, who is generally considered a rough and vindictive fellow. He is the son of worthy parents, but his father, by over-severity towards him in his childhood, has inculcated in him the very traits he has endeavored to overcome, and Thorbjörn grows up aggressive and reticent. He is deeply in love with Synnövé, but does not dare to confess his feelings to her family; nor does she allow him to visit her, on account of the reputation in which he is held. He finally promises her he will mend his ways and become more respected, when he unintentionally becomes entangled in a brawl, and is stabbed and seriously wounded. This catastrophe causes a change in him for the better; and by the time of his recovery he is much softened and improved. His father at the time of his son's illness realizes

how deep his affection is for him, and a reconciliation takes place between them which is the beginning of their final understanding of each other. After his return to health, his father goes with him to Solbakken and asks for the hand of Synnövé in marriage, which is granted by her parents. The story has been called one of Björnson's masterpieces; and shows his fine perception of human nature, and his skill in revealing the traits and characteristics of the peasantry of his native country. The development of the savage beauty of Thórbjorn's character, and the strong scene at the church door, where he becomes reconciled to his former enemy, show the marvelous power of the author.

TABLE TALK, or, ORIGINAL ESSAYS, by William Hazlitt, was originally published in two volumes, the first in 1821 and the second in 1822. Among its thirty-three essays may be mentioned 'On the Pleasures of Painting,' which sets forth with the author's usual romantic gusto the delights of the artist both in observation and in creation; Hazlitt's personal interest in art also appears in the essays on Sir Joshua Reynolds's 'Discourses on Painting' and on a landscape by Nicholas Poussin. In 'The Indian Jugglers' he contrasts the marvelous perfection attained by these entertainers, by rope-dancers, and by professional sportsmen like Cavanagh, a fives-player of his acquaintance, with the relative inadequacy of the work of painters, essayists, and poets; yet he concludes that the latter, having set themselves the harder task, are worthy of greater honor. 'On Going a Journey' reveals Hazlitt's fondness for solitary walking and for the comforts of good food and a snug inn. It records the luxurious sentiment with which he recalled the surroundings and details of some roadside meal with a favorite book in his youthful days. A number of the essays are on the usual general topics, e. g., 'On Genius and Common Sense,' 'On Vulgarity and Affectation.' These are treated in Hazlitt's characteristic sinewy style, with an abundance of apt quotations, particularly from Shakespeare, Spenser, and the early dramatists, and not infrequently a line from Wordsworth or Coleridge. Dramatic criticism is represented in 'Whether Actors Ought to Sit in the Boxes' (at intervals during the performance) — a question answered in the negative because the practice destroys illusion; and literary criticism appears in the essays on 'Familiar Style' and 'Milton's Sonnets.' On the whole, this volume is pretty broadly representative of Hazlitt's personality and genius.

TALE OF A TUB, A, a prose satire by Jonathan Swift, written about 1696 and published in 1704. A fifth edition with the author's apology and with notes appeared in 1710. Though the chief topics for ridicule are the bigotry of warring religious sects and the pedantry of dishonest critics the satire is broader in its scope and extends to the whole of human life. The book was issued anonymously and is provided with an elaborate machinery of apology, dedications, preface, introduction, digressions, and conclusion. The apology, prefixed to the fifth edition, explains the circumstances of composition and defends the author from the charge of irreverence. The dedication to Lord Somers and the epistle dedicatory to His Royal Highness, Prince Posterity, are extremely brilliant satires on the love of fame. In the preface the treatise is represented as an empty tub thrown to the Leviathan of skepticism to toss and play with until a scheme might be devised to check its dangerous activities. (The title also means "a cock and bull story.") This preface also ridicules the professed modesty of authors. The main purpose of the introduction is to satirize oratory under the three heads of the pulpit, the ladder, and the theatre. The first digression contrasts the true critic, who detects faults and the false critic who points

out his own excellences. In the second, Swift attacks Bentley and Wotton the opponents of his patron, Sir William Temple, in the controversy as to the relative merits of ancient and modern writers. Brilliant pieces of satiric writing are the 'Digression in Praise of Digressions,' the 'Digression concerning Madness in a Commonwealth'; and in the conclusion Swift shows his literary virtuosity by writing upon nothing, "when the subject is utterly exhausted to let the pen still move on." In the main body of the book, which these chapters enclose and set off, the corruptions of the ancient church and the fanaticism of the Puritans are graphically represented by the story of three brothers, who inherit from their father three suits of clothes and a will which gives directions for the care of them. The clothes represent the Christian faith and the will the Scriptures. After seven years have passed (representing the first seven Christian centuries), the brothers desire to adorn their suits in the latest fashion; and in spite of the prohibitions of their father's will they contrive to torture it into a justification of disobedience. Peter, the eldest brother, who takes the lead in this equivocation, stands for the Church of Rome, which justifies the use of images and ceremonies on the ground of expediency and tradition. Later he makes himself heir of a wealthy man (the donation of Constantine), insists on homage from his brothers (papal supremacy), and develops other tyrannical practices which in a manner more vigorous than reverent typify the doctrine of Purgatory, auricular confession, the sale of indulgences, the use of holy-water, the issuing of papal bulls, the celibacy of the clergy, and the doctrine of transubstantiation. At length the two younger brothers rebel against Peter, get copies of their father's will (translation of the Scriptures), and resolve to reform their procedure (the Reformation). One of them, Martin (the Lutheran and Anglican churches), removes some of the ornaments from his clothes, but will not tear them all off lest he destroy the clothes too. The other, Jack (the Calvinists and kindred Protestant sects), passionately rips off every decoration (iconoclasm), tears and spoils his clothes, and makes his father's will a fetich, refusing to use an expression which does not occur in it or to do anything which it does not sanction (bibliolatry). He founds the sect of the Æolists, or believers in mystic inspiration, Swift's account of whom is a savage and coarse attack upon the enthusiasts of the extremer Puritan bodies. An appendix entitled 'The History of Martin' traces the history of the Church of England from the reign of Henry VIII. to that of Queen Anne under the continued employment of the characters of Peter, Martin, and Jack. In pungency of style and exuberant satiric power the book is unsurpassed.

TALE OF TWO CITIES, A, by Charles Dickens (1859), differs essentially from all his other novels in style and manner of treatment. Forster, in his 'Life of Dickens,' writes that "there is no instance, in his novels excepting this, of a deliberate and planned departure from the method of treatment which had been pre-eminently the source of his popularity as a novelist." To rely less upon character than upon incident, and to resolve that his actors should be expressed by the story more than they should express themselves by dialogue, was for him a hazardous, and can hardly be called an entirely successful, experiment. With singular dramatic vivacity, much constructive art, and with descriptive passages of a high order everywhere, there was probably never a book by a great humorist, and an artist so prolific in conception, with so little humor and so few remarkable figures. Its merit lies elsewhere. The two cities are London and Paris. The time is just before and during the French Revolution. A peculiar chain of events knits and interweaves the lives of a "few simple, private people" with the outbreak of a terrible public event. Dr.

Manette has been a prisoner in the Bastille for eighteen years, languishing there, as did so many others, on some vague unfounded charge. His release when the story opens, his restoration to his daughter Lucie, the trial and acquittal of one Charles Darnay, nephew of a French marquis, on a charge of treason, the marriage of Lucie Manette to Darnay, — these incidents form the introduction to the drama of blood which is to follow. Two friends of the Manette family complete the circle of important characters: Mr. Lorry, a solicitor of a very ancient London firm, and Sydney Carton, the most complete gentleman to be found in Dickens. Carton has wasted his talents, leading a wild, bohemian existence in London. The one garden spot in his life is his love for Lucie Manette. To this love he clings as a drowning man to a spar. For this love he lays down his life. At the breaking out of the French Revolution, Darnay hastens to Paris to aid an old family servant who is in danger of losing his life. His wife and his father-in-law follow him. Gradually the entire circle of friends, including Mr. Lorry and Sidney Carton, find themselves in the horrible environment of the Paris of the Terror. Darnay himself is imprisoned and condemned to death, by the agency of a wine-seller, Defarge, and his wife, a female impersonation of blood and war. To save the husband of the woman he loves, Carton by strategy takes his place in prison. The novel closes with the magnificent scene where Carton goes to his death on the scaffold, redeeming a worthless life by one supreme act of devotion. Only the little sewing-girl in the death-cart with him knows his secret. As he mounts the guillotine there rises before him the vision of a redeemed and renewed Paris, of a great and glorious nation. There rise before him many memories and many dead hopes of his own past life, but in his heart there is the serenity of triumph: "It is a far, far better thing that I do than I have ever done; it is a far, far better rest that I go to than I have ever known."

TALES FROM SHAKESPEARE, by Charles and Mary Lamb (1807). This modest volume, which was to prove Charles Lamb's first literary success, was written at the desire of William Godwin, as one of a series of children's books published by him. It consists of the plays of Shakespeare transposed into narrative form — the comedies by Mary Lamb, and the tragedies by Charles, and preserving as far as possible the original language of the poet's blank verse. Prepared for children, its entire simplicity proved an added charm for readers, young and old. The scholarship and literary taste of its authors, meanwhile, could but produce not a mere prose version of the plays for juvenile amusement, but a critical introduction to the study of Shakespeare, in the finest sense.

TALES OF A TRAVELLER, by Washington Irving (1824), is a delightful medley of humorous and tragic elements. The genial humorist himself declares them to be "moral tales," with the moral "disguised as much as possible by sweets and spices." Sometimes sportive, abounding in mockery which although keen is never bitter, they are again weirdly grotesque or horrible, like the work of Poe or Hoffmann. Always they have the individual flavor and easy grace characteristic of Irving. The volume is divided into four parts.

In the first, a nervous gentleman and his friends, guests of a jovial fox-hunting baronet in his "ancient rook-haunted mansion," become reminiscent of family ghost-stories and vie with each other in wild romances, the actors in which cannot rest, but frighten would-be sleepers from their former haunts.

In Part ii., Buckthorne, ex-poor-devil author and actor, become a comfortable country squire, narrates the ups and downs of his varied career.

Part iii. is a succession of adventures with Italian banditti, recounted by a group of travelers gathered in an inn at Tarracina. Among them is a pretty Venetian bride who shudders to hear of the wild horde infesting the Apennines, always ready to attack and rob defenseless parties, and carry them off in the hope of extorting ransom. Another and more incredulous listener is a young Englishman, whom the bride dislikes for his insensibility. The next day he is taught a practical lesson in the existence of brigands; and by rescuing the fair Venetian from their hands, reverses her opinion of him.

In Part iv., Irving collects the romantic legends concerning Captain Kidd and his fellow buccaneers, and the treasure they are supposed to have secreted in the neighborhood of Hellgate. There are other legends too, involving the compact with the Devil, which tradition has made an inevitable condition of the securing of illegal gains. All these varied scenes of England, Italy, and America, Irving presents in happy incidental touches which never clog the action with description, yet leave a vivid picture with the reader.

TALKS TO TEACHERS ON PSYCHOLOGY, by William James (1899). The aim of these addresses is to make teachers conceive, and, if possible, reproduce sympathetically in their imagination, the mental life of their pupil as the sort of active unity which he himself feels it to be. "Psychology," says James, "is a science, and teaching is an art, and sciences never generate arts directly out of themselves. An intermediary inventive mind must make the application, by using its originality. To advance to that result, we must have an additional endowment altogether, a happy tact and ingenuity to tell us what definite things to say and do when the pupil is before us." The professional task of the teacher consists mainly in "training the pupil to behaviour," in the sense of the widest possible fit reaction to the circumstances into which the vicissitudes of life may lead him. Education is "the organization of acquired habits of conduct and tendencies to behaviour." There is no reception in the mind of the child without reaction, and no impression without a corresponding expression. There is only one way of insuring a pupil's interest and that is that the teacher before beginning to talk should make sure that the scholar has something in his mind to attend with. Once started, the subject must be made to suggest new aspects of itself and to prompt new questions. "I cannot but think," the author says in conclusion, "that to apperceive your pupil as a little sensitive, impulsive, associative, and reactive organism, partly fated and partly free, will lead to a better intelligence of all his ways. Understand him, then, as such a subtle little piece of machinery, and if, in addition, you can also see him *sub specie boni*, and love him as well, you will be in the best possible position for becoming perfect teachers."

TALMUD, BABYLONIAN, New Edition of the. English Translation; Original Text Edited, Formulaetd, and Punctuated: by Michael L. Rodkinson. Revised and Corrected by the Rev. Dr. Isaac M. Wise, President Hebrew Union College, Cincinnati, Ohio. 20 vols. in 10 (1896–1903). An edition in English translation of the whole Talmud thoroughly cleared of confusion and corruption, and brought into a readable and intelligible form, in which it can be understood in its vast range of interest, and judged upon its real merits as the great Jewish encyclopædia of religion, ethics, education, law, history, geography, medicine, mathematics, and in fact knowledge and opinion on every branch of thought and action. Dr. Wise speaks of the work as "Rodkinson's reconstruction of the original text of the Talmud"; which is confessed to have been in a very bad state, from irrelevant matter thrust in by later

hands and even by hostile hands, and from corruptions such as works existing for ages in manuscript, and successively copied by scribes sometimes careless of accuracy and often free with changes or additions, are liable to. Dr. Rodkinson's perfect mastery of the Hebrew, and his comprehensive knowledge of the true Talmudical facts, with his admirable grasp of high ideals, and confidence that they are the ideals of his race and of the Talmud, have enabled him to reconstruct the original text and to give a clear and readable rendering of it in English, by which for the first time the Talmud is made as accessible to Anglo-Saxon readers as the books of the Old Testament. In his representation, "the Talmud is not a commentary on the Bible." It is not a body of dogma to be enforced, but of opinions to be considered; "not the decisions, but the debates, of the leaders of the people"; "not a compilation of fixed regulations," but a book of "liberty, both mental and religious," knowing "no authority but conscience and reason." The extreme freedom of suggestion and statement used by those who speak in it, the special reasons for many of its laws, such as the desire to break from the neck of the people the yoke of the priests, and the vein of humor running through much that seems most objectionable, are insisted on by Dr. Rodkinson as showing that "nothing could be more unfair, nothing more unfortunate, than to adopt the prevailing false notions about this ancient encyclopædia."

Dr. Rodkinson's work is thus not only a definitive English-Hebrew Talmud, for popular reading as well as for study of Jewish lore of every kind, but it is an interpretation to the modern mind of a vast monument of Hebrew life and thought, the value of which cannot be exaggerated. Vols. i. and ii. give 'Tract Sabbath,' in 390 pages. Vol. iii. gives 'Tract Erubin,' of 250 pages, in which are embodied the famous Rabbinical devices for getting round the prohibitions of 'Tract Sabbath.' Vol. iv. has 'Tract Shekalim,' which is all about a sacred half-shekel tax, paid by every Israelite at twenty years of age; and 'Tract Rosh Hashana' (or New Year), 232 pages. There are twelve of these 'Tracts,' forming the first section of the entire work, called 'Moed' (Festivals). The whole of Dr. Rodkinson's colossal task includes a new Hebrew text; some parts of which, to fill gaps in the commentary sections, he has himself composed from materials given in the Palestinian Talmud or in Maimonides. The entire work is sufficiently advanced to make its early completion secure. The reader of Dr. Rodkinson's own writings easily recognizes in his mastery of English style, and his high mental and ethical qualifications, ample assurance of his ability to make his Reconstructed Talmud an adequate text-book of the learning and the liberal spirit of modern Reformed Judaism. To Christian scholars, teachers, and students of liberal spirit, his work must be most welcome.

It may be briefly added here that there are two forms of the Talmud; namely, the Babylonian and the Palestinian. There first grew up a body of explanations and supplementary ordinances called Mishna, or teaching, designed to mark the application of Mosaic law or to supplement it. The impulse to this Mishnic development began in Babylon, during the exile there; it dominated the return to Jerusalem under Ezra; and it was brought to a final result by Rabbi Jehudah Hannasi, about 160 A. D. After the conclusion of the Mishna, there grew up two bodies of further explanation, called Gemara, one at Babylon and the other in Palestine. The Mishna thus came to exist in three greatly differing forms: Mishna by itself, and Mishna as embodied with Gemara in the Talmud of Babylon or that of Palestine. Dr. Rodkinson deals with the Babylonian form of Mishna and Gemara.

TAMING OF THE SHREW, THE (first printed in 1623), partly by Shakespeare and partly by an unknown hand, is a witty comedy of intrigue, founded on an old play

about "the taming of the shrew" and on Ariosto's 'I Suppositi'; and is preceded by another briefer bit of dramatic fun (the "induction") on a different topic, — *i. e.*, how a drunken tinker, picked up on a heath before an alehouse by a lord and his huntsmen, is carried unconscious to the castle, and put to bed, and waited on by obsequious servants, treated to sumptuous fare, and music, and perfumes, and told that for many years he has been out of his head, and imagining that he was a poor tinker. "What! am I not Christopher Sly, old Sly's son of Burton Heath? . . . ask Marian Hacket, the fat ale-wife of Wincot, if she know me not." At length this Sancho Panza, who still retains his fondness for small ale, sits down to see the laughter-moving comedy 'The Taming of the Shrew,' enacted for his sole benefit by some strolling players. The brainless sot found its delicious humor dull; not so the public. Baptista, a rich old gentleman of Padua, has two daughters. The fair Katharina has a bit of a devil in her, is curst with a shrewish temper; but this is partly due to envy of the good fortune of the mincing artificial beauty, Bianca, her sister, whose demure, gentle ways make the men mad over her. Yet Kate, when "tamed," proves after all to be the best wife. The other gallants will none of her; but the whimsical Petruchio of Verona has come "to wive it wealthily in Padua," and nothing daunted, wooes and wives the young shrew in astonishing fashion. The law of the time made the wife the chattel of her husband, otherwise even Petruchio might have failed. His method was to conquer her will "to kill her in her own humor." He comes very late to the wedding, clothed like a scarecrow, an old rusty sword by his side, and riding a sunken-backed spavined horse with rotten saddle and bridle. His waggish man Grumio is similarly accoutred. At the altar he gives the priest a terrible box on the ear, refuses to stay to the wedding dinner, and on the way to his country-house acts like a madman. Arrived home, he storms at and beats the servants, allows Kate not a morsel of food for two days, preaches continence to her, throws the pillows around the chamber, and raises Cain a-nights generally so that she can get no sleep, denies her the bonnet and dress the tailor has brought, and so manages things as to seem to do all out of love to her and regard for her health, and without once losing his good-humor. In short he subdues her, breaks her will, and makes his supreme; so that at the end she makes a speech to the other wives about the duty of obedience, that would make the "new woman" of our time smile in scorn. Of Bianca's three suitors the youngest, Lucentio, gets the prize by a series of smart tricks. Disguised as a tutor of languages he gets her love as they study, while his rivals, "like a gemini of baboons," blow their nails out in the cold and whistle. Lucentio at the very start gets his servant Tranio to personate himself, and an old pedant is hired to stand for his father; and while Baptista, the father of Bianca, is gone to arrange for the dower with this precious pair of humbugs, Lucentio and his sweetheart run off to church and get married. The arrival of the real father of Lucentio makes the plot crackle with life and sensation.

TANTE, by Anne Douglas Sedgwick (1911). This is the story of the part played by Madame Okraska, a great pianist and musical genius, in the life of her ward Karen Woodruff and the latter's husband Gregory Jardine, a well-to-do barrister. While for the first time listening to the celebrated pianist, Jardine's interest is awakened in a charming young girl who follows every movement of the musician with absorbed attention, and who proves to be Madame Okraska's ward. He subsequently meets her at the home of a mutual friend, where Madame Okraska (called by her ward "Tante") is receiving a throng of devotees, and where Jardine awakens the antipathy of the elder woman by his failure to accord her the admiration she

exacts from all. Tante goes on a tour to America leaving her ward to vegetate in the country with Mrs. Talcott, an elderly retainer. Here, Jardine wooes and wins the unusual girl who has been brought up in an unconventional world wholly apart from his own social standards. Although loving and docile, Karen is obdurate at any suggestion that is not in harmony with her guardian's ideas, and withholds her promise of marriage until Tante has cabled her consent. The marriage takes place and the young pair enjoy wedded bliss until the return of Tante to the field. Her jealous nature resents Karen's devotion to another, and Jardine's antipathy to her, which he tries to conceal, evokes her bitter hatred. She does everything in her power to build up a barrier between husband and wife and finally succeeds in working sufficiently upon Karen's overwrought sympathies to cause her to desert Jardine and fly back to her adored guardian. Her flight is ill-timed, as she arrives at a moment to interrupt an affair which Tante is carrying on with a young poet, named Drew. Drew, who is wearying of the elder woman, begins to pay attention to Karen and is discovered by Tante when protesting his passion for her ward. In a burst of anger, which for the first time reveals her true character to the deluded Karen, she orders the girl from the premises after overwhelming her with abuse. Karen wanders away, and is picked up ill and half-crazed by an old admirer, whose protection is misunderstood by the deserted husband. Through the good offices of Mrs. Talcott the misunderstanding is finally explained, and Karen, her eyes opened to the perfidy of her once adored Tante, is restored to her long-suffering husband.

TARAS BULBA, by Nikolai F. Gogol (1839). This is a gruesome story of Cossack life in the fifteenth century. Ostap and Andrii, the sons of Taras Bulba, a Cossack leader, return from school; and he takes them at once to the Setch (a large Cossack village) to present them to his brothers in arms. There they drink, carouse, and quarrel, until a new ataman is elected and an expedition is sent against Kief. Andrii is taken into the city by the maid of the Voivoid's beautiful daughter, his sweetheart in student days. The city is given over to famine; he feeds his love, and for the sake of her beauty turns traitor and joins her party. The Voivod goes out to attack the Cossacks; and Taras Bulba, in his righteous wrath, slays his son. His other son Ostap, is captured, and he himself is wounded. On recovering, he bribes a Jew to take him in disguise to Warsaw, where he sees Ostap tortured to death. He raises an army, fights, and spares none, shouting as he burns and slays, "This is a mass for the soul of Ostap." Finally he is captured, however, thirty men falling upon him at once. He is bound to a tree; fagots are placed at the foot of it and preparations are made to roast him. He sees that his Cossacks are lured into a trap, and shouts a warning; they fly over the precipice on their horses, and plunge into the river, across which they swim and escape. Taras perishes, but his Cossacks live — to talk of their lost leader.

TARTARIN OF TARASCON, by Alphonse Daudet (1872). Daudet's exquisite portrayal of mock adventures of the boastful Tartarin is a delightfully entertaining specimen of the finest quality of French humorous writing. Tartarin of Tarascon, to whom the adulation of his fellow-townsmen is as necessary as the breath of life, is animated by the spirit of a big-game hunter and a love of adventure. On Sundays, accompanied by his fellow-sportsmen of Tarascon, he goes just outside the town, and in lieu of other game, long since fled, tosses his cap into the air and riddles it with shot. At this noble pastime Tartarin is without a peer. His study walls are thickly hung with such trophies of his skill. He has long been the absolute king of Tarascon

sportsmen. To assure this position among his townsmen, who are beginning to doubt his prowess, he starts for Algiers on a real lion hunt.

With innumerable trunks filled with arms, ammunition, medicine, and condensed aliments, arrayed in the historic garb of a Turk, Tartarin arrives at Algiers. An object of much curiosity and speculation, he at once sets out for lions, but returns daily, disheartened by his fruitless quest. He is himself bagged by a pretty woman, Baya, in Moorish dress. One day he meets Barbasson, a native of Tarascon, captain of the Zouave, plying from Marseilles to Algiers. Barbasson tells him of the anxiety and eagerness for news of him at Tarascon.

At this, Tartarin deserts Baya, and starts south for lions. After many adventures in the desert, he finally kills the only lion he has seen, — a poor, blind, tame old lion, for which he has to settle to the amount of all his paraphernalia and money. The lion's skin is forwarded to Tarascon, and Tartarin tramps to Algiers, accepts passage from Barbasson, and at last reaches home, where he is greeted with frenzied applause. His position has been made secure by the arrival of the lion's skin, and he again assumes his place in Tarascon. Evenings, at his club, amid a breathless throng, Tartarin begins: "Once upon an evening, you are to imagine that, out in the depths of the Sahara — ."

TARTUFFE, by Molière (Jean Baptiste Poquelin). This most famous comedy, once performed under the title 'The Impostor,' was published complete in 1669. The principal characters are: Madame Pernelle; Orgon, her son; his wife Elmire, his son and daughter; and a friend, Tartuffe, who stands forth as a type of the religious hypocrite. The old lady is very devout, but uses plain words when scolding the grandchildren. Orgon, the husband, on coming home hears that his wife is ill; but immediately inquires about Tartuffe, seeming to think of no else. This honey-lipped egoist is chosen by the father as the proper person to whom he should marry his daughter.

But she thinks not so. Those who are forced to marry against their will do not make virtuous wives. The modesty of Tartuffe is easily shocked; yet he would examine closely the material of the dress of Elmire, to whom he pays court, telling her that to sin in secret is not to sin at all. Elmire risks her reputation a little to unmask the vile deceiver in the eyes of her husband. Through fear of hell, Tartuffe yet rules the husband, gets his property by scheming, and has him arrested as a traitor. At last the king acts; and Tartuffe is led off to prison. This is a striking presentation of the manners and morals of the people and times.

TASK, THE, a descriptive and reflective poem by William Cowper, published in 1785. It was begun at the instance of the poet's friend, Lady Austen, who playfully asked him to write a poem in blank-verse about a sofa. Accepting the challenge Cowper traces in about one hundred Miltonic lines the evolution of the sofa from the stool. He then proceeds discursively to enlarge on the pleasures of country walks, the delights of gardening, and the coziness of the winter fireside, mingling these descriptive passages with autobiographic records of religious experience, satirical attacks on the luxury of cities, the corruption of politicians and the worldliness of the clergy, pietistic denunciations of deism, skepticism, and natural science, and outbursts of humanitarian sympathy for slaves, dumb animals, and all who are oppressed. These and other topics occupy six books entitled respectively: 'The Sofa,' 'The Time-Piece' (*i.e.*, the omens of future judgment), 'The Garden,' 'The Winter Evening,' 'The Winter Morning Walk,' 'The Winter Walk at Noon.' 'The Task' reflects the

enthusiasm for natural scenery, the impulse to self-revelation, and the eagerness to relieve suffering, of the later eighteenth century. The author is a refined, sensitive Christian gentleman with a gift of easy, graceful expression, and a nature of fine sensibility and quiet humor. The morbid strain which so sadly affected his peace and happiness left no trace on this poem.

TATLER, THE, a collection of periodical essays, 271 in number, which originally appeared in the form of a penny journal, issued three times a week, from April 12th, 1709, to January 2d, 1711, and were reprinted in four volumes, 1710–1711. Richard Steele was the originator of the publication and the writer of at least 188 of the papers; Joseph Addison was the author of 42, and collaborated with Steele in 36; Swift had part in about a dozen numbers, and there were a few minor contributors. The venture was originally intended as a magazine of general news. Each number consisted at first of several sections. Accounts of gallantry, pleasure, and entertainment were dated from White's Chocolate House; discussions of poetry, from Will's Coffee House, of learning, from the Grecian, of miscellaneous topics from the editor's apartment; and of foreign and domestic news, from St. James's Coffee House. The latter item consisted mainly of dispatches and comments concerning the War of the Spanish Succession, then raging, and was a result of Steele's official position of Gazetteer, which gave him access to recent information. After the eightieth number, however, these news-items seldom appear. With the ninetieth, instead of containing three or four brief essays, each number includes one substantial article, on the model afterwards continued by the same writers in 'The Spectator.' Like those of the latter periodical, the articles are concerned exclusively with the criticism of manners and the promotion of culture and morality. Discussions of public behavior, of costume, of sports and entertainments, of vices and frivolities, of duties and obligations, of drama, poetry, and the standard of taste, make up the bulk of the contents. Gaming and duelling are denounced, chivalry upheld, and womanly modesty and seriousness urged. As in 'The Spectator,' a number of fictitious personages add life and interest to the essays and give opportunity for interesting character-sketches. The writer of the papers is supposed to be Isaac Bickerstaff, an old philosopher and astrologer of sixty-four. He is borrowed from the pamphlets in which Swift writing under this pseudonym denounced and hoaxed the impostor, Partridge (1708–1709). Other personages are Bickerstaff's familiar servant, Pacolet, his half-sister, Jenny Distaff, her husband, Tanquillus, and their three boys. The members of his club, the Trumpet, in Fetter Lane, forestall the better known Spectator's Club. They are Sir Geoffrey Notch, a decayed gentleman, Major Matchlock, a veteran of the Civil War, Dick Reptile and his nephew, and a Bencher of one of the Inns of Court. Among Addison's contributions to the portrait-gallery of 'The Tatler' are Ned Softly, the poetaster, and Tom Folio, the pedant. As the Spectator is usually credited to the genius of Addison so the Tatler may be regarded as chiefly the product of Steele. The two differ as exquisite polish and logical completeness differ from careless spontaneity and incidental meditation.

TECHNIQUE OF THE DRAMA, an analysis of dramatic principles by Gustav Freytag, published in 1863, translated by Elias J. MacEwan in 1895. The author, himself a successful dramatist, seeks to determine the laws according to which great plays are composed, supplementing the rules of Aristole's 'Poetics' by reference to the works of Shakespeare, Lessing, Goethe, and Schiller. In the first section of the book, 'Dramatic Action,' Freytag shows how the central idea of a play is selected and

developed from the raw material of experience or reading, defines the dramatic as emotion leading to action, or action producing emotion, explains dramatic unity as the result of the adequate motivation of every action, emphasizes the need of probability, magnitude, and progressive interest in the actions chosen, and discusses the nature of the "katharsis" or emotional renewal effected by tragedy. The second part 'The Construction of the Drama' represents every tragedy as made up of a rising and a falling movement, distinguishing the exposition, the initial impulse, the ascending action, the climax, the entrance of a tragic force, the descending action, the final reaction or possibility of a happy outcome, and the catastrophe. This helpful formula is then applied to the Greek and the Teutonic drama and is shown to be the basis of the division of plays into five acts. Effectiveness in the structure of scenes whether including few persons or large masses is then happily illustrated from Shakespeare (Section IV). In the fourth section, 'The Characters,' Freytag emphasizes the need of unity, consistency, proper relation to the action, and consonance with the age in which the personages are supposed to live. Questions of versification and of method in composition occupy the short fifth and sixth sections. The book has had wide currency and considerable influence. Its scheme of dramatic structure is certainly valuable to the student of the classic plays, ancient and modern.

TELEMACHUS ('TÉLÉMAQUE'), ADVENTURES OF, by Fénelon, is a French prose epic in twenty-four books, which appeared in 1699. Having been shipwrecked upon the island of the goddess Calypso, Telemachus relates to her his varied and stirring adventures while seeking his father Ulysses, who, going to the Trojan war, has been absent from home for twenty years. In his search the youth has been guarded and guided by the goddess Minerva, disguised as the sage Mentor. This recital occupies the first six books, the remaining eighteen containing the hero's further remarkable experiences, until at last he returns to Ithaca, where he finds Ulysses already arrived. On the way thither occur his escape from the island of Calypso, whose love for Telemachus prompts her to detain him on her fair domain, and his visit to the infernal regions, in search of his father, whom he believes to be dead. This romance of education, "designed at once to charm the imagination and to inculcate truths of morals, politics, and religion," has always been regarded as a French classic. It is still much used in English-speaking schools, as a model of French composition. The author has borrowed from, and imitated, the Greek and Latin heroics with undisguised freedom, and has succeeded in imparting to his work their antique air and flavor.

TEMPEST, THE, one of Shakespeare's very latest plays (1611), written in the mellow maturity of his genius, is probably based on a lost Italian *novella* or play, though certain incidents are borrowed from three pamphlets on the Bermudas and Virginia and from Florio's Montaigne. The scene is said to be laid in the haunted island of Lampedusa in the Mediterranean. In the opening lines we see a ship laboring in heavy seas near the shore of an island, whose sole inhabitants, besides the spirits of earth and air typified in the dainty yet powerful sprite Ariel, are Prospero and his lovely daughter Miranda, and their slave, the deformed boor Caliban, an aborigine of the island. The grave and good Prospero is a luckier castaway than Robinson Crusoe, in that his old friend Gonzalo put into the boat with him not only his infant daughter, but clothes, and some books of magic, by the aid of which both men and spirits, and the very elements, are subject to the beck of his wand. He was the rightful Duke of Milan, but was supplanted by his brother Antonio, who with his

confederate, the king of Naples, and the latter's son Ferdinand and others, is cast ashore on the island. The shipwreck occurs full in the sight of the weeping Miranda; but all hands are saved, and the ship too. The humorous characters are the butler Stephano, and the court jester Trinculo, both semi-drunk, their speech and songs caught from the sailors, and savoring of salt and tar. Throughout the play the three groups of personages, — the royal retinue with the irrepressible and malapropos old Gonzalo, the drunken fellows and Caliban, and Prospero with his daughter and Ferdinand, — move leisurely to and fro, the whole action taking up only three hours. The three boors, fuddled with their fine liquor and bearing the bark bottle, rove about the enchanted island, fall into the filthy-mantled pool, and are stoutly pinched by Prospero's goblins for theft. The murderous plot of Antonio and the courtier Sebastian is exposed at the phantom banquet of the harpies. Spellbound in the linden grove, all the guilty parties come forward into a charmed circle and take a lecture from Prospero. General reconciliation. Then finally, Miranda and Ferdinand are discovered playing chess before Prospero's cell, and learn that to-morrow they set sail for Naples to be married.

TEMPLE HOUSE, the third and last novel of Elizabeth Barstow Stoddard, was published in 1867. The scene is laid in a forgotten, decaying seaport town of New England. The plot follows the fortunes of one family, the inmates of Temple House — a homestead of dignity in the prosperous days of the town, but now tarnished and forlorn. It shelters Argus Gates, a retired sea-captain, a lover of solitude; his sister-in-law Roxalana, an ineffective, dreamy, silence-loving soul; and her child, Tempe, an elf of a girl who marries John Drake, a neighbor, almost before she is out of short dresses. He dies soon after, the young widow going back to Temple House. By a shipwreck another unusual character, Sebastian Ford, is added to the Temple House circle. The Spanish blood in his veins tinges his least act with romance. He proves his devotion to his rescuer, Argus Gates, by defending the honor of the woman he loves, Virginia Brande, the daughter of a wealthy neighbor. The book closes upon the happiness of Virginia and Argus, a kind of subdued happiness in accordance with the autumnal atmosphere of the story. The slumberous haze lifts only to reveal two or three spirited scenes connected with Virginia's love-story.

TEN THOUSAND A YEAR, by Samuel C. Warren (1841). This story, though regarded by critics as "ridiculously exaggerated and liable to the suspicion of being a satire on the middle classes," has held a certain place in fiction for more than half a century. Tittlebat Titmouse, its hero, is a vulgar and conceited young clerk in the London shop of Dowlas, Tagrag, Bobbin & Co. Through the machinations of Messrs. Quirk, Gammon, and Snap, Solicitors, who have discovered a flaw in the title of an old and rich family, he finds himself put in possession of an estate yielding £10,000 a year. Hitherto abused and bullied by everybody, he is now flattered and invited by his former master, Tagrag, by Quirk of the great law firm, and by the Earl of Dredlington, each anxious to secure him as a son-in-law. Titmouse marries Lady Cecilia, and takes his seat in Parliament in place of Charles Aubrey, dispossessed of the estate, his election being secured by scandalous corruption and a reckless expenditure of money. The Earl of Dredlington, finding a deed by which his son-in-law settles £2,000 a year on Gammon, learns that it is hush-money; and that Titmouse, proving to be an illegitimate child of the great house, has no right to the estate he enjoys. In consequence the attorney-general fixes a charge of conspiracy upon Quirk, Gammon, and Snap. Quirk and Snap are imprisoned, while Gammon escapes only

by suicide. The Aubreys' rights are restored. The wretched Titmouse goes through insolvency; and his mind having become unbalanced by his overthrow, he passes the remainder of his miserable life in a lunatic asylum. The story has no literary standing, and is verbose and overloaded with irrelevant matter. But the plot is ingenious, the legal complications are managed in a way that won the admiration of accomplished lawyers, and the story with all its faults contrived to arouse and maintain the reader's interest.

TEN YEARS' DIGGING IN EGYPT, 1881–1891, by W. M. Flinders Petrie, published in 1892, is an informal, non-technical account of the labors of this great Egyptologist, illustrated by numerous wood-cuts from sketches of his own. He begins by telling of his season at the pyramids, 1881–1882, which he carefully measured, making many discoveries as to their departure from exact symmetry and as to the tools and methods of their construction. In the next expedition, that of 1884, he unearthed at Tanis an interesting portrait-statuette and a collection of papyri with a key to the hieroglyphics. In 1885 he discovered some Greek inscriptions, coins, and vases in the Greek colony of Naukratis. Several months of 1886 were devoted to the twin Greek colony of Daphnæ, the Biblical Tahpanhes, where both Egyptian and Greek relics were found; near by was a place called Tell Nebesheh, where the explorer unearthed a statue of Rameses II. and a temple. In 1887 Petrie made a voyage up the Nile to Thebes, Assuan, and Esneh, where he copied many hieroglyphic inscriptions and made ethnographic studies of the faces on the monuments. In the following year he was at work on the pyramid at Hawara, and remained in that district for three years, making examinations of many pyramids and discovering many domestic implements and other relics. To these records of exploration Petrie adds some interesting chapters on general topics. In Chapter XI. he traces the history of art and civilization in Egypt from the earliest times. In Chapter XII. he explains how excavations are made, showing the need of imagination in choosing a site, of following a general plan, of training workmen to be careful of their finds and to report on where they found them, of rejecting useless objects, and of safely packing the objects discovered. The last two chapters describe respectively the character of the Egyptian fellah, and the necessities of the traveler who would live cheaply in Egypt. The book is entertainingly written, reflecting the enthusiasm of the scholar and the practical knowledge of the experienced traveler and man of the world.

TENNYSON, ALFRED, LORD, A MEMOIR, by his son Hallam Tennyson (1897). This great biography is exceedingly full and circumstantial, progressing from year to year of Tennyson's life, letting it tell itself for the most part through letters. A great number of these were given to the world for the first time, together with many poems not before printed. Appended to the second volume are a number of personal recollections of the poet, by men distinguished as statesmen and men of letters.

TENT LIFE IN SIBERIA, by George Kennan (1870). The author of this book of exploration and adventure was employed, in 1865–67, by the Western Union Telegraph Company, in its audacious scheme of building an overland line to Europe by way of Alaska, Bering's Strait, and Siberia, — a futile project, soon forgotten in the success of the Atlantic Cable. He tells the story of the undertaking from the side of the employees, — a story known to few even of the original projectors. It is a record of obstacles well-nigh insuperable met and overcome with astonishing patience and

courage; of nearly six thousand miles of unbroken wilderness explored in two years, from Vancouver's Island to Bering's Straits, and from Bering's Straits to the Chinese frontier; of camping in the wildest mountain fastnesses of Kamtchatka, in the gloomy forests of Alaska and British Columbia, and on the desolate plains of Northeastern Siberia; of the rugged mountain passes of Northern Asia traversed by hardy men mounted on reindeer; of the great rivers of the North navigated in skin canoes; of tents pitched on northern plains in temperatures of 50 and 60 degrees below zero.

Though the enterprise failed in its special aim, it succeeded in contributing to our knowledge of a hitherto untraveled and unknown region. Its surveys and explorations are invaluable. The life and customs of the natives are minutely described; while the traveler's sense of the vastness, the desolation, and the appalling emptiness of this northern world of snow and ice conveys a chill almost of death to the sympathetic reader. The book is written in the simple, business-like style that, when used by men of action to tell what they have done, adds a great charm of reality to the tale.

TERRE, LA, see **ROUGON-MACQUART.**

TESS OF THE D'URBERVILLES, a remarkable novel by Thomas Hardy (1891), is an embodiment in fiction of the Tragedy of the Woman, — the world-old story of her fall, and of her battle with man to recover her virginity of soul. Tess, a beautiful village girl, is a lineal descendant of the ancient D'Urberville family. Her far-off gentle blood shows itself in her passionate sensitive nature. By a mere accident she becomes the prey of a young man of gross instincts, returning to her home soiled and dismayed. Her child is born and dies. "Her physical blight becomes her mental harvest"; she is lifted above the groping mental state of the people about her. This etherealization has fatal results. As she was once the victim of man's vices, she is destined to become the victim of his conventional virtues. At a farm far removed from the scene of her sufferings, she meets Angel Clare, a gentleman's son. Their mutual love ends in marriage. On their wedding-day Tess tells Clare of her past. From that hour she ceases to be for him "enskied and sainted," becoming a mere soiled thing which had drifted in its perilous beauty across his path. He leaves her; and her struggle with her anguish of spirit, with her poverty, and her despair, has a fearful ending: "The President of the Immortals" had finished his sport with her. 'Tess' is well-nigh primeval in its treatment. A novel created apparently by inexorable forces of nature, it is joined by its strength and pitilessness to the blind powers of the world. Yet it is not without sunny spaces, revelations of warm nooks of earth hidden from the blasts of the tempest.

THADDEUS OF WARSAW, by Jane Porter (1803), is an "old-time" romance. Thaddeus, a young Polish nobleman, — last in the line from John Sobieski, the famous king of Poland and conqueror of the Turks,—leaves home with his grandfather, count palatine, to serve under King Stanislaus in repelling an invasion by Russia and her allies. Defeated after gallant fighting, the old count is slain, and Thaddeus flies to the defense of his mother in their castle. She expires in his arms; Thaddeus is driven forth, and sees Warsaw and the Sobieski castle burned. The renowned General Kosciuszko, the king's nephew Prince Poniatowski, and other historic characters, figure prominently in the tale. After the partition of Poland the exiled Thaddeus reaches England, where a cloud on his birth is lifted, showing him a scion of the Somerset family; his marriage with a high-born English girl makes a

happy ending. This was the earliest of Miss Porter's historical novels, and it appeared some years before Scott's 'Waverley.' Having seen and talked with many poor and proud, but noble, Polish refugees in London, Miss Porter wrote with a pen "dipped in their tears," representing a pure and generous ideal, — the nobles as mostly noble, and the serfs like Arcadian shepherds.

THAIS, by Anatole France (1890). Thais was a famous courtesan in Alexandria about the fourth century. Paphnutius, a holy man, who had retired to the desert to live the monastic life, has a vision of the beautiful actress and is inspired to convert her and save her from sin. He returns to Alexandria, the scene of his profane youth, borrows a rich embroidered garment from his former school friend, Nicias, and presents himself at the house of Thais. The fear of death and age had lately oppressed Thais, and she listens to his talk of eternal life and of spiritual love, which appealed to her all the more, because as a child she had been baptized by a Christian slave. Paphnutius persuades Thais to renounce her profession, to make a bonfire of all her riches, costly cups, priceless statues, jewels and furniture and carpets, and to follow him to a nunnery in the desert. He leaves her in the care of the abbess, and returns to his cell and his disciples, but he is unable day or night to banish from his mind the lovely image of Thais. He goes forth again and becomes a stylite, living on the top of a pillar, to separate himself from the world. Finally he hears that Thais, the penitent and saint, is dying. He regrets that even at the price of damnation he has not possessed one moment of her love. He hastens to Thais, whom he finds at the point of death, and in a frenzy tries to win her from the vision of the life eternal. She pays no attention to his pleadings and to his earthly passion, and dies in sanctity. The face of Paphnutius is so disfigured by his sensual desire that the nuns shrink from him as from a vampire. "He had become so hideous that as he passed his hand over his face he felt its brutality."

THEOLOGICAL AND LITERARY ESSAYS, by Richard Holt Hutton (1875). The two volumes of this work contain nine theological and nine literary papers. Among the first are 'The Moral Significance of Atheism,' 'The Atheistic Explanation of Religion,' 'Science and Theism,' 'What is Revelation?' 'M. Renan's Christ,' etc., etc. Mr. Hutton is a theist, owing his belief in theism to his study of the religious philosophy of F. D. Maurice. After he has spoken of skepticism and dogmatism as but different forms of the attempt to accommodate infinite living claims upon us to our human weakness, he says: "It seems to me that it has been the one purpose of all the divine revelation or education of which we have any record, to waken us up out of this perpetually recurring tendency to fall back into ourselves," — *i. e.*, to self-forgetfulness, and self-surrender to a Higher than ourselves. Among the names and subjects considered in the literary essays are Wordsworth, Shelley, Browning, the poetry of the Old Testament, Clough, Arnold, Tennyson, and Hawthorne. As a whole these are marked by depth of insight, breadth of view, and nicety of judgment. They show high scholarship, and an innate gift for criticism highly trained; and they are very interesting reading.

THEORY OF THE LEISURE CLASS, THE, 'An Economic Study of Institutions' by Thorstein Veblen (1899). It is a merciless analysis, from the strictly economic point of view, of the claims of the leisure class to be a valuable factor in modern life. He finds that this class originated in the stages of savagery, when the men of the tribe devoted themselves to predatory acquisition, leaving the productive work to

women and slaves. In the barbaric stage, which followed, the control of wealth and freedom from labor marked the nobility and work was regarded as a badge of social inferiority. This feeling continued when the growth of industrial activity led to the modern struggle for wealth; and the ruling classes who emerged from this struggle were characterized by two distinctive features: "conspicuous leisure and conspicuous consumption." By the first term the author means the tendency of the upper classes to avoid menial labor and associations, to cultivate manners and modes of speech which suggest a life of elegant refinement, and to indulge in such activities as government, war, sports, and devout observances but not in productive labor; by "conspicuous consumption" he means the desire to avoid the appearance of poverty and to convey an impression of pecuniary strength by spending money in extravagant and wasteful ways. The author's interpretation of the term "waste" is a narrowly economic one, anything which contributes merely to subjective satisfaction and not to definite physical needs being regarded as wasteful; and he carries his theory too far in attributing practically every non-utilitarian desire of the leisure class to the impulse to show one's financial superiority. But he is a keen observer, with an incisive, critical mind, who sees through many insincerities and veiled predatory instincts, and few of the leisure classes can read the book without feeling uncomfortable. This discomfort is not lessened by his occasional rather elaborate protests that of course he is speaking purely in the economic sense and that no doubt these activities may have a high cultural value, but that he is concerned with very practical realities. Defenders of the classics are particularly irritated by his treatment of this subject as a mere conventional badge of the leisure classes without any practical use and hence an admirable example of "conspicuous waste." Religion, the law, business, and sports, fare no better. But he has done the leisure classes an admirable service in allowing them to see themselves as the industrial classes probably view them. The style is unadorned, unemotional, detached, and coolly remorseless.

THESE LYNNEKERS, a novel, by J. D. Beresford (1916). The seven Lynnekers are the rector, his ineffectual wife, and their five children. Strictly speaking, the story is concerned with Richard, really the cleverest of the sons. When Dick fails in the classics at the Oakstone School, the Rector feels justified in putting him into the Medboro' Bank, instead of sending him to Oxford. He is totally unaware that Dickie is a mathematical genius. Dickie's job means something like a hundred and fifty pounds in the exchequer. On the strength of the saving, everybody spends more money, particularly Mrs. Lynneker. Meanwhile Dickie is bound to the bank for five years. But by studying evenings he works out an education for himself; he reads mathematics, history, economics, literature, and theology, and his great desire is "to get at the bottom of things." Meanwhile Mrs. Lynneker draws on the funds of the Coal Club for family expenses. To hide her defections, she borrows thirty pounds from the Medboro' Loan Company. When the company fleeces her, rather than go to her husband, she tells Dickie, who succeeds in driving the Loan Company out of town. At the end of five years, Dickie has made himself so indispensable that he is offered the position of bank-manager. But he prefers "to get into the game" in a large city. Just at this juncture, Martyn Lynneker, a distant cousin, comes down to see the family. He is so impressed by Dickie's power of thinking for himself that he offers him a legal education and a possible seat in Parliament. After some thought, Dickie refuses the offer because he sees in it a barrier to his own political independence. Instead he goes into the business office of a financier.

The family, which has been much disappointed in Dickie's treatment of Martyn, is delighted with his engagement to Sybil Groome, the bishop's niece. But even in the flush of his first love, Dickie has to yield to the demands of his family, and when the rector is stricken with paralysis, Dickie sacrifices everything to be with him. In his last days, the rector realizes for the first time that Dickie is the tower of strength of his family. The others all fail to the end to appreciate the solidity of his character and what he has done for them.

THOUGHTS, see **PENSÉES,** by Denis Diderot.

THOUGHTS CONCERNING EDUCATION, SOME, by John Locke (1693). Locke's work, which has its place among the classics of education, originally consisted of letters addressed to his friend Edward Clark about the care of his son. It is not, and does not profess to be, a treatise on education in general, but only the advice of one friend to another about the individual education of a gentleman's son. At school and university he had strongly disapproved of the educational methods in vogue in his time. In this work he propounded views which are even yet the aspiration rather than the achievement of educational reformers. He taught that a sound basis for education should be laid by training the child in healthful habits of eating, sleep, cleanliness, and exercise. Children should be hardened by exercise in the open air, and by robust treatment instead of being enervated by luxuries and delicacies. On the other hand they should not be harshly used and beating should be reserved only for obstinacy and untruthfulness. Upon the foundation of bodily health should be built up a training in character and intelligence,—"virtue, wisdom, breeding, and learning." The teacher must have wisdom rather than mere learning. "The great business of all" (for both teacher and pupil) "is virtue and wisdom. Teach him to get a mastery over his inclinations, and submit his appetite to reason. This being obtained, and by constant practice settled into habit, the hardest part of the task is over." He strongly recommends that the young gentleman "should *learn a trade, a manual trade;* nay two or three, but one more particularly," that in after life he may have the means of useful diversion in leisure hours. Education should be a natural enjoyment, not an unwelcome task, and should fit the pupil for a life of moral usefulness.

THREE DAUGHTERS OF M. DUPONT, THE ('Les Trois Filles de M. Dupont') by Eugène Brieux (1897). A social drama dealing with the theme of the French marriage of convenience, arranged by the parents. The play opens as Julie, the youngest daughter of M. and Mme. Dupont, is about to be betrothed to Antonin Mairaut. The discussion of the proposal of marriage is given in the LIBRARY. Julie's father allows her fifteen minutes to make up her mind about her future husband, and reminds her of her older sister Caroline's unhappy life in the household as an old maid. The parents on either side deceive each other about the dowry and settlement, and the marriage is arranged. Julie finds her husband a selfish tyrant who is determined to make her the slave of his pleasure. Antonin, for reasons of expense, refuses to allow her the motherhood she had looked forward to for her happiness in the marriage. They quarrel violently, and she makes up her mind to leave him. The oldest sister, Angèle, the victim of seduction in her youth, is a demi-mondaine in Paris. An aunt leaves a legacy to Caroline and Angèle, and Angèle comes home after eighteen years' absence for the legal formalities. Caroline longs to be married and turns over a part of her inheritance to her father's clerk to win him

for a husband, not knowing he is already bound to another woman. The two older sisters advise Julie from their bitter experience not to divorce her husband, but to live on with him, for of the opportunities open to the average girl in provincial French society, as illustrated in the lives of the three sisters, the loveless marriage is the least intolerable. Julie returns to her husband, resigned to the inevitable, saying, "I had romantic ideas, I saw marriage as it is not. Now I understand it. In life it is necessary to make concessions." She determines to console herself with a lover like the rest. The play is a plea for a marriage of love, reiterated by the dramatist, in another play 'La Française.'

THREE ENGLISH STATESMEN, by Goldwin Smith (1867), is a course of lectures delivered during his professorship of history at Oxford University, on Pym, Cromwell, and Pitt. The clear and brilliant style of the book, vigorous and simple, at once enchains the attention and wins from the reader an absorbed interest in the author's theories of politics and politicians. He has the rare faculty of condensing whole chapters of history into a few words, and of presenting in one vivid picture the complicated state of nations. In his essay on Pym, he is able in a few pages to detail the problems and grievances that had beset the English people, and indeed the Continental nations, ever since the first outbreaks against the absolute power of the Church. He recognizes that the Reformation in England was by no means accomplished when Henry VIII. chose for his own ends to defy the pope; that this upheaval was precisely the old struggle of the people against tyranny whether of the Church or State. When, after eleven years of royal government without a Parliament, Charles I. was forced to call one, Pym became its leader. It was he who brought to book the great Duke of Buckingham, he who dared to impeach Strafford and Laud. The lampooners spoke a true word in jest when they called him "King Pym." Pym died early in the great fight; and the soldier, Cromwell, came to the front as the leader of republican England. Mr. Smith admires Cromwell as a genius and a high-minded man; yet he deprecates Carlyle's essay upon him as crass, undiscriminating worship. The soberer writer sees Cromwell's faults and deplores them. He does not excuse the execution of the King, or the massacres in Ireland; but he holds that Cromwell, to maintain his control over the thousands of reckless fanatics who had made him their leader, was forced to deeds of iron. As Protector, he was one of the strongest and wisest rulers England ever had. The last and longest paper is that on Pitt, the great statesman of the eighteenth century, who was prime minister at twenty-four, and the champion of free trade, a reformed currency, religious toleration, colonial emancipation, abolition of the slave-trade and of slavery. Pitt's espousal of the cause of the colonies in Parliament especially commends this study of him to American readers.

THREE MUSKETEERS, THE ('Les Trois Mousquetaires'), by Alexandre Dumas (1844). 'The Three Musketeers' is the first novel of Dumas's famous trilogy, of which the others are 'Twenty Years After' and 'The Vicomte de Bragelonne.' The three stories together cover a space of time from 1625 to 1665, and deal with the life of a Gascon adventurer named D'Artagnan, from his arrival in Paris on a rawboned yellow pony with three crowns in his pocket, to his death as Comte D'Artagnan, Commander of the Musketeers and Marshal of France.

On his first day in Paris, the young D'Artagnan, who desires to enter the famous corps of Louis XIII.'s Musketeers, contrives to entangle himself in three duels, with three of the most dreaded members of that body, who are known by the pseudonyms

of Athos, Porthos, and Aramis. By his pluck and spirit, he wins all three for friends; and the four of them from that time share their fortunes, good and bad, and become the heroes of many stirring events. The novel throughout is highly dramatic and of absorbing interest.

THREE YEARS OF ARCTIC SERVICE, 'An Account of the Lady Franklin Bay Expedition of 1881–84, and the attainment of the Farthest North,' by Adolphus W. Greely (1886). A popular account, drawn from personal diaries and official reports, of one of the most remarkable of the Arctic expeditions, and one with scarcely a parallel in the terrible sufferings through many months from which the party were at last rescued. The primary object of the expedition was a scientific one; and the utmost care was given to physical observations, from July 1st, 1881, at St. John, Newfoundland, to June 21st, 1884, forty hours before the rescue of the survivors. The wealth of interest thus created, with that of the remarkable experiences of the party, and the range of travel achieved, make the work one of unique and lasting value.

THROUGH NIGHT TO LIGHT ('Durch Nacht zum Licht'), by Friedrich Spielhagen (3 vols., 1861), a conclusion of the romance 'Problematische Naturen' (Problematic Characters).

The promise of the title is not fulfilled by the course of this story or its conclusion. Oswald Stein, the hero of the preceding narrative, is to be brought "through night to light" in this work, but he does not accomplish this transition. The same inconstancy, the same facile impressibility, and the same transitoriness of impression, are brought out by similar sentimental experiences to those narrated in 'Problematic Characters.' Indeed, the hero is even less admirable than in his hot youth, since his experiments are no longer entirely innocent. The solution offered to the puzzle of his life is Oswald's heroic death on the barricades of Paris; but this suggestion of "light" is inadequate in view of the darkness of the preceding "night."

The story is usually regarded as an attempt to effect a compromise between the realistic tendencies of the late nineteenth century, and the idealism of an earlier school. It is rich in single episodes of interest or beauty; and its various heroines, Melitta, Hélène, Cécile, are well drawn. As a whole, however, and looked at from the point of view of its purpose, 'Through Night to Light' is not a powerful or convincing statement of the problem which the novelist has propounded.

THROUGH THE DARK CONTINENT, by Henry Morton Stanley, appeared in 1878. It is a graphic narrative of his dangers and remarkable experiences in traversing the African continent, from the eastern shore to the Atlantic Ocean. Already distinguished as an African explorer, he had told the story of his earlier trips in 'How I Found Livingstone'; and the latter's death in 1874 made him anxious to continue his unfinished work. The London Daily Telegraph and the New York Herald combined to organize an expedition of which he was appointed chief. Its objects were to solve the remaining problems of Central African geography, and to investigate the haunts of slave-traders.

Before beginning his own narrative, Stanley sums up all that was previously known about the Nile and great central lakes; and the achievements of his predecessors, Speke, Burton, and Livingstone; and shows that the western half of the continent was still practically a blank.

He reached Zanzibar Island in September, 1874, where he engaged Arab and Wang-

wana porters, and brought supplies of cloth, beads, and provisions. Upon November 12th, he embarked with three young English assistants and a company of 224 men for the mainland in six Arab dhows. From that day until his triumphal return to Zanzibar in a British steamer, over three year later, with the survivors of his company, he describes a long contention with famine, disease, insubordination in camps, war with hostile natives, and other dangers. After pushing inland, he turned northward to Lake Victoria, which he circumnavigated in the Lady Alice, a barge constructed so as to be portable in sections. Upon this trip he met Tsesa, the then king of Uganda, whom he says he converted to Christianity, and in whose domains he was royally entertained. The party then proceeded to Ujiji, on Lake Tanganyika, at which point Stanley again embarked with a picked crew, and sailed around the lake. In his subsequent march across country, he heard rumors of Dwarfland, which he afterwards visited, and had dangerous skirmishes with cannibals. He reached the Luama River, and followed it 220 miles until it united with the Lualaba, to form a broad gray river which he knew as the Livingstone, or Congo. Along its many windings, sometimes delayed by almost impassable rapids, through the haunts of zebra and buffalo, and of friendly and hostile natives, he persuaded his weary men, until they reached cultivated fields again, and a party of white men from Bornu came to greet him. Even then his troubles were not over, for the sudden relaxation from hardships caused illness among his men, from which several died.

According to his promise, he took his company all the way back to their homes in Zanzibar; and saw their happy meeting with the friends who welcomed them as heroes.

The Anglo-American Expedition had succeeded, and after its work the map of Africa was far less of a blank.

THROUGH THE LOOKING-GLASS, see **ALICE'S ADVENTURES IN WONDERLAND.**

THUS SPAKE ZARATHUSTRA, 'A Book for All and None' ('Also Sprach Zarathustra'), is a philosophic treatise by Friedrich Nietzsche, published in 1884. An English translation appeared in 1911. It consists of a series of rhapsodic discourses in impassioned and poetic prose, supposed to be addressed by a Persian sage, Zarathustra, to his disciples and to the people. The discourses, which are divided into four books, are provided with striking and romantic titles of a mystical suggestiveness, *e. g.*, 'The Three Metamorphoses,' 'The Flies in the Market-Place,' 'The Thousand and One Goals,' etc. The general position of the book is that good and evil are purely relative and that there is one morality for the strong, vigorous, efficient man, and another for the weak, average, subordinate man. The first or "master-morality" is governed by the "will to power" and justifies the strong man in dominating over his inferiors and giving free scope to the development of his personality. The second, or "slave-morality" produces pity, submission, humility — all instincts which appeal to the weak and sickly who need protection. This latter passive and degenerate morality is the basis of Christianity. Thus must give way before a revival of the Pagan code, which is active, creative, and which leads to the evolution of a higher order of being, the Super-man. A natural corollary of this belief is a hatred of democracy and a passionate advocacy of aristocracy. For a full exposition and estimate of Nietzschism see the introductory essay and the selections from Nietzsche in the LIBRARY.

TICKNOR, GEORGE, LIFE, LETTERS, AND JOURNALS OF (2 vols., 1876). The story of the life of a private gentleman is here delightfully told through his journals and letters to and from friends; his daughter, with excellent taste, having joined the history which these documents reveal, by the slightest thread of narrative. The birth of George Ticknor in Boston in 1791, his education in private school and college, his deliberate choice of the life of a man of letters as his vocation, his four years of study and travel abroad, from the age of twenty-three to that of twenty-seven, his work at Harvard as professor of French and Spanish, his labor upon his 'History of Spanish Literature,' his delightful home life, a second journey in Europe in his ripe middle age and still a third, full of profit and delight, when he was sixty-five, his profound interest in the war for the maintenance of the Union, and finally the peaceful closing of his days at the age of seventy-nine, — these are the material of the book. But the reader sees picture after picture of a delightful existence, and is brought into intimate relations with the most cultivated and agreeable people of the century. George Ticknor had the happiness to be well born; that is, his father and mother were well educated, full of ideas and aspirations, and so easy in circumstances that the best advantages awaited the boy. With his inheritance of charming manners, a bright intelligence, a kind heart, and leisure for study, he was certain to establish friendships among the best. The simple, delightful society of the Boston of 18,000 inhabitants, where his boyhood was passed; the not less agreeable but more sophisticated Boston of 40,000 citizens that he found on his return from Europe, a traveled gentleman; and the Boston of three times as large a population, where still his own house afforded the most delightful hospitality and social life, among many famous for good talk and good manners, — this old town is made to seem worthy of its son. The papers recording Mr. Ticknor's visits abroad are crowded with the names of men and women whom the world honors, and who were delighted to know the agreeable American: Byron, Rogers, Wordsworth, Hunt, Lady Holland, Lady Ashburnham, Lord Landsdowne, Macaulay, Sydney Smith, Jeffrey, Lockhart, Châteaubriand, Talleyrand, Madame de Staël, Goethe, Herder, Thorwaldsen, Manzoni, Sismondi, and in later years, every man of note in Europe. Of all of these, most interesting friendly glimpses are given in letters and journals. Mr. Ticknor's characterizations of these persons are admirable, always judicious and faithful, and often humorous. With his strong liking for foreign men and things, he was one of the best Americans, seeing the faults of his country, but loving her in spite of them. Happily he lived to see a reunited Union, and to cherish the loftiest hopes for its future. The young American who looks for fine standards of intellectual, moral, and social achievements will find his account in a study of the life of this modest, accomplished, genial, hard-working, distinguished private gentleman.

TIDES OF BARNEGAT, THE, by F. Hopkinson Smith (1906). The scene of this story is laid in a sea-faring town called Barnegat, where Jane Cobden and her sister Lucy have been born and bred. They are the last of their race and are looked upon as the aristocrats of the village. Jane is a beautiful and unselfish character and idolizes her sister who is many years her junior. Lucy, who is of a very different nature, is vain, selfish, and unprincipled and when just blossoming into womanhood allows herself to be led astray by Barton Holt, the son of Captain Holt, a life-long friend of the family. The secret is known only to the Captain and Jane, and he, horrified at the discovery, turns his son out of his house and disowns him, while Jane grief stricken, hastens with Lucy to Paris, where they are lost to the sight of their friends for several years. At the end of that time Jane returns to her home accom-

panied by a small boy by the name of Archie, whom she has adopted. The child is something of a mystery to Jane's friends and neighbors but she does not satisfy their curiosity in any way. Before the trouble Jane had become engaged to the village doctor, a fine man loved and esteemed by all and affectionately designated as "Dr. John." He is anxious to marry Jane but in order to keep her secret she refuses to comply with his desire. Lucy marries a Frenchman and after years returns home a widow with one daughter. She is as frivolous as ever, caring only for admiration and show, and contemplates a second marriage with a man from whom she is most desirous of hiding her past. Archie grows to be a fine and muscular young man and joins the life-saving staff under the direction of Captain Holt. Barton Holt, who had been considered dead for years, writes his father he is alive and coming back to visit him. The ship on which he is a passenger is wrecked by a frightful storm when they are in sight of land. Archie risks his life with others of the life-saving crew and is drowned in the act of rescuing the father who is unknown to him. Barton also perishes, and over his dead body, his father to the horror of Lucy makes public the story. Jane is at last free to marry "Dr. John" and learns he has all the time been aware of the truth.

TILL EULENSPIEGEL. The origin of this book of the adventures of Till Eulenspiegel is doubtful. It is supposed that these stories were collected and first published in Low Dutch, in the year 1483. The hero of them, whose first name was Till or Thyl, was a traveling buffoon, who, besides presenting farces and the like, was a practical joker. The name of Eulenspiegel probably comes from a picture or coat of arms which he left after perpetrating a joke, which consisted of an owl (Eule) and a mirror (Spiegel), and which is to-day shown, on what is said to be his gravestone, in Lüneburg.

The motive of many of the jokes is the literal interpretation by Till of what he is told to do; something after the style of Handy Andy, except that Till's misinterpretations are not the result of simplicity. Many of them are very filthy, while others would to-day be considered crimes and not jokes. It is difficult to understand how this book could have had a popularity which has caused it to be translated into many languages. It is to-day only appreciated as a curious picture of the taste and customs of its time. It differs from like books of southern Europe in that none of the stories are founded on amorous intrigues.

TIMBUCTOO THE MYSTERIOUS, by Felix Dubois. Translated from the French by Diana White (1896). The story of a long journey inland in French Africa: from Dakar, the port of Senegal, by rail above 170 miles to St. Louis, the capital of Senegal; thence by river steamer on the Senegal eight days to Kayes, the capital of French Sudan; then by rail part of the way, and by caravan the remainder, to the Niger at Bammaku; and, last of all, on the vast sea-like breadth of the Niger to Timbuctoo. The story of French occupation; of improvements recently made; of the great river and the country through which it flows; and of the remarkable city once a great seat of Mussulman culture, and in French hands not unlikely to become a centre of European civilization and science in the heart of Africa, — is one to reward the reader, and one also to form a valuable chapter in the history of European conversion of the Dark Continent into a land of light and of progress. A special interest in the book is the discovery in Jenne and Timbuctoo of ancient Egyptian architecture, leading to the belief that the ancient empire of Sangird was founded by emigrants from the Nile.

TIMON OF ATHENS (first printed in 1623) is by Shakespeare, either in whole or in part. It is a bitter satire on friendship and society, written in the stern sarcastic vein of Juvenal. The sources of the plot seem to have been Paynter's 'Palace of Pleasure,' Plutarch's 'Life of Antony,' and Lucian's 'Dialogue on Timon.' Shakespeare's "Timon" is unique both in his ostentations and indiscriminate prodigality and in the bitterness of his misanthropy after his wealth was gone. Yet he was of the noblest heart. His sublime faith that his friends were as generous as he, and that they were all brothers, commanding one another's fortunes, was a practical error, that was all. Men were selfish wolves; he thought them angels. His bounty was measureless: if a friend praised a horse 'twas his; if one wanted a little loan of £5,000 or so, 'twas a trifle; he portioned his servants and paid his friends' debts; his vaults wept with drunken spilth of wine, and every room blazed with lights and brayed with minstrelsy; at parting each guest received some jewel as a keepsake. When all was gone, full of cheerful faith he sent out to his friends to borrow, and they all with one accord began to make excuse. Not a penny could he get. Feast won, fast lost. The smiling, smooth, detested parasites left him to his clamorous creditors and to ruin. The crushing blow to his ideals maddened him; his blood turned to gall and vinegar. Yet he determined on one last banquet. The surprised sycophants thought he was on his feet again, and with profuse apologies assembled at his house. The covered dishes are brought in. "Uncover dogs, and lap!" cries the enraged Timon. The dishes are found to be full of warm water, which he throws in their faces, then pelts them with stones and drives them forth with execrations, and rushes away to the woods to henceforth live in a cave and subsist on roots and berries and curse mankind. In digging he finds gold. His old acquaintances visit him in turn, —Alcibiades, the cynical dog Apemantus, his faithful steward Flavius, a poet, a painter, senators of Athens. He curses them all, flings gold at them, telling them he gives it that they may use it for the bale of man, pronounces his weeping steward the only honest man in the world, builds "his everlasting mansion on the beached verge of the salt flood," where "vast Neptune may weep for aye on his low grave, on faults forgiven," writes his epitaph, and lies down in the tomb and dies.

TITUS ANDRONICUS (1593) —A repulsive drama of bloodshed and unnatural crimes, now believed to have been written by Shakespeare, since it often is included in the original Folio Edition of 1623. No one who has once supped on its horrors will care to read it. Here is a specimen of them: Titus Andronicus, a Roman noble, in revenge for the ravishing of his daughter Lavinia and the cutting off of her hands and tongue, cuts the throats of the two ravishers, while his daughter holds between the stumps of her arms a basin to catch the blood. The father then makes a paste of the ground bones and blood of the slain men, and in that paste bakes their two heads, and serving them up at a feast, causes their mother to eat of the dish. Iago seems a gentleman beside the hellish Moor, Aaron, of this blood-soaked tragedy.

TO HAVE AND TO HOLD, by Mary Johnston (1900), was one of the most popular books of the year. It is a historical romance and deals with life in the Virginia colonies in the early part of the 17th century. Ralph Percy, the hero of the tale, an Englishman of birth and breeding, is leading a life of adventure in Virginia, when a cast of the dice decides him to choose a wife from among the shipload of maids who have just arrived from England. He hastily marries a proud and lovely maid who proves to be none other than Jocelyn Leigh, the King's ward, who had fled the country

disguised as a serving-maid, in order to escape marriage with Lord Carnal, the King's favorite, whom she despised. Carnal traces her and follows her to Virginia, where he does everything in his power to get possession of her, and uses every foul means possible to rid himself of her husband. Percy and Lord Carnal, who are bitter enemies, have various encounters, in all of which the former succeeds in getting the best of his rival. News comes from England that Jocelyn and her husband are to be brought back there, by order of the King and the latter imprisoned, while the former is forced to comply with his Majesty's wishes. Jocelyn and Percy flee in the night, pursued by Lord Carnal, and set sail in a small boat accompanied by Jeremy Sparrow, the minister who married them and who has been their staunch friend, Diccon, a servant, and Carnal, who by this means is kept in their power. They are wrecked and cast upon a desert island, where Percy encounters a band of pirates who have come ashore to bury their Captain. He conquers them, assumes the character of Kirby, a famous pirate, and becomes their commander. Percy and his companions remain upon the pirate ship until his orders against attacking an English merchantman cause rebellion, and during the fracas Sparrow seizes the wheel and runs the ship upon the rocks. After their rescue Percy is sentenced to be hung as a pirate, when Jocelyn's pleading for his life saves him and reveals how much she has grown to love the man whom she married so hastily. The ship returns to Virginia where, after long separation and many thrilling experinces, Percy and Jocelyn are at length re-united and Carnal, a physical wreck, takes poison and thereby ends a life of baseness and disappointed hopes.

TOADS AND DIAMONDS, see **FAIRY TALES.**

TOGETHER, by Robert Herrick (1908). The theme of this picture of American life is mismated marriage. The brilliant wedding of Isabelle Price and John Lane begins a frank intimate study of their married life and that of their friends. Isabelle and her husband drift apart as he becomes absorbed in business, and she cultivates false ideals of social self-realization and freedom. A minor character, Dr. Renault, states the cult of the ego of the American woman. He tells Isabelle that women of her class pride themselves on their culture, individuality, cleverness, development, leading their own lives, but, call it what they will, it is the same, "the inturning of the spirit to cherish self." Woman, the spender, "sees in marriage the fulfilment of her heart's desire — to be queen, to rule and not work." "So long as she may but please this lord of hers, so long as she may hold him by her mind or her body, she will be queen. She has found something softer than labor with her hands, easier than the pains of childbirth." Only one of the couples, Alice and Steve Johnson are truly mated. Their wholesome comradeship, many children and commonplace poverty make them heroic and happy, but not interesting or successful. Robert Falkner, married to the frivolous Bessie, loves sensitive high-souled Margaret Pole, who yields to one idyllic week-end with him but refuses to marry him. Margaret's marriage with the weak Larry, is "one of the millions of mistakes women make out of the girlish guess," mistakes growing out of "blind ignorance of self and life." The ambitious Conny Woodward sacrifices her husband to her will for power. The story is also an indictment of modern business. Isabelle's husband is the scapegoat in the courts for the illegal methods of the railroad of which he is vice-president. There is a happy ending with Isabelle and her husband beginning a new partnership, living together in mutual confidence and affection, but the picture of American life and womanhood presented is far from flattering.

TOILERS OF THE SEA ('Les Travailleurs de la Mer') (1866). A novel by Victor Hugo, which possesses double interest: first, in the story; secondly, in its bold descriptions of the colossal and secret powers of the elements. In time it followed after the still more famous 'Les Misérables.' The scene is laid in Germany; and the book is dedicated to the "Isle of Guernsey, severe yet gentle, my present asylum, my probable tomb." The heroine, Deruchette, is the niece of Lethierry, who has invented a steamboat, La Durande, which plies between Guernsey and St. Malo, and which is the wonder of the Channel Islands. His partner, Rantaine, disappears with a large sum of money, and is succeeded as captain of La Durande by Clubin. The latter has friends among the smugglers, and with their assistance finds Rantaine, who has escaped in the guise of a Quaker. Clubin obtains this booty and determines to keep it. He plans to wreck La Durande on the rocks known as "Les Hanois," and then to swim ashore and escape. From this point, the story is full of the excitement and terror of the life of the sailor. The descriptions of the sea, the wind, and the mysteries of the ocean-bed, are wonderful. Among the most striking scenes is the encounter of Gilliatt, the real hero of the book, with an octopus which lurks in a rocky cavern beneath the sea. Penetrating into the shadows of this submarine crypt, whose arches are covered with seaweed and trailing moss, Gilliatt soon finds himself in the embrace of the gigantic and slimy monster, whose gleaming eyes are fixed upon him. Of this story George Henry Lewes said that it had "a certain daring inflation about it which cannot be met elsewhere; and if the splendor is barbaric it is undeniably splendid. Page after page and chapter after chapter may be mere fireworks which blaze and pass away; but as fireworks, the prodigality is amazing." He also says that the author has given "a poetical vision of the sea, which is more like an apocalypse than the vision of a healthy mind."

TOM BROWN'S SCHOOL DAYS, the finest and most famous example of stories depicting English public-school life, was written by Thomas Hughes, and published in 1857, when the author was a young barrister of three-and-thirty. It leaped at once into a deserved popularity it has never lost. Tom is a typical middle-class lad with the distinctive British virtues of pluck, honesty, and the love of fair play. The story portrays his life from the moment he enters the lowest form of the great school, a homesick, timid lad, who has to fag for the older boys and has his full share of the rough treatment which obtained in the Rugby of his day, to the time when he has developed into a big, brawny fellow, the head of the school, a football hero, and ready to pass on to Oxford, — another story being devoted to his experiences there. A faithful, lifelike, and most entertaining picture of the Rugby of Dr. Arnold is given; its social habits, methods of teaching, its sports, beliefs, and ideals. The wide influence of that great man is sketched with hearty appreciation; and in another figure — that of the gentle, high-charactered lad Arthur — one may recognize Dean Stanley in his student days. Individual scenes, like the bullying of Tom when he is green in the school, the football match, and the boat race, will always cling in memory for their graphic lines and fullness of life. An honester, manlier story was never written, for the author had been through it all, — the novel is "by an old boy," the title-page declares; moreover, it teaches, by the contagion of example, those sterling virile virtues which have made the English one of the great dominant races of civilization. To read 'Tom Brown' is to have an exhilarating sense of the vigorous young manhood of that nation, its joy in fruitful activity.

TOM BURKE OF "OURS," by Charles Lever (1844). This is one of Lever's characteristic stories of an exiled Irish patriot, who wins glory and preferment under the banners of France. Tom Burke, the son of an Irish gentleman, being orphaned runs away from home to escape the persecutions of his father's attorney. He falls in with Darby the "Blast," a shrewd, odd character, who is prominent among the United Irishmen. They reach Dublin, where Tom meets Charles de Meudon, a young French officer, who gives him a letter to the Chef of the Polytechnique at Paris, where he is to become *un élève*. On graduating from the military academy, Tom becomes an officer in the Eighth Hussars; but from an accidental acquaintance with the Marquis de Beauvis, a Bourbonist, he unconsciously becomes involved in a political intrigue, and his actions are closely watched by the police. In aiding De Beauvis to escape, Tom is himself arrested and imprisoned for treason. Through the intervention of General D'Auvergne and Mademoiselle Marie de Meudon, the sister of Charles, with whom he has fallen in love, Burke is set free. Troops are ordered to the front, and Napoleon invades Germany and Austria. After meritorious service at Austerlitz, Tom Burke, whom General D'Auvergne has made aid-de-camp, is promoted to a captaincy and takes part in the battle of Jena. But, disgusted at having constant watch over his actions, he throws up his commission and quits the service. On reaching Dublin Tom is arrested on old scores; but is acquitted through the testimony of Darby, and comes into his inheritance, an estate of four thousand pounds a year. For several years Burke leads a lonely life: but finally returns to France and again enlists, also aiding the Napoleonic cause with money. On the field of Montmirail, Burke is reported to the Emperor, and for an attack on the Austrian rear-guard at Melun he is made colonel. After his gallant conduct at the Bridge of Montereau, where he leads the assault, Burke is given the Emperor's own cross of the Legion. Napoleon's doom is sealed, and he is exiled. Tom, refusing to serve under the Bourbons, though offered the grade of general, throws aside all thought of military ambition, marries Marie de Meudon, and retires to private life.

TOM CRINGLE'S LOG, by Michael Scott. This work was originally published as a series of papers in Blackwood's Magazine, the first of them appearing in 1829. They were afterwards published (in 1834) in two volumes; and have enjoyed a wide and well-sustained popularity, not only among English speaking people but on the continent of Europe also. During the publication of these papers Mr. Scott preserved his incognito even towards his publisher. The author spent some sixteen years of his life (1806 to 1822) in the West Indies, in connection with a mercantile house in Kingston, Jamaica. The travels among the neighboring islands and to the Spanish Main, gave him not only great familiarity with the social life of the West Indies, but also a knowledge of the wild and adventurous nautical life of the times, and of the scenes and aspects of a tropical climate which he has so faithfully and vividly portrayed. There is no plot; but the book contains a series of adventures with pirates, mutineers, privateersmen, and men-of-war, storms, wrecks, and waterspouts, interspersed with descriptions of shore life and customs. The time chosen is one full of historical interest; for the book opens with an adventure in the Baltic in which the reader is brought into contact with Napoleon's army, and later on there are adventures with American men-of-war and privateersmen, during the War of 1812, — the celebrated frigate Hornet playing a small part.

Few, if any, sea writers have exhibited such a remarkable power of description; and the book will stand for many years as one of the most accurate pictures of West Indian life, both afloat and on shore, during the early part of the nineteenth century.

The publication of 'Tom Cringle's Log' was followed in 1836 by 'The Cruise of the Midge'; and these two were the only books written by Michael Scott, who died in 1835, before the publication of the latter work.

TOM GROGAN, by F. Hopkinson Smith (1895), is a spirited and most entertaining and ingenious study of laboring life in Staten Island, New York.

Tom Grogan was a stevedore, who died from the effects of an injury. With a family to support, his widow conceals the fact of her husband's death, saying that he is sick in a hospital, that she may assume both his name and business.

She is thenceforth known to every one as 'Tom Grogan,' A sturdy, cheery, capable Irishwoman, she carries on the business with an increasing success, which arouses the jealous opposition of some rival stevedores and walking delegates of the labor union she has refused to join.

The story tells how, with marvelous pluck, Tom meets all the contemptible means which her enemies employ in order to down her, they resorting even to the law, blackmail, arson, and attempted murder. In all her mannish employments her mother-heart beats warm and true; and her little crippled Patsy, a companion to Dickens's Tiny Tim, and Jenny the daughter with her own tender love affair, are the objects of Tom's constant solicitude.

The author has given a refreshing view of a soul of heroic mold beneath an uncouth exterior, and a pure life where men are wont to expect degradation.

TOM JONES, by Henry Fielding, conceded to be that writer's masterpiece, and deemed by some critics the greatest English novel, was published in 1749, when the author was forty-two. He had, however, been long at work upon it. The story is Fielding's third piece of fiction, and represents the zenith of his literary power; 'Amelia,' which followed two years later and was his last novel, having less exuberance and happy invention. 'The History of Tom Jones, a Foundling,' is the full title of the book; Tom is the foundling, left on the doorstep of a charitable gentleman, Mr. Allworthy, who gives him a home and rears him with care, but, grieved by his wild conduct as a young man, repudiates him for a time. Tom is a high-spirited, handsome fellow, generous and honest, but perpetually in hot water because of his liking for adventure and his gallantry towards women. He loves Sophia Western, whose father, Squire Western, an irascible, bluff, three-bottle, hunting English country magnate, is one of the best and best-known pieces of character-drawing in the whole range of English fiction. The match is opposed strenuously by the squire; and Tom sets out on his travels under a cloud, hoping to win his girl in spite of all. He is accompanied by his tutor, the schoolmaster Partridge, a simple-minded, learned man, very lovable, a capitally drawn and amusing figure. Another character sympathetically sketched is that of Blifil, the contemptible hypocrite who seeks Sophia's hand and tries to further his cause by lying about Jones. Tom has many escapades, especially of the amatory sort; and his experiences are narrated with great liveliness, reality, and unction, the reader being carried along irresistibly by the author's high good spirits. No other eighteenth-century story gives such truthful, varied, and animated scenes of contemporaneous life in country and town. Jones finally triumphs over his enemies, is reconciled with his guardian, the blot on his birth is removed, and he wins his Sophia. He is throughout a likable fellow, though his ethics are not always agreeable to modern taste or conscience.

TOMMY AND GRIZEL, by Sir James M. Barrie (1900). This is a clever and baffling character-study of Thomas Sandys (whom the author first introduced to the

public under the guise of "Sentimental Tommy"), and of Grizel, who adores him and studies his every act and motive. Tommy is a unique and original creation possessed of a genius which unfits him for practical life. He is a creature of ever-varying moods who may be loved but never understood and still less approved of. Grizel, who is a paragon, is destined to have her career blighted by her love for this erratic genius, with his gift at writing and his fatal gift of making-believe. She realizes that Tommy does not love her, and yet she loves and honors him for his effort to make her think he does. To Tommy "all the world's a stage" and he is cast for leading lover. He knows by instinct how to make direct appeal to every woman's heart and he cannot resist the constantly recurring temptation to exercise his power. The reader follows his brief career with scorn and sympathy, as he writes matchless love scenes and then endeavors to materialize them by flirting with the London ladies, as he struggles to return Grizel's ideal love in kind, and having primed himself with high resolves, immediately makes love to shameless Lady Pippinworth, almost breaking poor Grizel's heart. The author paints his abject misery at the realization of the harm his selfishness has wrought, his hasty marriage with the distraught Grizel, and his devoted nursing of her back to health and happiness, and finally his weak indulgence of his former passion for the tantalizing demon embodied in Lady Pippinworth, who lures him to follow her into the garden and is the cause of his being impaled upon the picket fence, where he meets his tragic end.

TONO-BUNGAY, a novel, by H. G. Wells (1908). This romance of modern advertising follows the fortunes of George Ponderevo, and his uncle, Edward Ponderevo, a chemist, inventor of a quack patent medicine "Tono-Bungay," which brings him a colossal fortune. George begins his autobiography with reminiscences of the "Great House," where his mother was housekeeper. He is banished in disgrace for thrashing a young nobleman, and goes to live in the neighboring town with his uncle, the chemist. The money that his mother left in trust for his education is lost in the bankruptcy which follows his uncle's foolish speculation, but George wins a scholarship in the University of London. Edward Ponderevo, now a druggist's clerk, launches his patent medicine and asks his nephew to join him to "make Tono-Bungay hum." George knows that the concoction is a swindle, but he wants money to get married and accepts the offer. Their success is due to his business ability as well as his uncle's genius for advertising Tono-Bungay, which its creator comes to believe in by the mere reiteration of his own brilliant assertions; he builds a great "property out of human hope and a credit for bottles and rent and printing." George's marriage is a failure, and after divorce from Marion, his insipid wife, he gives his time and interest to inventing airships, neglecting to keep the business humming. There are digressions and monologues on all subjects bearing on George's intellectual and spiritual development. He meets and loves his old playmate of the "Great House," Lady Beatrice, too late to win her from a clandestine relation with another man. A mysterious trip to Africa in search of a radio-active substance fails to save Tono-Bungay from bankruptcy. George rescues his dying uncle from the criminal consequences of his imagination by flying across the channel with him in his airship. As in other books by Mr. Wells, the story is the framework for the author's views of the springs of conduct and belief.

TORY LOVER, THE, by Sarah Orne Jewett (1901). The scene of the story is laid in Berwick, Maine, on the Piscataqua River, and deals with the period of the Revolution. Roger Wallingford, the hero of the tale, is a fine fellow of Tory ancestry, who,

through his love for Mary Hamilton, a beautiful girl, joins the cause of the Patriots. Mary, whose brother Colonel John Hamilton warmly espouses this cause, is herself fired with enthusiasm and patriotic fervor, and urges her childhood's friend to identify himself with those seeking independence. Through her influence over Captain Paul Jones, who is her brother's guest, and who is enthralled by her beauty, a commission is obtained for Wallingford and he ships on the Ranger. This course, Mary hopes, will insure the safety of Roger's mother, Madam Wallingford, whose loyalty to the King places her in a perilous position. Such a step, however, fails to satisfy the people and Madam Wallingford is forced to leave the country. At this time bad news concerning Roger has been received and he has been accused of treachery and desertion and no trace of him can be found. Mary, who is confident of Roger's integrity, accompanies his mother to England, determined to do everything in her power to find him and clear his name. After many disheartening disappointments, Mary's efforts are at last crowned with success and, through the assistance of Paul Jones, Roger is found at a country inn, where he, as an escaped prisoner of war, has taken refuge disguised in the costume of a drover. It is proved that Roger has been the victim of a conspiracy and the mystery is cleared up by the confession of the villain who has caused it and who meets with well-deserved punishment. The lovers are happily united.

TOTTEL'S MISCELLANY, a collection of lyric poems published by Richard Tottel in 1557 under the title 'Songs and Sonnets, written by the right honourable Lord Henry Howard, late Earl of Surrey, and others.' The volume preserves the best work of the court poets of the early English Renaissance including Sir Thomas Wyatt (1503–1542), Henry Howard, Earl of Surrey (1516–1547), Nicholas Grimald (1519–1562), and Thomas, Lord Vaux (1510–1556). Wyatt, the pioneer of the new poetry, is represented by about thirty sonnets and a number of graceful and charming lyrics. Like his master, Petrarch, he sings almost entirely of the beauty and cruelty of his mistress and of the joys and pains of love; and beneath the ingenious and varied metaphors of the Petrarchian self-analysis runs a strain of genuine feeling. Particularly original are the lines in which he describes his lady's former kindness, and makes a vigorous renunciation of further slavery. In the sonnet, which Wyatt introduced into English poetry, he adopted the Petrarchian form with modifications, changing the sextette into a quatrain followed by a couplet. Owing to the alterations in English accentuation and inflection since Chaucer's time he had difficulty in achieving metrical smoothness; and some of his lines will not scan properly; but with practice he attained true rhythm and thus initiated the reform of English versification from the chaos of a century. His lyrics, like 'Awake, my lute' and 'And wilt thou leave me thus?' positively sing themselves; and in his epistle to Poins, containing the fable of 'The Town Mouse and the Country Mouse' he shows power as a humorist, a narrator, and a satirist. Surrey, the disciple of Wyatt, but placed first in the collection because of his rank, is represented by sonnets and songs of love, with a few epigrams, an elegy on Wyatt, and some descriptive and dramatic pieces. Though less original than Wyatt he is more smooth and finished, and, owing to the romance attaching to his love for the fair Geraldine and to his tragic death, is a more appealing personality. His sonnets and lyrics are of the same general character as those of Wyatt, and he is an equally close follower of Petrarch's lyrical method. His sonnets, however, depart from the Petrarchian arrangement of octave and sextette, and consist of three quatrains, each with its own alternate rhymes, and a concluding couplet. This form of the sonnet was adopted by Shakespeare. Surrey's elegy on

Wyatt, his epigram on the Happy Life, and his dramatic complaint of a lady whose husband is at sea, illustrate other sides of his genius. An extensive contributor to the Miscellany is Nicholas Grimald. His poems, and those of the anonymous lyrists who make up the volume, include love-songs, moral reflections, pastorals, complaints, and elegies. They prove the existence at the court of Henry VIII. and his successors of a considerable number of practised writers, who had mastered a number of lyric forms. Of these one of the most typical, now archaic, is the so-called "poulter's measure," an alternation of hexameter and heptameter lines often with a hobbling movement very tedious to the modern reader. One of the minor contributors, Lord Vaux, is remembered for his poem 'The Aged Lover Renounceth Love,' fragments from which are sung by the Grave-Digger in Shakespeare's 'Hamlet.' The popularity of 'Tottel's Miscellany' is proved by the numerous editions through which it ran (1559, 1565, 1567, 1574, 1585, 1587), by contemporary reference, and by the appearance of other miscellanies of similar title and content: 'The Paradise of Dainty Devices' (1578); 'The Gorgeous Gallery of Gallant Inventions' (1578), 'A Handful of Pleasant Delights' (1584); 'The Phœnix Nest' (1593); 'England's Helicon' (1600); 'England's Parnassus' (1600); and 'Davison's Poetical Rhapsody' (1602).

TRACTATE ON EDUCATION, by John Milton (1644). Milton's famous letter on Education was addressed to Samuel Hartlib, a Pole by birth, who settled in England and devoted himself to philanthropic schemes for the benefit of his adopted country. It is a protest on behalf of the youth of his time against "the asinine feast of sow-thistles and brambles which is commonly set before them as all the food and entertainment of their tenderest and most docile age." His definition of "a complete and generous education" is "that which fits a man to perform justly, skillfully, and magnanimously all the offices, both private and public, of peace and war." A knowledge of things was to be substituted for the mere knowledge of words. The Greek, Latin (and even Hebrew, Syriac, and Chaldee) authors prescribed were chosen not for their form but for their subject matter. The pupil was to acquire (for practical and utilitarian purposes) a comprehensive acquaintance with the science of his time — "geography, trigonometry, fortification, engineering, navigation." Later would come comedies and tragedies, Greek, Latin, and Italian, and the study of law-givers from Moses, Lycurgus, and Justinian to the common or statute law of England. In their hours of exercise the youth were to learn, also with the utilitarian aim in view, fencing, wrestling, music, riding, sailing. Fortunately Milton had sufficient sense of humor to see that all this prodigious curriculum "is not a bow for every man to shoot in that counts himself a teacher, but will require sinews almost equal to which Homer gave Ulysses." Nevertheless though as an ideal for everyday use the precepts of the book are impractical of accomplishment, it is still full of valuable suggestion.

TRACTS FOR THE TIMES. These papers, published at Oxford between 1833 and 1841, have become part of English history; for it meant much to the English people, who held that their liberties were concerned with the limitation or extension of ecclesiastical power. The Church, in its reaction against Romanism, became, in many instances, negligent in ritual and meaningless in decoration. There were no pictures of saints, but memorial busts of sinners; no figures of martyrs, but lions and unicorns fighting for the crown; and Tract 9, on 'Shortening the Service,' says "the Reformation left us a daily service, we have now a weekly service; and they are in a fair way to become monthly." The impetus to the Tractarian movement was given partly by

the changes contemplated in the Irish episcopate. The British Parliament, which was all-sufficient to pass the Act of Uniformity in 1662, was, in the minds of the Tractarians, incompetent to modify that act in 1832. The so-called Tracts varied from brief sketches, dialogues, etc., to voluminous treatises like those on Baptism and (No. 89) "On the Mysticism Attributed to the Early Fathers," which make about a volume each. The fight for the standard occurred around Dr. J. H. Newman's famous No. 90, "On the Thirty-nine Articles of the English Church," which aroused the English public. It states that "The English Church leaves marriage to the judgment of the clergy, but the Church has the right to order them not to marry." The strong point with the Tractarians was that the Prayer Book was not a Protestant book, but was framed to include Catholics; and the leaders determined to push this point. Newman, in No. 90, says, with pitiless logic and clear statement, that "The Protestant confessions were drawn up to include Catholics, and Catholics will not be excluded. What was economy with the first Reformers is a protection to us. What would have been perplexing to us then is perplexing to them now. We could not find fault with their words then; they cannot now repudiate their meaning." As an example of skill in dialectics, these Tracts are worth studying. They were the utterances of master-minds dead in earnest. The leaders were such men as Keble, author of the 'Christian Year'; Dr. Pusey, Regius Professor of Hebrew; Dr. J. H. Newman; R. H. Froude; Rev. Isaac Williams; and Rev. Hugh Rose, of Cambridge.

The Tracts have done much to restore artistic symbolism as well as earnestness to the Church; on the other hand they have alienated the bulk of Protestant Dissenters, who are willing to admit the claims of the Tractarians to rule the Church of England, but not to rule them. Fellowship with the pope was earnestly deprecated by the Tractarians, who have done good work in the Anglican Church since; but Newman and some others found their way to the Roman communion, and gave some color to Punch's Puseyite hymn: —

"And nightly pitch my moving tent
A day's march nearer Rome."

TRADES UNIONISM, HISTORY OF, by Sidney and Beatrice Webb (1894). This model example of meticulous investigation in a field almost unexplored until its publication is the result of seven years' unremitting labor among original records, fugitive pamphlet literature, the archives of trades unions, illumined by intimate acquaintance with the actual working of existing trade unions. "In spite of all the pleas of modern historians for less history of the actions of governments, and more descriptions of the manners and customs of the governed, it remains true that history, however it may relieve and enliven itself with descriptions of the manners and morals of the people, must, if it is to be history at all, follow the course of continuous organizations. The history of a perfectly democratic State would be at once the history of a government and of a people. The history of trade unionism is the history of a State within our State, and one so jealously democratic that to know it well is to know the English working man as no reader of middle-class histories can know him." The origins of trade unionism and the struggle for existence during the first quarter of the nineteenth century, the revolutionary period of the next score years, the gradual change from the old unionism to the new, which might be assigned to the years between 1875 and 1889, are traced with amazing skill. This work is not only the classic history of British trade unionism, but it is a model to all social investigators, combining the most conscientious and painstaking capacity for the discovery of facts with superb skill in co-ordination and explanation.

TRAFALGAR, a tale, by Benito Perez Galdós (1879). The first of a series of historical novels dealing with the Spanish War of Independence. Gabriel, the youth who tells the story, is with his master on the largest man-of-war of the Spanish fleet, a witness to the battle. The vessel surrenders to the English after a desperate fight. English and Spanish take to the boats to escape from the sinking ship. Gabriel notes the humanity of the English and asks himself, "Why are there wars? Why cannot these men be friends under all circumstances of life as they are in danger? Is not such a scene as this enough to prove that all men are brothers?" They reach another captured Spanish man-of-war, also "in desperate situation, floating at the mercy of the wind and waves and unable to make any course." They find on board, Don Rafael Malespina, the lover of Gabriel's young mistress, Rosita. The idea of being taken into Gibraltar as prisoners was intolerable to the Spaniards. They outnumber the English, and by a sudden rush disarm their conquerors and take command of the ship. They suffer shipwreck in a tempest which forbids help from shore but are rescued by another vessel. Don Rafael recovers from his wound and marries Rosita, and Gabriel, who worships her from afar, runs away to further adventures.

TRAGIC IDYLL, A ('Une Idylle Tragique'), by Paul Bourget (1896). M. Bourget declares that in life there are two types of beings corresponding to tragedy and comedy, to one of which great departments each belongs, generally with no mixture. "For one, the most romantic episodes end as in a vaudeville. For the other the simplest adventures end in drama; devoted to poignant emotions, cruel complications, all their idylls are tragic idylls." With this idea in mind the author pictures the young Provençal Vicomte de Carancez, a true D'Artagnan, *un gourmand de toutes les gourmandises,* who has run through his inheritance of 600,000 francs; and contrasts him with his friend Pierre Hautefeuille, a genuine, sweet-tempered, chivalrous, and chaste (at least, comparatively chaste) provincial gentleman. The light, fickle, astute, and clever adventurer, whose very title is in question in searching for means to recoup his fortunes deliberately falls in love with a rich widow, the Venetian Marchioness Andriana Bonaccorsi; and successfully carries his romantic plan into execution, cleverly parrying all the attempts of her Anglomaniac brother to get rid of him by sixteenth-century methods of poison and assassination. Pierre on the other hand falls under the seduction of the beautiful and passionate morganatic wife of an Austrian archduke; and though their liaison reaches the last development, its guilty fruit is utter wretchedness for both, — not, as an Anglo-Saxon moralist would have pictured it, from the breaking of any moral law, but because a former lover of the Baroness Ely de Sallach-Carlsberg is Pierre's most intimate friend; their passions cross each other and clash, and ultimately lead to the death of Olivier du Prat, who in a moment of exaltation and moral despair sacrifices himself to save his friend, though he knows that this friend is playing him false and breaking a solemn oath. This dead friend becomes the living remorse that prevents the two passionate lovers from ever again meeting.

The story opens at Monte Carlo, the heated unwholesome life of which is set forth in the most brilliant colors. It is like a historical painting, so many portraits are introduced. The description of the sea trip to Genoa, whither the beautiful yacht of the American millionaire carries most of the personages of the story, is also most vividly told, and the episode of the secret marriage is like a canto of a poem. Surely no ceremony in Genoa had ever been more remarkable: "This great Venetian lady had come from Cannes on an American's yacht to marry a ruined gentleman of

dubious title from Barbentane, assisted by a young American girl and an Austrian lady, a morganatic archduchess, who in her turn is accompanied by a Frenchman of the simplest, the most provincial French tradition."

The poetry of the idyll is not to be gainsaid, or its fascinating interest, or its dramatic power. Its tenuous moral is thoroughly French, but is based on this epigrammatic exclamation: —

"Ah! demain! ce dangereux et mysterieux demain, l'inevitable expiation de tous nos coupables aujourd'huis. (Ah to-morrow, that dangerous and mysterious to-morrow, the inevitable punisher of all our guilty to-days!)"

To an American reader an element of comedy is introduced in the author's amusing portrayal of Marsh the American railway magnate. More realistic is his account of the half-mad scientific Archduke, who hated his wife and yet was jealous of her.

TRAVELS AND ADVENTURES OF BARON MÜNCHHAUSEN, THE, by R. E. Raspe, published in England (1785), was founded upon the outrageous stories of a real man, one Baron Karl Friedrich Hieronymus von Münchhausen, born at Bodenwerder, Hanover, Germany, 1720; died there, 1797. He had served in the Russian army against the Turks. Later his sole occupation seemed to be the relation of his extraordinary adventures to his circle of friends. Raspe purported to have preserved these tales, as they came hot from the lips of the inimitable Baron. They are monuments to the art of lying as an entertainment. On one occasion, the hero, being out of ammunition, loaded his gun with cherry-stones. With these he shot at a deer. Coming across the same deer some time afterwards, he sees a cherry-tree growing out of his head. The Baron's other adventures are on a par with this; and his name has become a synonym for magnificent, bland extravagance of statement.

TRAVELS IN FRANCE, by Arthur Young, is more fully entitled 'Travels during the years 1787, 1788, 1789, and 1790, undertaken more particularly with a view of ascertaining the Cultivation, Wealth, Resources, and National Prosperity of the Kingdom of France.' Young was an English country gentleman who had had considerable experience in agriculture and had written books which were looked upon as authoritative on the agrarian resources of England, Wales, and Ireland. With a view to furnishing similar information concerning France he made a three years' tour of that country, visiting the most remote districts and making the most minute inquiries into the agricultural resources and organization of each locality. His experiences and conclusions are recorded in the 'Travels' in the form of a journal. Not only does he describe the nature of the soil and the crops, but the pay of the laborers, the relations of landlord and tenant, and the social customs and mental attitude of the people, and he enlivens his pages with the incidents, amusing, curious, and exciting which befell him on the road. A foreigner traversing France in the revolutionary period on a novel mission was naturally looked upon suspiciously; but he bravely faced the dangers and came through them without mishap. His book is of high value for the historian, as a record of the economic and social conditions which led to the French Revolution and of the sentiments of the French people at the time.

TRAVELS OF MARCO POLO. The record of the adventures of the Venetian merchant Marco Polo, as dictated by him to a fellow-prisoner in Genoa, is one of the most remarkable books of travel ever written. Marco Polo was born at Venice about 1254. His father, a man of noble rank, in 1275 had taken young Marco with

him on a trading expedition to China and the East. The youth of twenty entered the service of the Emperor of China, and traveled extensively through the neighboring regions. Returning later to Venice, he was captured in the struggle between that city and Genoa. It was in the year 1298 that Rusticiano or Rustichello of Pisa wrote for him the history of his wanderings.

The "young bachelor's" experience made an interesting book. "Ye shall find therein" (says the prologue) "all kinds of wonderful things. . . . Some things there be indeed therein which he beheld not; but these he heard from men of credit and veracity."

It is said that a French version of the book was made under his direction. Though his narrative made a great sensation, it was for many years regarded as a mass of fabrications and exaggerations. It had an undoubted effect, however, upon exploration; and later researches have confirmed the truth of many of the author's descriptions. This may be taken as a sample of its style: —

"Book iii., Chap. ii. DESCRIPTION OF THE ISLAND OF CHIPANGU.

"Chipangu is an Island toward the east in the high seas, 1500 miles distant from the continent; and a very great Island it is.

"The people are white, civilized, and well-favored. They are idolaters and are dependent on nobody. And I can tell you the quantity of gold they have is endless. . . .

"I will tell you a wonderful thing about the Palace of the Lord of that Island. You must know that he hath a great palace which is entirely roofed with gold. . . . Moreover, all the pavement of the palace, and the floors of its chambers, are entirely of gold, in plates like slabs of stone, a good two fingers thick, . . . so that the richness of this palace is past all bounds and all belief."

The work was published in English in 1818. The most valuable edition to the student is that of Colonel Henry Yule, in two volumes, London, 1875.

TRAVELS OF SIR JOHN MANDEVILLE, THE, a prose narrative of eastern travel written in French about 1357 and afterwards translated into Latin, into English, and into other modern vernaculars including Italian, Spanish, German, Dutch, and Danish. The earliest manuscript of the French version is dated 1371. There were five independent Latin versions, only one of which, extant in fifteenth-century MSS., has been printed. Of the three English versions, all in fifteenth-century manuscripts, one made from a defective French MS. was printed in 1499 by Wynkyn de Worde and frequently thereafter; the versions represented by the Cotton MS. (printed by Halliwell, 1839, and modernized by A. W. Pollard, 1900) and by the Egerton MS. published by the Roxburghe Club in 1889, are fuller and more accurate. That the French and not the Latin or the English is the original version is clearly proved by internal evidence as well as the plain statement of the French version which one English version (the Cotton) mistranslates and distorts so as to state that the Latin is the original. In the opening chapter the author asserts that his name is Jehan de Mandeville, that he was born and brought up in England, that he left that country at Michaelmas, 1322, that he made extensive journeys, traversing Turkey, Armenia, Tartary, Persia, Syria, Arabia, Egypt, Lybia, Ethiopia, Chaldea, Amazonia, and India; and that he gave up travel owing to the gout and wrote this account of his adventures in 1356 or 1357. None of these statements can be accepted. The travels have been proved to be derived from various earlier books of travel. The first part, which describes the Holy Land, is based on the narrative of a German knight, William of Boldensele, whose book was written in 1336. This information is supplemented by

many details from earlier writers on the Crusades and on the Saracens. The description of Asia, which occupies the second part of the book, is taken from the narrative of Friar Odoric of Pordenone, who visited India, China, and Tibet about 1316–1318. This is filled in with alleged facts from mediæval encyclopædias, with details from a history of the Mongols, and with extracts from the spurious Epistle of Alexander to Aristotle and the Epistle of Prester John. The whole book is a mass of hearsay, fable, and prodigy, drawn from every literary source available and very cleverly woven into an apparently personal narrative. The author's name is equally suspicious. There is no evidence in the book, except his own assertion that he was an Englishman. There is no record of a Sir John Mandeville. It is true that a chronicler resident in Liège, Jean d'Outremeuse (1338–1399) asserts in his 'Myrur des Histors' that the author of the 'Travels' had lived at Liège from 1343 to 1372 as a philosopher and physician under the name of "Jean de Bourgogne dit à la Barbe" and that on his death-bed in the latter year he revealed himself to his friend, Jean d'Outremeuse, as "Jean de Mandeville, chevalier, comte de Montfort en Angleterre et seigneur de l'isle de Campedi et du Château Perouse." But this title does not sound convincing. Some think that Jean d'Outremeuse invented this character and compiled the travels himself. Others believe that he did know a Jean de Bourgogne, the writer of the travels, and identified him with a certain follower of Baron Mowbray in the reign of Edward II. All that we can be sure about is that the 'Travels' are a clever, literary compilation by a man who was probably not an Englishman, not named Mandeville, and not a traveler.

The book itself is one of the most entertaining of all mediæval prose works. Its easy, simple style and the naïveté with which it recounts the marvels of the court of Prester John and of the Cham of Tartary, of the earthly paradise and the hills of gold guarded by ants, its vegetable lambs and generating diamonds are balanced by a certain artful moderation by which the author pretends to withhold greater marvels lest he be called a liar, and occasionally states that he did not see this particular prodigy but had heard of it from someone who had been there and had narrated all the details — which are then given in full. The book was valued in its day as a treasury of information on eastern travel, and is now esteemed as a storehouse of interesting mediæval lore.

TRAVELS WITH A DONKEY IN THE CEVENNES, by Robert Louis Stevenson, is one of the author's earliest works, published in 1879 when he was under thirty. It is an account of his journeyings, for health's sake, in the mountains of southern France with a diminutive donkey, Modestine by name. It is full of charming descriptions of the native population and of nature, and has lively fancy, frequent touches of poetry and sparkling humor, making it one of the most enjoyable of Stevenson's autobiographic writings. The sketch of the seemingly meek but really stubborn and aggravating donkey, whom he becomes fond of in spite of himself, is delicious.

The itinerary is described under the headings: 'Velay,' 'Upper Gévaudan,' 'Our Lady of the Snow,' and 'The Country of the Camisard.' Quotable passages abound: — "Night is a dead monotonous period under a roof, but in the open world it passes lightly, with its skies and dews and perfumes, and the hours are marked by changes in the face of nature. What seems a kind of temporal death to people choked between walls and curtains, is only light and living slumber to the man who sleeps afield."

After camping out in a pine wood over night: "I hastened to prepare my pack and tackle the steep ascent before me, but I had something on my mind. It was only

a fancy; yet a fancy will sometimes be importunate. I had been most hospitably received and punctually served in my green caravanserai. The room was airy, the water excellent, and the dawn had called me to a moment. I say nothing of the tapestries or the inimitable ceiling, nor yet of the view which I commanded from the windows; but I felt I was in some one's debt for all this liberal entertainment. And so it pleased me, in a half-laughing way, to leave pieces of money on the turf as I went along, until I had left enough for my night's lodging."

At the end of his trip he sold Modestine: "It was not until I was fairly seated by the driver . . . that I became aware of my bereavement. I had lost Modestine. Up to that moment I had thought I hated her, but now she was gone. . . . For twelve days we had been fast companions; we had traveled upwards of 120 miles, crossed several respectable ridges, and jogged along with our six legs by many a rocky and many a boggy by-road. After the first day, although sometimes I was hurt and distant in manner, I still kept my patience; and as for her, poor soul! she had come to regard me as a god. She loved to eat out of my hand. She was patient, elegant in form, the color of an ideal mouse, and inimitably small. Her faults were those of her race and sex; her virtues were her own. Farewell, and if forever —."

TREASURE OF THE HUMBLE, THE ('Le Trésor des Humbles'), a series of essays by Maurice Maeterlinck (1896), makes its appeal to the God which is in man. The writer of soul-dramas here presents his mystical, twentieth-century philosophy in concrete form. This mysticism seems the direct fruit of modern science, which has so completely disproved the existence of the soul that a new immortality is henceforth insured to it. But the converts of the end of the century, among whom Maeterlinck may be numbered, find that they must establish the claims of the spirit on no superficial or acknowledged grounds. "We do not judge our fellows by their acts — nay, not even by their most secret thoughts; for these are not always undiscernible and we go far beyond the undiscernible. A man shall have committed crimes reputed to be the vilest of all, and yet it may be that even the blackest of these shall not have tarnished for one single moment the breath of fragrance and ethereal purity that surrounds his presence; while at the approach of a philosopher or a martyr, our soul may be steeped in unendurable gloom." These essays go, indeed, far beyond the undiscernible; whether the author write of 'Mystic Morality,' of 'Women,' of 'The Tragical in Daily Life,' of 'The Invisible Goodness,' or of 'The Inner Beauty.' Some spiritual experience is needed to comprehend; otherwise they will seem but words full of sound and fury, signifying nothing. They are not addressed to the intellect primarily, but to the universal soul of man. "It is only by the communications we have with the infinite that we are to be distinguished from each other." "To love one's neighbor in the immovable depths means to love in others that which is eternal; for one's neighbor in the truest sense of the term is that which approaches nearest to God." "Nothing can separate two souls which for an instant have been good together." "I know not whether I would dare to love the man who had made no one weep."

TREATISE ON PAINTING ('Trattato della Pittura'), by Leonardo Da Vinci. This famous treatise was probably written before the year 1498. It has survived in two editions, of which the first is in an abridged form, and contains only three hundred and sixty-five chapters; while the other is a detailed one, and is comprised in nine hundred and twelve chapters. The early and abridged edition was issued in France in 1651, about one hundred and thirty years after Leonardo's death, and an English

edition appeared the same year; since when, it has been published in most of the languages of Europe. Knowledge of the more exhaustive version of the treatise is owing to Manzi's discovery in 1817 of a transcript of the original in the Vatican library. According to this manuscript, the 'Trattato della Pittura' is divided into eight books, which are designated: —

1. The Nature of Painting, Poetry, Music, and Sculpture.
2. Precepts for a Painter.
3. Of Positions and Movements of the Human Frame.
4. Of Drapery.
5. Light and Shade and Perspective.
6. Of Trees and Foliage.
7. Of Clouds.
8. Of the Horizon.

This 'Treatise' may be termed an encyclopædia of art: it is clear and concise, and is to this day of great value to those studying art, although there is a lack of coherence between its sections. Rubens wrote a commentary on this 'Treatise'; Annibale Caracci used to say that if during his youth he had read the golden book of Leonardo's precepts, he would have been spared twenty years of useless labor; while Algarotti declared that he should not desire any better elementary work on the art of painting. Among the subjects treated in the abridged edition of the 'Treatise' are: 'What the young student in painting ought in the first place to learn'; 'How to discern a young man's disposition for painting'; 'That a painter should take pleasure in the opinions of everybody'; 'The brilliancy of the landscape'; 'Painters are not to imitate one another.' There are many pungent epigrams and clever philosophical sayings scattered throughout the 'Treatise,' which are frequently quoted. No other old master left behind so many valuable manuscripts as did Leonardo; but owing to the difficulty of deciphering his handwriting, very little is yet known of many of the most important ones.

TRENCK, BARON, LIFE OF (1787), is the autobiography of Baron Friedrich von Trenck, whose life was a succession of adventures scarcely less marvelous than the romantic and highly colored account he gives of them. He entered the Prussian service while still a mere boy, and stood high in Frederick the Great's favor, until, through his love affair with the King's sister, he incurred the royal displeasure, which caused his first imprisonment, the beginning of no end of misfortunes: loss of property, numerous imprisonments and attempts at escape, dangerous wounds, and perils of all kinds. These are all most graphically described in a manner that reminds one of Münchhausen's marvelous tales. The anecdotes interspersed give, whether true or false, a vivid picture of the turbulent condition of court life at the time of Frederick the Great and Maria Theresa, under whom Baron Trenck later served. His restless adventurous temperament led him to Paris, when the Revolution was in full swing; he was there accused of being a secret emissary of foreign powers, and was beheaded by Robespierre's order in July, 1794.

His cousin, Baron Franz von Trenck, an equal hero and swashbuckler, has also written an autobiography, which however has not attained the celebrity of Baron Friedrich's wonderful mixture of fact and imagination.

TRICK TO CATCH THE OLD ONE, A, by Thomas Middleton (1608). Professor C. H. Herford describes this sprightly play as "the strongest of Middleton's comedies of intrigue." Witgood, a spendthrift and profligate, is ruined by his uncle, a usurer

named Lucre. Indeed he maintains that it is "a principle in usury" for a man's "nearest kin" to fleece him in preference to a stranger. Witgood is driven to live upon his wits — "Are there not a million of men in the world that only sojourn upon their brain, and make their wits their mercers," he asks himself. He pretends that he has won the affections of a rich widow, whom he induces a courtesan of his acquaintance to personate. Lucre, hoping that the supposed widow as well as his nephew, will fall into his net, immediately makes a show of kindness to them. Then another usurer, Hoard, who had an old grudge against Lucre, makes up his mind to have revenge of his old enemy by seizing this new prize. Witgood connives at this new manœuvre with the result that in the end he is freed from his financial obligations to his uncle and Hoard takes the pretended widow off his hands. "Here for ever," says Witgood, "I disclaim the cause of youth's undoing. . . . Lend me each honest hand, for here I rise a reclaim'd man, loathing the general vice."

TRILBY, by George Du Maurier (1895), is a story of English and Continental art life and literary life of a generation ago, narrated by one who participated in the scenes and recalls them in memory. The action is chiefly in Paris. Trilby is a handsome girl whose father was a bohemian Irish gentleman and her mother a Scotch barmaid. Trilby is laundress and artist's model in the Latin Quarter. She is great friends with three artists who are chums: Taffy, a big Yorkshire Englishman; the Laird, a Scotchman; and Little Billee, an English fellow who has genius as a painter, and whose drawing of Trilby's beautiful foot is a *chef d'œuvre.* He loves her, and she returns the feeling, but Little Billee's very respectable family oppose the match, and Trilby, after saying yes, decides it to be her duty to refuse, which drives her lover into a brain fever. Amongst the bohemians who frequent the studio is Svengali, an Austrian Jew, who is of repulsive character but a gifted musician. He is attracted by Trilby, and discovers that she has the making of a splendid singer. He half repels, half fascinates her; and by the use of hypnotic power forces her to go away with him. She wins fame as a concert artist, always singing in a sort of hypnotic trance under his influence. The three artists, visiting Paris after a five years' absence, attend one of these performances, and are astounded to recognize Trilby. Svengali, now rich and prosperous, dies suddenly at a concert while Trilby is singing; and she, missing his hypnotic influence, loses her power to sing, goes into a decline, and dies surrounded by her old friends. Little Billee, heart-broken, also dies, though not before he has won reputation as an artist. The final pages form a sort of postscript twenty years after, telling of the fate of the subsidiary characters. The main interest is over with Trilby's death.

TRISTRAM SHANDY, by Laurence Sterne. The Life and Opinions of Tristram Shandy, Gent., is "a heterogeneous sort of whimsical humorous memoirs." The first volume appeared January 1st, 1760, when Sterne was forty-six. Up to this time he had lived the life of an easy-going fox-hunting churchman, utterly obscure; but this, his first effort, so amused the public, that he was persuaded to compose further in the same strain; and he published in all nine volumes, the last in January, 1767. The work is full of domestic comedy, "characters of nature," "the creations of a fine fancy working in an ideal element, and not mere copies or caricatures of individualities actually observed," like those of Dickens. Here live old Uncle Toby, Corporal Trim, Dr. Slop, and the Widow Wadman; and who does not enjoy their garrulous gossip, and that of Sterne himself in his frequent whimsical digressions, so full of keen observation and gentle ridicule? Sterne had evidently studied the

humorists well: 'Tristram Shandy' reminds us, now of Cervantes, now of Rabelais, now of Swift; but it is *sui generis* nevertheless. Coleridge praised especially Sterne's power of giving significance to "the most evanescent minutiæ in thought, feeling, look, and gesture." The work has always been popular, perhaps never more so than to-day, when the development of realism in English fiction is receiving so much attention.

TRIUMPHANT DEMOCRACY, by Andrew Carnegie (1886). This book is an "attempt to give Americans a better idea of the great work their country has done and is still doing in the world." Mr. Carnegie says that "in population, in wealth, in annual savings, and in public credit, in freedom from debt, in agriculture, and in manufactures, America already leads the world"; and this statement he proceeds to prove by an overwhelming array of statistics. The book is a glorification of democracy; and admitting frankly the many evils and corruptions in America, asserts that in no country is the common man so free, so able to make his way. The growth of the West and its enormous food-producing capacity are treated at length. Manufactures, mining, agriculture, pauperism, and crime, railways and waterways, are all considered in detail, with a wealth of statistics to support every statement. There is a tendency to make the American eagle scream a little louder than is usual nowadays; but on the whole, most Americans would agree heartily with Mr. Carnegie's pride in American institutions. Mr. Carnegie is so optimistic that he will not admit that even the horde of immigrants pouring in on us from Europe is anything but an unmixed blessing. Two chapters are devoted to literature and art, but it is evident that the material prosperity of the country is the main idea of the book.

TROILUS AND CRISEYDE, by Geoffrey Chaucer (1380). This narrative poem is partly translated and partly adapted from the 'Filostrato' of Boccaccio. 'Il Filostrato' numbers 5700 lines, 'Troilus and Criseyde,' 8240. It is the first great love poem in the English language. Troilus, a prince of the royal house of Troy, scoffs at love and lovers until one day he sees the beautiful Criseyde, a young widow, at the Temple of the Palladium, and falls madly in love with her. Pandarus, her uncle, and Troilus's friend, coaxes his secret from the timid youth and promises to help him with his niece. Pandarus finds Criseyde sitting with her women "with-inne a paved parlor" poring over tales of chivalry. He represents Troilus as dying of love for her. After he leaves, a ballad sung by Antigone sets her dreaming of love. At this moment of destiny, Troilus, the brave young warrior, rides by her window, returning from battle with the Greeks, amid the shouts and praises of the people. On the next day Pandarus returns with a letter which Criseyde at first refuses to receive but at last consents to answer. Pandarus persuades his niece to go to the palace on a plausible pretext, and contrives to have the lovers meet. He next invites Criseyde to supper at his house, telling her that Troilus is away, and cannot be there. A thunderstorm aids his plans. Criseyde is induced to spend the night at her uncle's house. Pandarus comes to her room with the news of Troilus's unexpected arrival, and she consents to see him and yields to his love. Criseyde's father is a traitor in the Greek camp. He sends for his daughter on an exchange of prisoners. The lovers are heartbroken at the parting, but Criseyde with vows that "shake the throned gods" swears to return in ten days. She soon discovers that no pretext for return will avail, because her father, the priest, has foreknowledge that the city is destined to destruction. Diomede, a young Greek, pays court to her and wins her, though she

grieves for Troilus, the truest lover woman ever had, and laments her own inconstancy. Since it is no use for her to repent, she will make amends by being true to her new lover. When Troilus can no longer continue to believe Criseyde faithful, he seeks death in battle and is slain by Achilles. The name, Criseyde, has become a by-word for faithlessness in love, as Troilus stands for all time for the faithful lover. Chaucer's Criseyde is a masterpiece of sympathetic portrayal, full of charm in spite of her fickleness, in marked contrast to the wanton Cressida of Shakespeare. Ten Brink says of her, "The English Criseyde is more innocent, less experienced, less sensual, more modest than her Italian prototype." He speaks of the trickery and intrigue which was necessary to bring her at last to Troilus. Pandarus is a genial, humorous character, a masterpiece of comic art, a clever manager of men, where Boccaccio's Pandaro is an unprincipled young gallant and go-between for the lovers, and Shakespeare's Pandarus is senile and repulsive.

TROILUS AND CRESSIDA (1609) is one of the later products of Shakespeare's pen. Whether he got his facts from Chaucer, or from mediæval tales about Troy, is uncertain. The drama is his wisest play, and yet the least pleasing as a whole, owing to the free talk of the detestable Pandarus and the licentiousness of the false Cressida. Some have thought the piece to be an ironical and satirical burlesque of Homer. There is very little plot. The young Trojan, Troilus, in love with Cressida, is brave as a lion in battle and green as a goose in knowledge of women. (But "to be wise and love exceeds man's might.") His amour, furthered by Cressida's uncle, Pandarus, is scarcely begun when Cressida is exchanged for a Trojan prisoner and led off by Diomed to the Greek camp. On arriving, she allows herself to be kissed by the Greek generals, whom she sees for the first time; as Ulysses says, "There's language in her eye, her cheek, her lip." She has just vowed eternal loyalty to Troilus too. But she is anybody's Cressida; and with anguish unspeakable, Troilus later overhears her making an appointment with Diomed, and sees her give him his own remembrance pledge. By gross flattery of the beef-witted Ajax, the wily Greek leaders get him to fight Hector. But Hector and he are related by blood, and after some sparring and hewing they shake hands. Hector is then feasted in the Grecian tents. The big conceited bully Achilles, "having his ear full of his airy fame," has grown "dainty of his worth"; and finding his reputation "shrewdly gored" by his long inactivity, and by the praise Ajax is getting, and especially spurred on by the death of Patroclus, at length comes into the field, but plays the contemptible coward's part by surprising Hector with his armor off and having his Myrmidons butcher him. Thersites is a scurvy, foul-mouthed fellow, who does nothing but rail, exhausting the language of vile epithets, and hitting off very shrewdly the weak points of his betters, who give him frequent fist-beatings for his pains. The great speeches of Ulysses, Agamemnon, and Nestor all breathe the selfsame tone of profound sagacity and insight into human nature. They have the mint-stamp of but one soul, and that Shakespeare's. Homer's sketches of the Greek leaders are the merest Flaxman outlines; but Shakespeare throws the Rōntgen rays of his powerful analysis quite through their souls, endowing them with the subtlest thoughts, and through their masks utters such sentences as these: —

> "The ample proposition that hope makes
> In all designs begun on earth below,
> Fails in the promised largeness."
>
> "*One* touch of nature makes the whole world kin,—
> That all with one consent praise new-born gauds."

"Keep then the path;
For emulation hath a thousand sons
That one by one pursue: if you give way,
Or hedge aside from the direct forthright,
Like to an entered tide they all rush by
And leave you hindmost."

There are no other scenes in Shakespeare so packed with sound and seasoned wisdom as the third of Act i. and the third of Act iii. in 'Troilus and Cressida.'

TROIS FILLES DE M. DUPONT, LES, see **THREE DAUGHTERS OF M. DUPONT.**

TROPICAL AFRICA, by Henry Drummond, was published shortly after the author's return from his African explorations in 1886; several of the chapters having appeared as magazine articles before their publication in book form. There is considerable breadth of subject-matter; but the man of science, pervaded by a robust, religious spirit, speaks in every chapter.

From the geographer's view-point, the volume possesses greatest value as outlining the water-route to the heart of Africa, by way of the rivers Zambezi and Shire, and as describing some of the great inland lakes. The "geological sketch" and the "meteorological note" are admirable in their way; and the observations upon the white ant, and the mimicry of African insects, evince the gifts of the painstaking and ingenious observer. But the author speaks his most earnest word when he treats the "Heart-Disease of Africa [the slave trade], and its Pathology and Cure." Professor Drummond severely arraigns the "Powers" for tolerating the inhuman enormities of this hideous traffic. The language of the volume throughout is vivid though simple; and the quaint humor, now and again appearing, adds zest and flavor to the interesting narrative.

TROUBADOURS AND TROUVÈRES, by Harriet Waters Preston (1876), is an account of the poetry of Provence, old and new. The earlier essays describe the work of the two best-known of the "Félibres," as the school of modern poets of the South of France is called: men who write in the old "langue d'oc," or Provençal dialect, in opposition to the "langue d'oil," or French tongue, which they do not acknowledge as their language. Miss Preston makes many translations of their verse, which give a vivid presentment of the fire and color and naïve simplicity of the originals. Another poet of the South of France, neither Provençal nor French, was Jacques Jasmin, who wrote in the peculiar Gascon dialect, with all the wit and gayety of his race. The forerunners of all these men were the old troubadours, who flourished from the driving out of the Saracens to the end of the crusades, during the "age of chivalry," and who spent their lives making love songs for the ladies of their preference. Their chansons, or songs, so simple and so perfect, were invariably on the one theme of love; occasionally they wrote longer pieces, called "sirventes," which were narrative or satiric. Many charming translations illustrate their manner. The book closes with a chapter on the Arthurian legends, showing what these owe to Geoffrey of Monmouth, to unknown French romances, to Sir Thomas Malory, and finally to Tennyson. Miss Preston's excellent scholarship and rare literary gift combine to make a most entertaining book.

TROY AND ITS REMAINS, by Dr. Heinrich Schliemann (1875). A work offered to the reader as 'A Narrative of Researches and Discoveries made on the Site of

Ilium and in the Trojan Plain.' It is a graphic story of most remarkable discoveries on the spot which tradition, from the earliest historic age of Greece, has marked as the site of Homer's Ilium. Through ruins piled to the height of fifty feet Schliemann dug down to the fire-scattered relics of Troy, and brought to light thousands of objects illustrating the race, language, and religion of her inhabitants, their wealth and civilization, their instruments and appliances for peaceful life and for war. The discoveries at the same time throw a new light upon the origins of the famous Greeks of history, and open somewhat the not before known history of the primitive Greeks of Asia. The wealth of detail in the narrative, with the map, plans, views, and illustrative cuts, representing 500 objects discovered on the site, give the work an extraordinarily readable character.

TRUE RELATION, THE, by Captain John Smith. This famous work was published in London, in 1608. The full title is, 'A True Relation of such occurrences and accidents of noate as has hapned in Virginia since the first planting of that Collony, which is now resident in the South part thereof, till the last returne from thence. Written by Captain Smith, Coronell of the said Collony, to a worshipfull friend of his in England.' The account was also called 'Newes from Virginia.' It relates the founding of Jamestown, from January 1st, 1607, when three ships sailed from England for Virginia, to May 20th, 1608. Dealings with the Indians, especially with "the great emperour Powhatan," occupy the greater part of the pamphlet. The style is straightforward, and the whole tone exceedingly naïve. Captain John Smith has always been one of the few picturesque figures in early colonial history, and the writers of school histories have always made the most of him; his veracity was unquestioned, until Mr. Charles Deane, in the preface to an edition of 'The True Relation,' published in 1880, pointed out that the story of the rescue of Captain Smith by Pocahontas makes its first appearance in Smith's 'General Historie,' published in 1624, and no such romantic incident is hinted at in 'The True Relation.' Mr. Deane charges Captain Smith with having magnified his own share in the doings of the colony; and it cannot be denied that all through 'The True Relation,' Captain John Smith is the central figure. But making all reasonable allowances for self-conceit and self-glorification, there is no doubt that the settlers would have starved the first winter, if John Smith had not had his own energy and all they lacked into the bargain.

TRUTH, THE, by Clyde Fitch (1906). The scene opens at the house of Mrs. Warder, a young married woman, who is given to systematic lying, and who has been carrying on with Fred Lindon a flirtation which she wishes people to believe is merely harmless and amusing.

Mrs. Lindon, a handsome, but nervous and overstrung woman, informs Warder that his wife meets her husband every day. Warder questions his wife, who involves herself in such a maze of lies that his worst suspicions are justified, and he declares that he will live with her no longer, though now, in penitence and sincerity she protests her love for him. She goes to stay with her father Roland, an impecunious and shifty person, who is constantly in debt to his landlady, and who has frequently wheedled money out of her husband through her. She upbraids her father for allowing her to grow up in the habit of telling lies, and is trying to break off the habit when he concocts a telegram to her husband asking him to come at once to her, as she is dying. Roland tries to make the parlor look like a sick-room, but the landlady tells Warder when he comes that his wife has not been ill at all. Mrs. Warder protests to her husband that now, even if she tells lies, she has learned to loathe them and be

afraid of them. "We don't love people, because they are perfect, we love them because they are themselves," he says, as he is reconciled to her.

TRUTH AND POETRY FROM MY OWN LIFE, see **GOETHE'S AUTOBIOGRAPHY.**

TURKISH SPY, THE ('L'Espion Turc'). 'Letters Written by one Mahmut, who lived Five-and-Forty Years undiscovered at Paris. Giving an Impartial Account to the Divan at Constantinople of the most Remarkable Transactions of Europe, and covering several Intrigues and Secrets of the Christian Courts (especially that of France) from the year 1637 to the year 1683. Written originally in Arabic. Translated in Italian and from thence into English, by John Paul Marana. In 8 vols. London: 1801.'

The contents of this remarkable work are quite fully described by the above lengthy inscription on the title-page. A romance, really written by Giovanni Paolo Marana, but pretending to be the confidential communications of a refugee Turk, to his friends, — this performance is an ingenious and witty comment on the political and social conduct of Christian Europe during the seventeenth century, as viewed by a pretended outsider. The writer himself inclines to the philosophy of Descartes; he is not given to credulity, but in no case yields up his loyalty to the faith of Islam. He keeps himself in hiding from the detectives of Cardinal Richelieu in Paris from 1641 to 1682; and employs his time in writing lengthy epistles to the Sultan, to friends in Vienna, to Mahomet, a eunuch exiled in Egypt, and others. Among the personages and topics commented on are Charles II. of England, Philip II. of Spain, the Religious War in Germany, "Gustavus, King of Swedeland," and in France the course of affairs during the reign of the house of the Medici. His resources in classical lore are extensive. Alexander the Great comes under his review with sovereigns of later times. To his friend the eunuch in Egypt he writes in friendly confidence; towards the close of the long record admitting that he has loved a woman for thirty years, only at last to be deceived in her and to learn the folly of earthly love. "Let us therefore," he counsels his friend, "reserve our love for the daughters of Paradise!"

TURMOIL, a novel by Booth Tarkington (1915). The scene of this novel is a smoky industrial city of the Middle West whose God is Big Business, and old Sheridan of the Sheridan Trust Company, the biggest of its kind, is the city incarnate. He had come from the country crossroads to the pleasant little town and done more than one man's share to make it big and smoky. He loved the smoke, calling it prosperity. His two older sons, Jim and Roscoe, are young business men after his own heart. The youngest son, Bibbs, who hopes to be a poet, is a disappointment. His father's efforts to have him learn the business from the ground up results in prolonged nervous prostration. Later he finds out that it is possible to feed zinc to a chopping machine crashing sixty-eight times a minute quite happily if one has a friend like Mary Vertrees to think about. Jim is killed by the collapse of a building of his own faulty construction. Roscoe's wife's unworthiness leads him to weakness and failure. Sheridan's daughter runs away with a fortune hunter. It is to the despised Bibbs that the father has to turn, and Bibbs responds honorably, proving himself the best of the family. Mary Vertrees had believed it her duty to marry Jim for the sake of her family. She learns to love Bibbs in failure and success, and together they will reduce even Big Business to the level of common humanity.

TURN OF THE SCREW, THE, by Henry James (1898). A terrifying ghost story about two children, haunted by the evil spirits of a man and a woman, former servants, who are determined to gain possession of the souls of the little boy and girl. Their young governess encounters the spectres, and gradually discovers the mysterious power which they exert over the children, who try to conceal their intercourse with their sinister companions. The efforts of the loyal governess to protect her charges, the supreme struggle between the living woman, and the spectre villains is a thrilling drama, which ends in victory for the governess, though Miles, the boy, dies in her arms in the act of turning from the evil. Flora, the beautiful little girl, is still obsessed by the influence of the dead Miss Jessel, even after her removal from the haunted house. The mystery, the face at the window, the vision seen across the lake, the meeting face to face on the stairs with the dreadful spectre of Peter Quint, conveys an eerie atmosphere which constitutes the power of the book.

TURNSTILE, THE, by A. E. W. Mason (1912). This is a story of English political and social life the opening chapters of which are laid in South America. It is here that Cynthia Daventry, the heroine of the story, is first introduced to the reader. She is the adopted daughter of a rich and childless couple who had left their native home, England, in their early married life to build up their fortunes in a new country. This they succeeded in doing, and upon reaching middle life adopted from a foundling asylum, a lovely little girl of three years, who had been put there by her father, James Challoner. He was the profligate son of an old English family, whose wife had been killed by an earthquake. Until Cynthia's seventeenth birthday she is ignorant of her parentage and then her bad and dissolute father appears on the scene and claims her. The only alternative for the Daventrys, who love Cynthia as their own, is to flee with her, and the next day they sail with her for England. Here they settle in Warwickshire, Daventry's old home, and after three years the elderly couple die, leaving Cynthia heiress to a large fortune. She is beautiful and has many suitors but none touch her heart. She becomes interested in Captain Harry Rames, an Arctic explorer, who has given up the Navy and gone into politics. He is clever and ambitious and realizes he must marry money to further his career. He is attracted to Cynthia and proposes to her though he does not feel a deep love for her. Cynthia realizes this but decides to marry him as she thinks the furthering of his political career will be an interesting experience for her. Their married life goes on for some time in a commonplace fashion and then Cynthia realizes that she is in love with her husband; at the same time she feels there is some shadow between them and fears she has a rival. This however proves to be the call of the sea, and exploration, which has re-asserted itself in Rames, and which he is trying to hide from her. When the secret is out, the husband and wife understand each other at last and acknowledge their mutual love, and Cynthia consents to Rames's conducting an expedition which will take him from her for three years, though the parting causes her deep sorrow.

TWELFTH NIGHT, or, What You Will, by Shakespeare, is a delightfully humorous comedy. An item in the manuscript diary of John Manningham shows that it was played February 2d, 1601, in the fine old hall of the Middle Temple, London, — a hall still in existence. The twelfth night after Christmas was anciently given up to sport and games; hence the name. The fresh, gay feeling of a whistling plowboy in June was the mood of the writer of 'Twelfth Night.' Tipsy Sir Toby's humor is catching; his brain is like a bottle of champagne; his heels are as light as his head, and one feels he could cut a pigeon-wing with capering Sir Andrew "to make all

split," or sing a song "to make the welkin dance." The scene is a seaport city of Illyria, where a sentimental young duke is fallen into a love-melancholy over the pitiless lady Olivia. Now the fair Viola and her brother Sebastian, — strikingly alike in feature,—unknown to each other reach the same city, Sebastian in company with his friend Captain Antonio. Viola enters the service of the duke as a page, in garments such as her brother wore. With the rich Olivia dwell her Puritanical steward Malvolio, her kinsman Sir Toby Belch, and her maid Maria, and other servants. Olivia has a suitor, and Sir Toby an echo, in the lean-witted Sir Andrew Aguecheek. Malvolio is unpopular: he thinks because he is virtuous there shall be no more cakes and ale; but Maria lays a trap for his vanity, which is fathoms deep. She drops a mysterious letter in Malvolio's path, penned in Olivia's hand ("her very C's, her U's, and her T's"). The letter begins with "M O A I doth sway my life," bids him be opposite with a kinsman and surly with servants, recall who commended his yellow stockings and wished to see him cross-gartered, and remember that some have greatness thrust upon them. He swallows the bait, and makes himself such a ridiculous ass that Olivia thinks him out of his wits, and Sir Toby has him bound and put into a dark room. Malvolio has called the clown "a barren rascal," and this keen-witted lovable fellow now has a delicious bit of retaliation. Assuming the voice of the curate Sir Topas, he assures him that until he can hold the opinion of Pythagoras that the soul of his grandam might haply inhabit a bird, he shall not advise his release. Then resuming his own voice he indulges in more excellent fooling. When last seen Malvolio is free, and bolting out of the room swears he will be "revenged on the whole pack" of them. To return: Viola (as "Cesario") becomes the duke's messenger to woo Olivia by proxy. Olivia falls desperately in love with the messenger; and when Aguecheek spies her showing him favors, he is egged on by roguish Sir Toby to write him a challenge. But Cesario is afraid of the very sight of naked steel, and Sir Andrew is an arrant coward. Sir Toby, after frightening each nearly out of his wits with stories of the other's ferocity, at length gets them for form's sake to draw their swords; when in comes Captain Antonio, and mistaking Cesario for Sebastian, takes his part. In the meantime, Olivia has married Sebastian by mistake for Cesario, and the two knights both get their heads broken through a similar misunderstanding; for however it may be with Cesario, Sebastian is "a very devil incardinate" with his sword. Presently Sebastian and Cesario meet, and the mystery is solved: Viola avows her sex, and marries the duke, whom she ardently loves.

TWENTY YEARS AFTER ('Vingt Ans Après') by Alexandre Dumas (1845) is a story of the "Fronde," — the uprising of the people of Paris against Cardinal Mazarin, prime minister of France and reputed husband of Anne of Austria, the regent, mother of the boy king Louis XIV. D'Artagnan, who has never left the Guards, and Porthos, who has returned to that company with the hope of being made a baron, find themselves pitted against Athos and Aramis, who have emerged, one from his country-seat, the other from his convent, to take a hand in the Fronde. After much skirmishing, which gives us a brilliant account of the warfare of the Fronde, Athos and Aramis go to England on a commission from Henrietta Maria, exiled in France, to her husband Charles I.; and presently Porthos and D'Artagnan are sent by Mazarin with dispatches to Cromwell, in company with a young Englishman named Mordaunt, who is the son of an infamous beauty of the Court. Athos and Aramis are captured by the Parliamentary army. This is but the beginning of a long series of dramatic adventures. The exciting story draws to a close with the ending of the Fronde.

TWENTY YEARS AT HULL-HOUSE, by Jane Addams, an autobiographical account of her career as a social reformer, was published in 1912. The early chapters relate her bringing up at Cedarville, Illinois, her education at Rockford, Illinois, where she obtained the degree of B.A. in 1881, her illness followed by two European journeys in which she became awake to the miserable lot of the poor, and her decision in 1888 to take up settlement work, for which she made preparation by a visit to Toynbee Hall in London. Then follows an account of the establishment of the Hull House Settlement in 1889. The building, an old family mansion, in the centre of Chicago, was at first sublet from the tenants, and afterwards presented to the settlement by the owner. The present thirteen buildings represent the increase of the work since that time. Miss Addams's associates, the diversified array of settlement visitors, and the varied social and educational activities of the organization, are described in the ensuing chapters. Her active interest in strikes, labor legislation, and problems of immigration is the subject of the three absorbing chapters which follow. A visit to Tolstoy and a criticism, sympathetic yet discriminating, of his thorough-going solution of the labor problem occupies another chapter. Miss Addams's contributions to civic betterment as an inspector of garbage-removal, and a member of the Board of Education are also recorded; and the book closes with a general exposition of the educational value of a settlement in the socialization of democracy. Informal and anecdotal in method the book sets forth entertainingly and in a concrete way a great and fruitful social ideal and describes a life of beneficent effort for the cause of mankind.

TWENTY YEARS OF CONGRESS: FROM LINCOLN TO GARFIELD, with a Review of the Events which Led to the Political Revolution of 1860 by James G. Blaine, with portraits. (2 vols. 1884–86). Mr. Blaine's unrivaled opportunity of knowing the period treated of in this work makes it an important contribution to history. It is clear, interesting, and brilliantly written. A large part of the first volume is devoted to a review of the events which led up to the Civil War. Beginning with the original compromises between the North and the South embodied in the Constitution, it proceeds with the Missouri Compromises of 1820 and 1821, the origin and development of the Abolition party, the character of the Southern leaders, the Mexican War, origin and growth of the Republican party, the Dred Scott decision, the debate between Douglas and Lincoln, the John Brown raid, and Lincoln's election. Then follow two chapters on Congress in the winter of 1860–61; after which the course of affairs during the War and down to the inauguration of President Johnson occupies the rest of the volume. Mr. Blaine shows himself to be a warm admirer of Henry Clay, contrasting him very favorably with Webster, and saying of him: "In the rare combination of qualities which constitute at once the matchless leader of party and the statesman of consummate ability and inexhaustible resource, he has never been surpassed by any man speaking the English tongue." Of General Grant he speaks in the most appreciative terms. The picture of Lincoln's character is strongly drawn and glowing. Volume ii. covers the period from the beginning of Johnson's administration to the year 1881. The disbandment of the army, reconstruction, the three amendments to the Constitution, the government's financial legislation, Johnson's impeachment, General Grant's two terms, the Geneva award, Hayes's administration, the fisheries question, and Garfield's election, are among the topics treated. In conclusion, the author alludes to the unprecedented difficulty of the legislative problems during the War, and briefly notes the course of Congress in grappling with them, reviews the progress of the people during the twenty years,

claiming credit for Congress for the result, and asserts that "No government of modern times has encountered the dangers that beset the United States, or achieved the triumphs wherewith the nation is crowned."

TWICE-TOLD TALES, by Nathaniel Hawthorne. (First series, 1837; second series, 1847). The 'Twice-Told Tales' took their title from the fact of their previous publication in various annuals and magazines. The book was favorably noticed, although the quality of the author's genius was not then widely appreciated. The tales are national in character, and the themes are chosen from among the many quaint and interesting traditions of New England. Told with a felicity and repose of manner that has not been surpassed in our literature, they reveal a power of imagination, a knowledge of the obscurer motives of human nature, and a spiritual insight, which marked a distinct epoch in American literature. The second series of 'Twice-Told Tales' begins with the four 'Legends of the Province House,' — tales which, especially characteristic of the author's genius, at once added to the romantic glamour which surrounds the Boston of Revolutionary days. Throughout, the 'Tales' are characterized by Hawthorne's beauty of style, — smooth, musical, poetical. He looks upon all things with the spirit of love and with lively sympathies; for to him external form is but the representation of internal being, all things having life, an end, an aim. The sketch entitled 'A Rill from the Town Pump' is perhaps the most famous in the collection, which contains here and there themes and suggestions that Hawthorne later elaborated in his longer stories; notably the picture of a beautiful woman wearing an embroidered "A" upon her breast, who afterwards reappears in 'The Scarlet Letter.' 'The Great Carbuncle' was especially admired by Longfellow, who commends its poetic beauty. The 'Tales' have often a sombre tone, a fateful sense of gloom, weird and sometimes almost uncanny; but they possess an irresistible fascination. Among those best known are 'The Gray Champion,' 'The Gentle Boy,' and the 'Wedding Knell.'

TWO CHIEFS OF DUNBOY, THE, by James Anthony Froude (1889). This is the only novel written by Froude, whose book on 'The English in Ireland in the Eighteenth Century' had already established him as an authority on Irish matters.

The scene of the story opens on the banks of the Loire, near Nantes, France; where one Blake, a ship-owner and Irish exile, fits out a vessel as a pirate to prey upon British shipping, and persuades Morty Sullivan, one of the chiefs of Dunboy and an Irish exile, to take the command. The chief action of the plot takes place at or near the village of Castleton in Bantry Bay, Ireland: where Colonel Goring, the other chief of Dunboy, an Englishman, has established a Protestant settlement for the purpose of working the copper mines, establishing a fishery, and protecting the coast from smugglers. The time is the middle of the eighteenth century. Goring is a magistrate, and is feared and hated by the Irish peasantry. He is fearless in the discharge of what he believes to be his duty, in which he receives but slight support from the government. He is eventually killed treacherously by Morty Sullivan and some accomplices. Sullivan, who has visited Ireland for the purpose of estimating the chances of success in case the French should land troops, is killed in an attempt to escape from the government forces. The story gives opportunity for the relation of many thrilling adventures, such as the chase of the privateer by a British frigate, the drilling of Irish rebels by moonlight, and the prevention by the coast-guard of the landing of ammunition. The questions of the relation of landlord and tenant, of church, education, industries, and government, are discussed with great lucidity, and

the national characteristics of the Irish are shown: their love of that which has existed for centuries, their opposition to improvements, and their instability and lack of cohesion. That incomprehensible machine, the government, is shown in a part of the story of which Dublin is the scene; and there is a description of a riot which is suppressed by the dragoons.

The book carries that interest which is always felt in a well-told historical story, and the descriptions of Irish scenery are vivid.

TWO GENTLEMEN OF VERONA (first printed 1623), one of Shakespeare's earliest and least attractive comedies, for the plot of which he was slightly indebted to Bandello, to Sidney's 'Arcadia,' and to Montemayor's 'Diana Enamorada.' The scene is laid alternately in Verona and in Milan. The noble Valentine of Verona remarks to his friend Proteus that "home-keeping youths have ever homely wits"; hence he will travel to Milan, with his servant Speed. Proteus, a mean-souled, treacherous, fickle young sprig, is in love with Julia, or thinks he is. His servant's name is Launce, a droll fellow who is as rich in humor as Launcelot Gobbo of the 'Merchant of Venice.' Julia is the heroine of the piece; a pretty, faithful girl. Proteus soon posts after Valentine to Milan, and at once forgets Julia and falls "over boots in love" with Silvia. Julia also goes to Milan, disguised as a boy, and takes service with Proteus. The latter treacherously betrayed Valentine's plan of elopement with Silvia to the duke her father, who met Valentine, pulled the rope ladder from under his cloak, and then banished him. As in the play of 'As You Like It,' all the parties finally meet in the forest where Valentine has been chosen leader by a band of respectable outlaws. Julia confesses her identity; Valentine, with a maudlin milk-sop charity, not only forgives Proteus (whom he has just overheard avowing to Silvia that he will outrage her if he cannot get her love), but, on Proteus repenting, actually offers to give up Silvia to him. But Julia swoons, and Proteus's love for her returns. A double marriage ends this huddled-up finale. Launce affines with Touchstone, Grumio, Autolycus, and the Dromios. He is irresistibly funny in the enumeration of his milkmaid's "points," and in the scenes with his dog Crab. This cruel-hearted cur, when all at home were weeping over Launce's departure, and the very cat was wringing her hands, shed not a tear; and when, in Madam Silvia's dining-room, he stole a chicken-leg from the trencher and misbehaved in an unmentionable manner, Launce manfully took a whipping for him. Nay, he stood on the pillory for geese Crab had killed, and stood in the stocks for puddings Crab had stolen. Crab enjoys the honor of being the only dog that sat to Shakespeare for his portrait, although others are mentioned in his works.

TWO MEN, Elizabeth Stoddard's second novel, was published in 1865. As in her two other stories, the scene is laid in a New England seaport town; the characters being the members of one family, all of them of strongly marked individuality. The head of the house is Sarah Auster, whose husband Jason, once a ship-carpenter, is overshadowed by her aggressive nature, and by the great wealth which is hers from her grandfather, and which she hopes will descend undivided to her son Parke, — a beautiful, sweet-natured boy, untainted by his mother's strange perverse disposition. There is another heir, however, — her cousin Osmond Luce, a seaman. After a long absence he suddenly appears with his little daughter Philippa. He resigns his rights in his child's favor, and goes to sea again. Sarah takes unwilling charge of Philippa, who grows into a strange, silent girl. She loves her cousin Parke with a grave, intense love, but he knows nothing of it. He is attracted only by brilliant

colors of character, or by beauty of form. He entertains a wayward love for a beautiful girl, Charlotte Lang, in whose veins is negro blood. The shadow of their relation crosses at last the threshold of Parke's home. His mother dies of her grief. Charlotte dies at the birth of her child. Then Parke sails away from the scene of his tragedy, leaving Philippa and Jason alone in the old homestead. In time they love and are married. 'Two Men' is written in the clear, remote style of Mrs. Stoddard, its stern realism being relieved by passages of quaint humor.

TWO NOBLE KINSMEN. A most noble and pathetic drama, founded on Chaucer's 'Knighte's Tale,' and first printed in 1634, with the names of Shakespeare and Fletcher on the title-page as authors. The grand passages suggest the style of 'Coriolanus' and of 'The Tempest,' and seem beyond Fletcher's powers: *e. g.*, the magnificent description of Arcite's horse, worthy of the Panathenaic frieze; the Meissonier portraits of the champion Knights' assistants, — the stern, brown-faced prince with long, black, shining hair and lion mien, the massive-thewed blond, and the rest, the portrait of Arcite himself, his eye "like a sharp weapon on a soft sheath," "of most fiery sparkle and soft sweetness"; or of Palamon's brown manly face and thought-lined brow. And how Shakespearean that phrase applied to old men nearing death, — "the gray approachers"! And who but Shakespeare would have written the lines (so admired by Tennyson) on Mars, —

> "Who dost pluck
> With hand omnipotent from forth blue clouds
> The mason'd turrets"?

The under-plot about the jailer's daughter, who goes mad for Palamon's love, is a weak and repulsive imitation of the Ophelia scenes in 'Hamlet.' The play is about the tribulations of two noble youths who both love the same sweet girl, "fresher than the May," — Emilia, sister of Hippolyta, wife of Theseus. Their love separates them; they were a miracle of friendship, they become bitterest foes. By Theseus's command they select each three friends, and in a trial by combat of the eight champions, Arcite wins Emilia, but is at once killed by his horse falling on him, and Palamon secures the prize after all.

TWO YEARS BEFORE THE MAST, by Richard Henry Dana. This personal narrative of a sailor's life is probably the most truthful and accurate work of its character ever written. Although originally published in 1840, the production of a youth just out of college, it still holds its charm and its popularity in the face of all rivals and successors. The author, upon graduating from Harvard College in the year 1837, at the age of twenty-two, was forced to suspend his studies on account of an affection of his eyes. Having a strong passion for the sea, he shipped "before the mast" upon the brig Pilgrim for a voyage around Cape Horn on a trading trip for hides to California. After rounding the Horn the Pilgrim touched at Juan Fernandez; the next land sighted being California, then inhabited only by Indians and a few Spaniards. She visited Monterey, Santa Barbara, San Pedro, and finally San Diego, the depot of the business. Here Dana remained several months ashore, handling and curing hides. He did not return home in the Pilgrim, but upon the arrival of the ship Alert, consigned by the same owners, he procured an exchange to her. The voyage home in this vessel is graphically described. While aboard of her Dana touched at San Francisco, where, except the Presidio, there then existed one wooden shanty only. This was afterwards rebuilt as a one-story adobe house; and long remained as the oldest building in the now great city.

The book contains a straightforward and manly account of the life of a foremast hand at that date; and it gives in detail the adventures, hardships, and too often brutalities, which accompany a seaman's life. Mr. Dana sets forth from his own personal experience the thoughts, feelings, enjoyments, and sufferings, as well as the real life and character, of the common seaman. In reading it one finds more than the ordinary record of a sea voyage; for there runs through the simple and lucid narrative an element of beauty and power which gives it the charm of romance. The book was immediately successful, passed through many editions, was adopted by the British Board of Admiralty for distribution to the navy, and was translated into many Continental languages. In 1869 the author added a supplementary chapter giving an account of a second visit to California, and the subsequent history of many of the persons and vessels mentioned in the original work. William Cullen Bryant, who procured the first publication of the book, recommended it to the publishers as "equal to Robinson Crusoe"; and the event has justified his forecast, with the additional merit that the story is absolutely real and truthful.

TYPEE and **OMOO,** by Herman Melville (1846, 1847). The first-named work, 'Typee,' a famous book, the forerunner of all South-Sea romances, the most charming of all, and the source of many new words in our vocabulary, like *taboo*, is a narrative of the author's enforced sojourn, in the summer of 1842, among the cannibal Typees on one of the Marquesas Islands. It appeared simultaneously in New York and London, and won everywhere the highest praise. With Toby, another young sailor, Melville deserted from the steamship Dolly, in Nukaheva Bay, intending to seek asylum with the friendly Happars; but they missed their way and arrived in Typee Valley. They were well received there, however, were given abundant food (eaten under some apprehensions that they were being *fattened*), and except that their attempts to depart were frowned on, they had no cause to complain. After about a month Toby became separated from his comrade, and was taken off the island in a passing ship. For four months Melville lived an indolent, luxurious life in a sort of terrestrial paradise, with nothing to do, plenty to eat, waited on by a body servant Kory-Kory, petted by a score of beauteous dusky damsels, and especially adored by the incomparable Fayaway. But discontent lurked in his bosom; and at length, to the sorrow and even against the will of his hosts, — poor Fayaway was quite inconsolable, — he contrived to make his escape on a Sydney whaler which was short of men.

'Omoo' (The Rover) continues our author's adventures, changing the scene to Tahiti, whither the steamer Julia proceeded. While in Papeetee harbor Melville and a new friend, Dr. "Long Ghost," joined some malcontents among the crew, who had a grievance against the captain, and were put ashore. Wilson, the high-handed English consul, ordered them into the "calaboza," where, with not too much to eat they stayed several weeks under the benevolent custody of Captain Bob, an old native. They were finally helped away to Imeeo, a neighboring island, by two planters who wished to engage them as farm hands. Digging in the ground with primitive hoes proved not to their tastes, however; and they soon departed for Taloo, where they were hospitably treated by "Deacon" Jeremiah Po-Po, a native convert. They attended church, participated in a feast, visited a royal palace under care of a pretty little maid of honor, caught a glimpse of Queen Pomaree, and otherwise enjoyed themselves, until, a Vineyard whaler appearing, Melville bade farewell to Dr. "Long Ghosts" and sailed away. In these two books the author has succeeded in his stated purpose of conveying some idea of novel scenes that frequently occur among

whaling crews in the South Pacific, and in giving a familiar account of the condition of the converted Polynesians.

UARDA, by Georg Moritz Ebers (1876). This is a study of ancient Egyptian civilization in the city of Thebes, in the fourteenth century before Christ, under Rameses II. A narrative of Herodotus, combined with the Epos of Pentaur, forms the foundation of the story. We have a minute description of the dress, the food, the religious customs and wars of the ancient Egyptians. There are three separate love stories: that of Bent-Anat, daughter of Rameses, who loves Pentaur, the poet-priest; that of Nefert, wife of Mena, the king's charioteer; and that of Uarda herself, who has many adorers, for only one of whom she cares, — Rameri, the king's son. Pentaur is sent into exile, rescued by Uarda, following in Bent-Anat's train. He saves the king in battle, and is rewarded with the princess's hand. Nefert is pursued by Paaker, but is true to her husband. Paaker plots to betray Rameses, and perishes in his own trap. It then becomes known that he is the son of a gardener, and Pentaur the true son of the noble, they having been exchanged at birth. Uarda (The Rose) proves to be grandchild to the king of the Danaids, her mother having been taken captive many years before. She marries Rameri; and after her grandfather's death, they rule over many islands of the Mediterranean and found a famous race.

UNCLASSED, THE, by George Gissing (1896), is a study of the lower London life, written with moderation and sincere sympathy with the sinful and the poor. There is no shirking of unpleasant details, but the author does not throw any glamour over the lowest life of the streets. It is rather a study of conditions than of character, although the personages of the story are distinctly drawn. In the dénouement it appears that the "unfortunates" may climb back to a decent life if social conditions favor.

UNCLE REMUS, 'His Songs and His Sayings.' By Joel Chandler Harris (1880). These quaint and humorous folk-lore fables "are told night after night to a little boy by an old negro who has nothing but pleasant memories of the discipline of slavery, and who has all the prejudices of caste and pride of family that were the natural results of the system." The animals talk and show their native cunning,—Brer Rabbit, Brer Fox, Brer 'Possum, and the rest. These characters, as delineated by Mr. Harris, have won world-wide fame, and are familiar in all literature and conversation. Their adventures seem directly drawn from the darkey's vivid and droll imagination; though in the preface Mr. Page gives data received from ethnologists, which seem to prove the existence of like stories—some of them identical—among Indian tribes in both North and South America, and the inhabitants of India, Siam, and Upper Egypt. But in his preface to a later collection of 'Uncle Remus Stories' Mr. Harris lightly scoffs at such learned dissertations; and suggests one's pure enjoyment, like his own, of the stories for themselves.

UNCLE TOM'S CABIN, by Harriet Beecher Stowe. This world-famous story was written in 1851, and appeared originally, from week to week as written, in the National Era, an abolition paper published at Washington. Brought out in book form when completed as a serial, its popularity was immediate and immense. Its influence during the last decade of slavery was great, and its part in the creation of anti-slavery sentiment incalculable.

It opens in Kentucky, and closes in Canada. The chapters between are chiefly located in Ohio, in New Orleans, beside Lake Pontchartrain, and down upon the Red

River. Their chief purpose is to depict slavery, and the effects of it, by portraying the experiences of Uncle Tom, and of those with whom he was more or less connected, through the space of some five years. Their chief personages, rather in the order of interest than of introduction, are Uncle Tom, the pious and faithful slave, and little Eva, to whom he is devoted; Augustine St. Clare, father of Eva, and his complaining wife; Mr. and Mrs. Shelby, from whose "old Kentucky home" Uncle Tom is sold South; George Shelby, their son, who finally seeks him for repurchase, and finds him dying of brutality on that remote Red River plantation; Simon Legree, who bought Tom after St. Clare's death (which followed not long after that of Eva), who owns him when he dies, and who represents the brutal slaveholder as St. Claire represents the easy and good-humored one; Cassy, once Legree's favorite, now a half-crazed wreck of beauty; Emeline, bought to succeed her, but who escapes with Cassy at last; Eliza, who proves to be Cassy's daughter, and to whom she is finally reunited; George Harris, Eliza's husband, who follows her along the "Underground Railway" in Ohio, after her wonderful escape across the Ohio River on the ice, carrying her boy Harry; Tom Loker, Haley, and Marks, the slave-catchers, who hunt these runaways and are overmatched; Simon Halliday and Phineas Fletcher, the Quakers, with their families; and Senator and Mrs. Bird, and John Van Trompe, all of whom assist the fugitives; Miss Ophelia, the precise New England spinster cousin in St. Clare's home; Topsy, the ebony "limb of mischief," who never was born but just "growed"; and Aunt Chloe, Uncle Tom's wife back there in "old Kentuck," whose earnings were to assist in his return to her, but to whom he never returns. Other but incidental characters, field and household servants, swell the number to fifty-five.

In a 'Key to Uncle Tom's Cabin,' its author gave matter to sustain both the severe and the mild pictures of slavery which her story had drawn.

UNDER THE TREES AND ELSEWHERE, see **ESSAYS OF HAMILTON WRIGHT MABIE.**

UNDER THE TRICOLOUR ('Barnavaux et Quelques Femmes') by Pierre Mille (1915). Tales of military life in the African possessions of France, told by a French Mulvaney, named Barnavaux, a soldier in a regiment of territorial infantry. Most of the episodes are slight, but with humor and pathos vividly reproduce the life of the French soldier on foreign service, and his relations to the natives. Barnavaux has a dominant pride in the white race, loyalty to his corps, courage, simplicity of heart, and all the vices of a strong man. He reflects on European law as dealing with native customs, and raises interesting questions of justice and commonsense in startling anecdotes from his experience. "Marie-Faite-en-Fer," the heroine of the first story is the mistress of a French garrison. She survives the climate, nurses the soldiers through an epidemic, and is tender mother of the regiment, possessing all the virtues, save one. 'The Dead Ship' is a remarkable description of the horrors of the deep sea, the brief resurrection during a storm of an old slave ship, with its chained oarsmen. 'The Leper's Island,' called "Felicite" on the maps, is a tale of horror, of the cold vengeance of a proud native girl on a too bold white man. 'The Man Who Saw the Sirens,' has an amazing love affair with a mermaid. The joyous humor of 'Barnavaux Victorious' describes an encounter of wits between a zealous policeman, and the tipsy marines whom he endeavors to entangle in the meshes of civil law and order.

UNDER THE YOKE ('Pod Igoto'), by Ivan Vazoff (1893), is the best-known piece of literature Bulgaria has produced. It was written during the author's unmerited

exile in Russia; and the sensation it created brought about his recall to Bulgaria. As a record of one of the series of revolutions that completed the nation's release, in 1878, from the Turkish yoke, it will always be dear to his countrymen. As a tale of love and war in equal parts, embroidered upon the sombre background of the central Balkan, it passes the limits of local interest, appealing to all lovers of liberty. Humorous passages and delicate touches abound. Vazoff is not only a natural story-teller, but a poet of a high order. Like Chaucer and Ronsard, he found his native tongue in a state of transition and fermentation, that, on the whole, rendered the opportunities greater than the drawbacks. He was first in a rich field; and in this novel the embarrassment of material is evident from the beginning. In an early chapter the celebration of a domestic event has brought together the descendants and connections of the conservative, morose, and unpopular Diamandieff. He has an irrepressible married daughter, whose sallies keep her husband in subjection and her guests in fits of laughter. Then there is Diamancho Grigoroff, the story-teller, with his look of intense cunning, whose rambling narratives and flagrant exaggerations command the utmost attention. Monastic restrictions are more honored in the breach than in the observance, for nuns of the Greek Church are not wanting to the feast. There are young men dressed in the fashions of Paris and belonging to the *jeunesse dorée* of Bulgaria. Lalka, the host's pretty daughter, pale with grief at the arrest of a young physician of revolutionary tendencies, and Rada, a beautiful orphan in black, to whom no one pays the slightest attention as she moves about with the after-dinner coffee, but who is the heroine of the story, complete the charm of a scene in which the characters are pointed out somewhat after the orderly methods of the prologue. Taciturnity is not a national trait, and the characters have plenty to say, but say it with more or less reserve according to their proclivities; one or two of them, ripe for a revolt against Turkish authority, hardly daring to commit themselves. The outrages attributed to the Turks, although grewsome reading, furnish a perfect parallel to those still inflicted upon Armenians. The book would therefore be useful to a student of the Armenian question.

UNDERGROUND RUSSIA, by Stepniak. The former editor of Zemlia i Volia (Land and Liberty), who for many years hid his identity under the pseudonym of "Stepniak" (freely translated "Son of the Steppe"), wrote in Italian a series of sketches of the revolutionary and Nihilistic movement in which he had taken such an important part. The introduction gives a succinct history of the individualistic propaganda which resulted in Russia in a certain measure of freedom for women, and which, at the expense of much suffering and many young lives sacrificed, spread a leaven of liberalism through the vast empire of the Tsars. Stepniak traces the successive changes that have taken place in the attack on Autocracy before and since 1871. He defends even the Terrorism that leveled its weapons against the lives of the highest in power. He who had himself been delegated to "remove" certain of the enemies of liberty, could not help arguing in favor of assassination as a political resource. Under the sub-title of 'Revolutionary Profiles,' he draws pen-portraits of some of his acquaintances among the Nihilists. Stepanovich, Dmitri Clemens, Valerian Ossinsky, Prince Kropotkin, Dmitri Lisogub, Jessy Helfman, Viera Sassulitch, and Sophia Perovskaya. The last half of the volume describes various attempts at assassination, and of escape from prisons or Siberia. As a description of the propaganda and methods of the revolutionists in attempting to free their country from governmental tyranny, and as a statement of their aims and purpose, this little work, of one of their number, desultory and inartistic as it is, will be invaluable to the future

historian. It will at least show the desperate earnestness and self-sacrificing spirit of some of Russia's noblest sons and daughters. For English readers, the work has the disadvantage of spelling Russian names in an unfamiliar (that is, in the Italian) manner. It was written in 1881; and the year after was published in England, with a preface by Pavel Lavrof.

UNDINE, by De La Motte Fouque (1814). This is a fanciful German tale, well known for its beauty of conception and expression. Sir Huldbrand of Ringstetten is obliged to explore an enchanted forest to win fair Bertalda's glove. At the end of a day full of mysterious adventures in the forest, he rides out upon a lovely promontory of land, where an old fisherman and his wife give him shelter. Years before they had lost their own child by the lake, and afterwards a beautiful little girl had come to them: it was the water-spirit Undine. She is now eighteen years old; and when she sees the handsome knight she falls in love with him, and causes the elements to detain him days at their cottage. The storms send a priest to land, and he marries Undine and Sir Huldbrand. Undine had been a lovely but irresponsible creature to the day of her wedding, but after her marriage she becomes possessed of a soul through their mutual love. The waters having subsided, Sir Huldbrand carries his bride back to the city, where Bertalda and Undine become warm friends. The water-spirit Kühleborn warns Undine against Bertalda; but when it is discovered that Bertalda is the fisherman's daughter, Undine pities her, and takes her home to the castle at Ringstetten. There Bertalda wins Huldbrand's heart from Undine, and she is very unhappy. Undine tries to save her husband and Bertalda, but the water-spirits become enraged against him; and when they are all in a boat sailing to Vienna, Undine vanishes under the water. On the night that Huldbrand marries Bertalda, Undine arises from the fountain in the court, sweeps into his room, and fulfills the laws of her destiny by a fond embrace that takes his life; and he dies in her arms. A little spring ripples beside the grave of the knight; and in the village the people believe it is poor Undine, who loved too faithfully and suffered so much. 'Undine' is considered the author's masterpiece.

UNDISCOVERED COUNTRY, THE, by W. D. Howells (1880), is a favorite with many of the author's lovers. The central figure, Dr. Boynton, an enthusiastic spiritualist, is an admirable study of a self-deceiver, an honest charlatan. He is a country doctor, who has become a monomaniac on the subject of spiritualistic manifestations, and has brought up his daughter, a delicate, high-strung, nervous girl, as a medium. His attempts to take Boston by storm end in disaster. He is branded as a cheat, his daughter is believed to be his confederate, and he and Egeria seek refuge in a community of Shakers, whose quaint and kindly ways are portrayed with a loving pen. The peaceful monotony of the daily life, its plain plenty, its orderliness, its thrift, is constant and unoppressive industry, the moral uprightness of the broad-brimmed and straight-skirted community, the strangeness of the spiritual culture which forbids the sowing of any seeds of sentiment, the excellence of character which is so perversely one-sided and ineffective—all these conditions and effects are so vividly reported that the reader seems to behold with his bodily eyes the long barns bursting with harvests, the bare clean rooms of the houses, and the homely pleasantness of every-day activity. In this islanded tranquillity Egeria blossoms into beautiful womanhood, and her supernatural powers vanish forever. A happy life opens before her; but the eyes of the poor visionary, her father, cannot turn away from the Undiscovered Country. Unbalanced trickster that he is, little Dr. Boynton is yet a lovable and pathetic figure,

honestly a martyr to his cause. The story is told with an unfailing humor and sympathy, which make the Shaker settlement seem almost a place of pilgrimage.

UNITED NETHERLANDS, HISTORY OF THE, by John Lothrop Motley. This work was published in four volumes in London in 1860, in New York in 1868. It covers the period from the death of William the Silent to the year 1609; and like 'The Rise of the Dutch Republic,' to which it is immediately sequent, it has become one of the classics of English historical narrative. There are later works on the same epoch that have changed received opinion on some minor points of character and event, but Motley, in his volumes of Dutch history, has no rival in his power of reviving the age and its heroes for the reader, in his scholarly analysis of remote causes and in his clear and convincing style.

UNITED STATES, HISTORY OF THE, FROM THE COMPROMISE OF 1850, by James Ford Rhodes, an account of the period between the Missouri Compromise of 1850 and the inauguration of Rutherford B. Hayes to the Presidency in 1877. At the beginning of the first volume (1893) the historian announced his intention of covering a period of thirty-five years, extending to the election of Grover Cleveland in 1885 but the seventh and last volume (1906) ends with the return of the Democrats not to national power but to control of the Southern states. The author's own summary of the period is as convenient as any that could be made: 'the compromise on slavery devised by great statesmen, its upsetting by an ambitious Northern senator, the formation of the Republican party; the agitation of slavery; Southern arrogance and aggression; the election of Lincoln; the refusal of the South to abide by the decision of the ballot-box, the Civil War; the great work of Lincoln, the abolition of slavery; the defeat of the South; Reconstruction based upon universal negro suffrage; the oppression of the South by the North; the final triumph of Southern intelligence and character over the ignorance and corruption that so long had thriven under Northern misconceptions.' This is the most authoritative history of the period with which it deals and is characterized by fairness, accuracy, thoroughness, and narrative interest. Its treatment of the politics of the Reconstruction period is unequalled by any other history.

UNITED STATES, A HISTORY OF THE PEOPLE OF THE, by J. B. McMaster, see **PEOPLE, ETC.**

UNLEAVENED BREAD, by Robert Grant (1900). In this clever story, the author paints with consummate skill the portrait of one special type of American woman. Selma White, bred in a small country village where there are no class distinctions, gradually develops the most intense social ambition for the gratification of which she is ready to sacrifice everything, even her husband's honor. Selma is endowed with beauty, an active brain, and a pleasing conviction of her own superiority to nearly everyone with whom she comes in contact, yet she is very crude and excessively ignorant. Her first realization of social distinction comes after her marriage with a "hustling" varnish manufacturer with whom she makes her home in the small western city of Benham. Here as Mrs. Lewis J. Babcock she discovers that there are persons who affect a social superiority over her. While professing to denounce such a thing upon impersonal and democratic grounds, it in reality becomes her special grievance. Having been divorced from her husband, she marries a professional man of a very different type, a man who thinks that she is the woman to share his ideals, but who

awakens to disappointment, which is shared by his wife who finds that in New York she is unable to gratify her social ambition. At this point Mr. Grant introduces Flossy Williams and her husband, two social climbers, whose characters are delightfully drawn. Selma, in her endeavors to carry out her social schemes, hounds her husband unceasingly; he later dies an overwrought and worn-out man. Selma then marries a lawyer and rising politician, and begins again to climb the social ladder; she sets her heart upon becoming the wife of a senator and determines to leave no stone unturned towards compassing this end. Her husband is finally elected Governor, as the result of a private transaction with a representative of a great corporation, and when one of the state senators dies the way is opened for him to become senator. He has given his promise to sign a certain bill in order to secure his governorship and he now realizes that his chances for the senatorship hang upon his failure to keep his promise. His wife comes forward and convinces him that he is under no obligation to keep his word and that in the interest of American ideals he must forget his obligations and secure the senatorship. Together they play the hypocrite and the bill is vetoed and the coveted senatorship won. In his creation of this persistent, unscrupulous social climber, Dr. Grant scored a notable success.

UP FROM SLAVERY, by Booker T. Washington (1901). This is one of the most remarkable autobiographies ever written and reads like a romance. Its author was born at Hale's Ford, Virginia, "about" 1858, was a slave until freed by the Emancipation Proclamation, and never knew who was his father. As a child he was buffeted about, enduring poverty and privations, his life of drudgery in the "nigger quarters" of the Malden family, whose property he was, being a trifle more comfortable than his existence in the poorhouse to which his mother took him in West Virginia. As a child he worked in the salt furnaces and then in the mines, during which time he had a chance to get a few months' schooling every year. Later he secured employment with a New England woman, and was enabled to attend night school, and then at odd times he worked and studied, until in 1871 he started for the Hampton school of which he had heard so much. He became the star pupil of the place and was graduated with honors, although he was obliged to work his way through. After spending some time at Hampton as a teacher, he founded the now famous institution at Tuskegee, Alabama, which must always be a notable monument to his energy and enthusiasm for the work of uplifting his race. The college was started in 1881 in a shanty, under the most inauspicious circumstances and at a time when the idea of a higher school for the "blacks" was treated with derision. The story of Booker Washington's career is told with much grace and simplicity as well as extreme modesty. It would be difficult to parallel this instance of a man born a slave and beginning his life in the most miserable and desolate surroundings, who became within forty years one of the world's effective workers, commanding the attention of pulpit and press, welcomed in the homes of greatness and having won for himself universal respect.

UPANISHADS, THE, see **SACRED BOOKS OF THE EAST.**

UTOPIA, by Sir Thomas More. This book, which was written in Latin in 1615, is the source from which have been taken many of the socialistic ideas which are to-day interesting modern thinkers. At the time it was written, the author, fearing to acknowledge these ideas as his own, attributed them to a mythical person, Raphael Hythloday, lately returned from America, whither he had gone with Amerigo Vespucci.

In describing a country which he had visited, called Utopia (meaning in Greek "no place"), he calls attention to abuses then prevalent in England; among them the punishment of death for theft, high rent of land, the number of idle retainers, the decay of husbandry, the costliness of the necessities of life, and the licentiousness and greed of the rich, who, by monopolies, control the markets.

In 'Utopia' the government is representative. The life is communism. No man is allowed to be idle; but labor is abridged, and the hours of toil are as brief as is consistent with the general welfare. All are well educated, and take interest in the study of good literature. Such a lessening of labor is gained by a community of all things that none are in need, and there is no desire to amass more than each man can use. Gold and silver are only used for vessels of baser use, and for the fetters of bondmen. Happiness is regarded as the highest good; but that of the body politic is above that of the individual. Law-breakers are made bondmen.

There are few laws; for it is not just that men should be bound by laws more numerous than can be read, or more complex than may be readily understood. War is abhorred; it being most just when employed to take vacant land from people who keep others from possession of it. There are many religions but no images. They thank God for all their blessings, and especially for placing them in that state and religion which seemeth best; but they pray, if there be any better state or religion, God will reveal it unto them.

Many reforms which More suggested are no longer considered Utopian; among them, entire freedom in matters of religion, in support of which he lost his life.

VALENTINE VOX, THE VENTRILOQUIST, by Henry Cockton (1840). This novel has enjoyed popularity since the time of its publication. Its hero, Valentine Vox, a young English gentleman living at home with his mother, a rich widow, is struck with admiration of the ventriloquism of an itinerant juggler and magician who visits his native place. To his delight, he finds that he himself possesses the ventriloquial power; and by a diligent course of training he perfects himself in it. On a trip to London Valentine visits the House of Commons, the opera, Gravesend, the British Museum, Guildhall, a masquerade at Vauxhall, the "Zoo," the Ascot races, etc.; and wherever he goes he indulges his propensity for practical joking to the fullest extent. One adventure follows another with breathless rapidity. With the whole is inwoven a love story, not of a very profound nature. There is no plot; and the incidents are a harum-scarum collection of disjointed happenings, while the book has little literary merit. But the roistering and uproarious fun that fills the thick volume make it a welcome companion to most young people "from sixteen to sixty."

VALLEY OF DECISION, THE, by Edith Wharton (1902). A summing up of the Italy of the latter half of the eighteenth century. The hero, Odo, Duke of Pianura, represents the mind of his time, inheriting the conservative tradition of the past, and awakening to the modern spirit of scientific inquiry and political free thinking. The heroine, Fulvia Vivaldi, stands for the new order of ideas. Her father, a professor of philosophy, is exiled for his views. Odo rescues Fulvia from imprisonment in a convent and is escaping with her to Switzerland, when he learns that his cousin's death has made him Duke of Pianura. His duty is to return and devote his life to giving liberty to his people. Soon after his accession he marries the duchess, his cousin's widow. Fulvia returns to encourage his plan to give the people the liberal constitution for which unfortunately they are not yet ready. In the riots which follow she is killed by the shot intended for Duke Odo, her lover. After her death he with-

draws the constitution and accepts defeat. When the ideas they had striven for are at last triumphant he has returned to the beliefs and tradition of his caste, and is driven into exile. The historical background is a panorama of the petty principalities, court intrigue, the misery of the peasants, the strolling players, the Jesuits, Illuminati, and the learned literati working in secret for progress.

VAN BIBBER AND OTHERS, by Richard Harding Davis (1890) is a collection of short stories that appeared originally in the magazines. The central figure in the majority of them is Van Bibber, a young New Yorker of the mythical "Four Hundred," a charming fellow, combining the exquisiteness of the aristocrat with the sterling virtues of the great American people. His tact is consummate, his ideals of good form unimpeachable, his snobbery entirely well-bred. Having plenty of money, and nothing to do but to be "about town," he is in the way of adventures. Some of these are funny; one or two are pathetic. They all serve to throw high light upon Van Bibber in his character of a swell. The stories are well written, and show the author's equal acquaintance with Fifth Avenue and with the East Side.

VANITY FAIR, by W. M. Thackeray (1847–48) is one of the few great novels of the world, and perhaps the only novel of society that ranks as a classic, as a perfect and complete embodiment of those peculiar forces and conditions embraced in the term "fashionable." As the sub-title states, it is "without a hero"; but not, however, without a heroine. The central figure of the book is that chef-d'œuvre, the immortal, inimitable, magnificent Becky Sharp, the transcendent type of social strugglers, the cleverest, most unmoral woman in the whole range of fiction. From the hour when she tosses Johnson's Dictionary, the last gift of her teacher, out of the window of the Sedley coach, to her final appearance on the stage of the novel, she never falters in the bluff game she is playing with society. Her victims are numerous, her success, with slight exceptions, is unimpeachable. In constant contrast to her is pretty, pink-and-white, amiable Amelia, all love and trust, Becky's school intimate and first protector. On Amelia and Amelia's family, Becky first climbs towards the dizzy heights of an assured social position. Rawdon Crawley is her final prey, the successful victim of her matrimonial ventures. Having secured him, she is more at liberty to be herself, to cease the strain of concealing her real nature, in her home at least. To the world she is still an actress, and the world does not find her out until it has suffered by her.

The environment in which she is placed—fashionable England of the beginning of the century—offered a great field for the genius of Thackeray. He portrayed it with marvelous, sustained skill through the long, leisurely, many-chaptered novel. Not a foible of fashionable life escaped him; not one weakness of human nature, not one fallacy of the gay world. His satire plays like searching light upon the canvas. His humanity does not miss the pathos sometimes lurking under the hard, bright surface of events. He does not forget that some women are tender, that some men are brave. Neither does he pass eternal judgment upon his characters. In his dealings with these frequenters of 'Vanity Fair,' there is something of the indifference of the gods, something, too, of their chivalry.

VATHEK, THE HISTORY OF THE CALIPH, by William Beckford (1786). This imaginative and gorgeous story first appeared in French. "Vathek bears such marks of originality," says Lord Byron, "that those who have visited the East

will have some difficulty in believing it to be more than a translation." Vathek, ninth Caliph of the race of the Abassides, is the son of Motassem, and the grandson of Haroun al Raschid. Though a Prince Charming, he is yet a capricious ruler, indulging his desires in the most extravagant manner and falling into illness when his will is crossed. His troubles begin when he meets a Giaour, who obtains a strange influence over him; and after leading him into shocking enormities, induces him to abjure Mohammedanism and call upon the Prince of the powers of the air. In this course Vathek is encouraged by the queen-mother, Carathis, whose incantations produce the most appalling results. He sets out to meet the Giaour, to obtain from him the treasures of the pre-Adamite Sultans, with other much-desired gifts. But on his way he meets and falls in love with the beautiful young Nouronihar, and spends many days in wooing her. At last, with the maiden, he proceeds upon the journey, and enters the awful Hall of Eblis, filled with ineffable glories. Here he receives indeed all that is promised him, but deprived of any wish to possess it or capacity to enjoy it; and learns that his self-seeking and heartless service of his own appetites has drawn upon him the punishment of eternal torment and remorse; a doom which includes the loss of "the most precious of the gifts of heaven,—Hope."

VEDÂNTA-SÛTRAS, THE, see **SACRED BOOKS OF THE EAST.**

VEDIC HYMNS, see **SACRED BOOKS OF THE EAST.**

VENTRE DE PARIS, LE, see **ROUGON-MACQUART.**

VERA VORONTSOFF, by Sonya Kovalevsky (1896). Sonya Kovalevsky, whose father was a general at the head of the Russian artillery, adopted the Nihilistic procedure of making a fictitious marriage, for the purpose of securing her intellectual freedom. She became one of the most famous mathematicians of Europe, won the Bordin prize, and was for ten years professor of mathematics in Stockholm University. Her marvelous achievements in science did not prevent her from suffering on the womanly side of her complex nature. Undoubtedly something of her own life history is to be read between the lines of her novel, 'Vera Vorontsoff,' which she is said to have written in Swedish. It relates simply but effectively the story of the youngest daughter of a Russian count, ruined partly by his own extravagances and partly by the emancipation of the serfs. The girl grows up with little training until Stepan Mikhailovich Vasiltsef, a professor from the Polytechnic Institute of Petersburg, removed from his position on account of seditious utterances, comes to reside on his little neighboring estate and teaches her. They end by falling in love; but Vasiltsef, who inclines to take the side of the peasants in their differences with their former masters, is "interned" at Viatka, and dies there of consumption. Vera sacrifices herself by marrying a poor Jewish conspirator, condemned to twenty years' imprisonment, and thereby commuting his punishment to exile to Siberia, where she joins him. The character of Vera is carefully drawn in the genuine Russian method; she is the type of the self-sacrificing maiden of gentle birth, of which the annals of Nihilism are full. There are a few pretty descriptions, as for instance, that of the approach of the spring on the steppes; but the force of the story lies in its pictures of life at the time of the liberation of the serfs. It has been twice translated into English.

VERDANT GREEN, MR., AN OXFORD FRESHMAN, THE ADVENTURES OF, by "Cuthbert Bede" (Rev. Edward Bradley). Since its publication in 1853–

57, this story has taken a certain place as an English humorous classic, comparable in some sort to Kortum's famous 'Jobsiad' in German (though one is in prose, the other in doggerel verse), but on the whole *sui generis*. It narrates the university adventures of an innocent and simple young Englishman of family and position, brought up in the bosom of an adoring family; the pranks his fellow undergraduates play on him; the rather severe "course of training" they put him through, in order to remove his "home-feathers," and the result finally achieved. Humor and fun abound in it; and though much of the fun is mere horse-play, and much of the humor of a kind which a later literary taste finds happily out of fashion, the book still gives pleasure to the whole English undergraduate world, and to a smaller American contingent.

VIA CRUCIS, a romance of the Second Crusade, by F. Marion Crawford (1900). The story is placed in the twelfth century and deals with the doings of the Crusaders, a particularly effective subject for a romance. The scene is first laid in England, then shifts to the French Court, and from thence to Rome, then back again to France and from there to the arid sands of Syria. The hero, Gilbert Ward, is a brave English knight, half monk and half barbarian. His father is treacherously killed by Sir Arnold de Curboil, who marries his victim's wife within a month after her husband's death. Gilbert, foully wounded by Sir Arnold and cheated of his heritage, is forced out into the world as an adventurer. Arriving at the French Court, his great torso and gentle manner win him the love of the beautiful Queen Eleanor, who is the central figure of the story. Her passion for the English knight is so strong that with her bold and masterful nature, she almost causes him to falter in his loyalty to Beatrix de Curboil, his step-sister, whom he really loves. However, the efforts of the amorous queen finally prove fruitless in winning him from his allegiance to his early love, and he remains steadfast against temptation. Gilbert leaves the Court and wends his way to Rome, where in the struggle for possession of the Holy Sepulchre he gains distinction and renown. The disinherited Norman boy, the savior of the army and the hero of the day, becomes the Guide of Aquitaine and marries the faithful Beatrix. Freed from the spell which the Queen had in the past woven around him, Gilbert at last kneels calmly at her feet uttering the words, "I cannot love you, but in so far as I may be faithful to another I give you my whole life." This romance, which belongs essentially to the life of the old world, is well constructed and well told, and the Queen's generous renunciation of her love for Gilbert renders her figure in the story a dramatic one.

VICAR OF WAKEFIELD, THE, Oliver Goldsmith's famous story, was published in 1766. Washington Irving said of it: "The irresistible charm this novel possesses, evinces how much may be done without the aid of extravagant incident to excite the imagination and interest the feelings. Few productions of the kind afford greater amusement in the perusal, and still fewer inculcate more impressive lessons of morality." The character of the Vicar, Dr. Primrose, gives the chief interest to the tale. His weaknesses and literary vanity are attractive; and he rises to heights almost sublime when misfortune overtakes his family. The other actors in the simple drama are Mrs. Primrose, with her boasted domestic qualities and her anxiety to appear genteel; the two daughters, Olivia and Sophia; and the two sons, George, bred at Oxford, and Moses, who "received a sort of miscellaneous education at home" —all of whom the Vicar says were "equally generous, credulous, simple, and inoffensive." Squire Thornhill resides near the family, and elopes with Olivia, to the great

distress of the Vicar. He suspects Mr. Burchell, who turns out to be Sir William Thornhill, the uncle of the young Squire. Sir William asks for Sophia's hand, and sets right the family misfortunes. Numerous pathetic and humorous incidents arise out of the story. Among the latter is that of the family picture, which, when finished, was too large for the house. Mrs. Primrose was painted as Venus, the Vicar in bands and gown, presenting to her his books on the Whistonian controversy; Olivia was an "Amazon sitting upon a bank of flowers, dressed in a green joseph, richly laced with gold, and a whip in her hand; Sophia, a shepherdess; Moses, dressed out with a hat and white feather"; while the Squire "insisted on being put in as one of the family in the character of Alexander the Great, at Olivia's feet." Austin Dobson says that the 'Vicar of Wakefield' "remains and will continue to be one of the first of our English classics."

VICOMTE DE BRAGELONNE, THE; or, TEN YEARS AFTER (1848–50). This, the last novel of Dumas' 'Three Musketeers' series, is the longest and in many ways the most powerful of the three. Some parts of it have been published as separate novels. Those chapters devoted to the king's love for Mademoiselle de la Vallière have been issued under the title of 'Louise de la Vallière'; while the ones dealing with the substitution of Louis XIV.'s twin brother for himself have appeared as 'The Man in the Iron Mask.' The romance in full presents a marvelously vivid picture of the court of Louis XIV., from a time shortly before his marriage to Maria Theresa to the downfall of Fouquet. The Vicomte de Bragelonne is the son of the famous Athos, of the 'Three Musketeers'; the best type of young nobleman, high-minded, loyal, and steadfast, who cherishes from his boyhood an unwavering love for Mademoiselle de la Vallière, which ends only in his death on a foreign battlefield after she deserts him for the king. The four old comrades, Athos, Porthos, Aramis, and D'Artagnan, all reappear: Athos the perfect gentleman, big Porthos, so simple and kind-hearted, Aramis a bishop and schemer, and D'Artagnan a soldier still, quick-tempered and outspoken as ever, but withal so full of loyalty and kindliness that his very enemies love him. The chief plot of the book relates the struggle of Colbert to supplant Fouquet as Superintendent of Finances; and the struggle of Aramis, who has become General of the Jesuits, to keep Fouquet in power.

Aramis discovers the existence in the Bastille of the twin brother of Louis XIV., exactly like him in person, who has been concealed from his birth for reasons of State. Aramis conceives the glorious idea of carrying off Louis XIV., and setting up a king who will owe his throne to him, and in return make him cardinal, prime minister, and master, as Richelieu had been. This plot he and Porthos (who does not understand the true situation in the least) carry out with the utmost success, deceiving even the king's own mother; but the affair is frustrated by the fidelity of Fouquet, who, on learning the substitution, rushes to free the real king. Aramis and Porthos fly across France to Belle-Isle in Brittany, where they are besieged by the king's ships, and Porthos meets a tragic death. Aramis escapes to Spain, and, being too powerful a Jesuit to be touched, lives to an honored old age. Louis XIV. meantime imprisons his brother in the famous iron mask; and arrests Fouquet, who had been a bad minister, but at the same time such a gentleman that D'Artagnan says to him: "Ah, Monsieur, it is you who should be king of France." Athos dies heartbroken, after learning of the death of his son; and last of all, D'Artagnan falls in the thick of battle in the musketeer's uniform he had worn for forty years. Even those who have least sentiment over the personages of fiction can hardly part with these familiar and charming old friends without a pang.

VICTORIAN POETS, THE, by Edmund Clarence Stedman (1876). A book of literary and biographical criticism, and, at the same time, a historical survey of the course of British poetry for forty years (1835–75), showing the authors and works best worth attention, and the development through them of the principles and various ideals of poetic art as now understood and followed. It forms a guide-book to 150 authors, their lives, their productions, their ideas and sympathies, and their poetic methods. The author had contemplated a survey of American poetry, with a critical consideration of its problems, difficulties, failures, and successes; and to prepare himself for this, and make sure to himself correct ideas of the aim and province of the art of poetry, that he might more certainly use wisdom and justice in studying the American field, he undertook first the thorough critical examination of the English field, of which the present volume was the result. The book, therefore, may be viewed as the earlier half of a large work, of which 'The Poets of America,' published in 1885, is the later half; and this conception by Mr. Stedman of the unity in historical development of English and American culture attests, as the entire execution of his task everywhere does, the clearness and breadth of his insight, and the value of his guidance to the student of poetry. The distinction, in fact, of Mr. Stedman, shown in all his work, and marking a stage in the larger progress of American culture, is his rank as a scholar and thinker in literature, broadly conscious of all high ideals, and thereby superior to the provincial narrowness of uninstructed Americanism. He thus has no theory of poetry, no school, to uphold; but favors a generous eclecticism or universalism in art, and extends sympathetic appreciation to whatever is excellent of its kind.

VICTORY, by Joseph Conrad (1915). Axel Heyst is committed to a profound mistrust of life by his father, an expatriate Swedish nobleman and pessimistic philosopher. He deliberately chooses to escape life by drifting through the world as an onlooker. The islands of the South Pacific, he finds ideal for the scene of his wanderings. His unfailing courtesy, however, betrays him into casual acts of kindness, and the consequences of action seem always to be more action. He befriends an English trading captain, and to escape his gratitude becomes manager of a bogus coal company which fails and leaves him stranded on an island more disgusted with the world of action than ever. Unconsciously he has incurred the dislike of a ruffianly German hotel-keeper, named Schomberg. This dislike is fanned into hatred when in a moment of compassion he carries off a forlorn English girl, member of a traveling orchestra, to his island hermitage to save her from the odious advances of Schomberg. In spite of this decisive act he remains the son of the father who warned that "he who forms a tie is lost" and "of the stratagems of life the most cruel is the consolation of love," and cannot believe in his happiness with Lena. Schomberg, cheated of his prey, finds instruments of revenge in two most dreadful villains, the truly gentlemanly Mr. Jones, and his follower Ricardo. He wishes to rid his hotel of these gamblers, and stuffs them with lying tales of hidden ill-gotten treasure hoarded by Heyst on his solitary island. This piratical adventure appeals to plain Mr. Jones, "the insolent spectre on leave from Hades." Heyst and Lena are trapped and the tale ends in a welter of tragedy, but not before Lena has met the ordeal, bested the feral Ricardo, and justified love and life to Heyst.

VIE DE JESUS, LA, by Ernest Renan, see **JESUS.**

VILLAGE COMMUNITIES, see **ANCIENT LAW,** by H. S. Maine.

VILLAGE COMMUNITY, THE ENGLISH, by F. Seebohm, see **ENGLISH, etc.**

VILLAGE LABOURER, THE, by J. L. and Barbara Hammond. "Many histories," say Mr. and Mrs. Hammond, "have been written of the governing class that ruled England with such absolute power during the last century of the old régime. . . . One history has only been sketched in outline; it is the history of the way in which this class governed England. The writers of this book have here attempted to describe the life of the poor during this period. It is their object to show what was in fact happening to the working classes under a government in which they had no share." Besides supplying the best picture which recent times have produced of the life of the poor in England at this epoch, this volume discusses fully for the first time the actual method and procedure of the Parliamentary Enclosure of common fields, and the laborers' rising of 1830. This rising, like most others, was due, as is here proved, to the existence of intolerable grievances, which have sown the seeds of problems unsettled even in the first two decades of the twentieth century. The burden of its message appears in these concluding words: "Amid the great distress that followed Waterloo and peace, it was a commonplace of statesmen like Castlereagh and Canning that England was the only happy country in the world, and that so long as the monopoly of their little class was left untouched, her happiness would survive. That class has left bright and ample records of its life in literature, in art, in political traditions, in the display of great orations and debates, in memories of brilliant conversation and sparkling wit; it has left dim and meager records of the disinherited peasants that are the shadow of its wealth, of the exiled labourers that are the shadow of its pleasures, of the villages sinking in poverty and crime and shame that are the shadow of its power and its pride."

VINAYA TEXTS, see **SACRED BOOKS OF THE EAST.**

VINGT ANS APRÈS, see **TWENTY YEARS AFTER.**

VIRGIN SOIL, by Ivan Turgeneff (1876). Turgeneff gives in 'Virgin Soil' a graphic picture of the various moral and social influences at work in the modern Nihilistic movement in Russia. The motive of the story is deep and subtle, and is developed with masterly skill and refinement. The hero Neshdanoff, a young university student of noble but illegitimate descent and in poor worldly circumstances, has his sympathies roused for the depressed peasantry of Russia, and with romantic ardor enters into the secret conspiracy for their relief. In the house of a government official where he is engaged as tutor, he meets Marianne, a relation of the family, who is also secretly an enthusiast in the Nihilistic cause, and, irresistibly drawn to her, he elopes with her, and seeks employment with a machinist and manufacturer, Solomine. The effort to descend to the level of the peasants, to enter into their life, and to rouse them to a united movement for liberty, is met with a stolid apathy and lack of intelligence on their part, that dampens his ardor and makes his effort seem to him like the merest sentimentalism, that can never yield any real result. This loss of faith in himself and in his own sincerity impels him to break his promise of marriage with Marianne, and, commending her to marry Solomine, the machinist and manufacturer, to take his own life in despair of finding a sphere in the world for his genius,—a mixture of inherited aristocracy and purely romantic democracy. In Solomine is depicted the real reformer, the man without "ideals" and elegant phrases, who, in his honest dealings with those under him and his recognition of the

true dignity of labor and of neighborly service, is exerting the redeeming force that can gradually introduce a new manhood into the laboring classes, and so enable them to appreciate and aspire to the practical and the heroic elements of a true freedom. In the marriage of Solomine and Marianne is seen the union of reform, as distinguished from the ineffectual idealism of an aristocracy that lacks the practical knowledge and the social deviation of a middle class.

VIRGINIA, by Ellen Glasgow (1913). Virginia is the perfect flower of the tradition of womanhood of an earlier generation in the South. The first book of the novel is the idyllic picture of her girlhood, of first love and romantic courtship. Her education is "founded on the simple theory that the less a girl knew about life, the better prepared she would be to contend with it." She feels ardently but does not think or read. Reading is a luxury for the idle. She is trained to ideals of gentleness and self-sacrifice as the crowning virtues for woman. The standards her mother passes on to Virginia on her wedding day are that her husband's will must now be hers and that whenever their ideas conflict, it is the woman's duty to give up. Oliver, her husband, an ambitious young playwright, is not at first successful, and her intellectual limitations prevent her from understanding his life-work. At forty, he is a young man with a future, while she has flung her youth and beauty into past service of wifehood and motherhood. Her daughters are self-sufficient in an age of self-assertive feminism. Her husband leaves her for the actress who shares his success. She finds herself a failure in the changed habitat of the modern world with demands on women beyond self-forgetfulness and gentleness. Her one consolation is the devoted affection of her brilliant young son.

VIRGINIAN, THE, by Owen Wister (1904). This is a story of the West and tells of ranch life and cowboy doings. The hero of the tale "the Virginian," by which title alone he is known to the reader, has left his native state at an early age to try his fortunes in the western country. After roughing it in various places, he is finally established on Judge Henry's cattle ranch in Montana, where the owner regards him as his right-hand man. He is twenty-seven years of age and strikingly handsome, and though unversed in the ways of the world and ignorant as to book learning, he has a character and personality which inspire respect from all who know him. His high sense of honor, his dauntless courage, and his sympathy for the weak, are constantly shown in the various episodes which occur throughout the story. In Miss Molly Wood, a Vermont girl, who tries school-teaching in the West in order to get a change of environment, he sees his ideal, and from the moment of his first meeting with her, makes up his mind to win her for his wife. He wooes her faithfully for three years, during which time she gives him books to read and helps him to become better acquainted with the world in which she lives. The difference in their positions and education seems an unsurmountable barrier to Molly and she is on the point of returning to Vermont, when she discovers her lover in the woods wounded and unconscious, with no succor at hand. She manages to revive him somewhat, gets him on his horse, and supports him while she leads the animal a distance of five miles to her home. The wound proves to be a serious one, but the Virginian is brought through by Molly's devoted care and nursing and when he is convalescing he is made happy by her confession that at last love has conquered. They are married and after a blissful honeymoon spent camping in the hills, Molly takes her cowboy to visit her relatives, an ordeal through which he passes most creditably.

VIRGINIANS, THE, by William Makepeace Thackeray (1859) is a sequel to 'Henry Esmond,' and revives a past society with the same brilliant skill. The chivalric Colonel Esmond, dear to readers of the earlier novel, goes to Virginia after his marriage with Lady Castlewood, and there builds a country-seat, which he names Castlewood in remembrance of his family's ancestral home in England. In the American Castlewood his twin grandsons are reared by their widowed mother, Madame Rachel Warrington, that sharp-tongued colonial dame so kind and generous to her favorites, so bitter and unjust to all who oppose her. She is a loving but tyrannical mother; and, after the Colonel's death, exercises autocratic rule over the Castlewood domain. Among her frequent visitors is young Colonel Washington, a brave, attractive figure, with fame yet to win.

Virginian life in pre-Revolutionary days is made very real to the reader; and is clearly distinguished from the English life upon which young Harry Warrington enters after his brother's supposed death in a disastrous campaign of the French and Indian War, upon which he has accompanied Colonel Washington. The lavish and generous young Virginian is at first repelled by the cold courtesy and selfish thrift of his Old World cousins. But his fortune soon wins him favor; and, too simple to detect mercenary motives, he plunges into social dissipation under the direction of Baroness Bernstein, an antiquated egotist, whom his grandfather had loved as the beautiful and coquettish Beatrix Esmond. He is deep in debt, and has promised to marry an elderly cousin, when he is rescued from his folly by the arrival of his shrewd and generous brother George. George resumes his heirship, and Harry is no longer a prey for cupidity. In the story of their subsequent adventures, the exposition of social baseness and hypocrisy would be gruesome if it were not for the kindly humor which mollifies the satire.

VISHNU, INSTITUTES OF, see **SACRED BOOKS OF THE EAST.**

VISION OF PIERS PLOWMAN, THE, an English poem of the fourteenth century, is ascribed, chiefly on the ground of internal evidence, to William Langland, or Longland, a monk of Malvern, in spirit a Thomas Carlyle of the Middle Ages, crying out against abuses, insisting upon sincerity as the first of virtues.

This poem belongs to the class of the dream-poem, a characteristic product of his century. Dante had seen all heaven and hell in vision. Gower and the author of 'Pearl' had dreamed dreams. 'The Vision of Piers Plowman' is a curious amalgamation of fantastic allegory and clear-cut fact, of nebulous dreams and vivid pictures of the England of the day. The author is at once as realistic as Chaucer and as mystical as Guillaume de Lorris, the observant man of the world and the brooding anchorite; his poem reflects both the England of the fourteenth century and the visionary, child-like mediæval mind.

Internal evidence fixes its date about 1362. Forty manuscript copies of it, belonging for the most part to the latter end of the fourteenth century, attest its popularity. Three distinct versions are extant, known as Texts A, B, and C. The probable date of Text A is 1362–63; of Text B, 1376–77; of Text C, 1398–99. The variations in these texts are considerable. An imitation of the poem called 'Piers Plowman's Crede' appeared about 1393. The author of 'Piers Plowman' represents himself as falling asleep on Malvern Hills, on a beautiful May morning. In his dreams he beholds a vast plain "a feir feld ful of folk," representing indeed the whole of humanity: knights, monks, parsons, workmen singing French songs, cooks crying hot pies! "Hote pyes, hote!" pardoners, pilgrims, preachers, beggars, jongleurs,

who will not work, japers, and "mynstralles" that sell "glee." They are, or nearly so, the same beings Chaucer assembled at the "Tabard" inn, on the eve of his pilgrimage to Canterbury. This crowd has likewise a pilgrimage to make. . . . "They journey through abstract countries, they follow mystic roads . . . in search of Truth and of Supreme Good."

This search is the subject of an elaborate allegory, in the course of which the current abuses in Church and State are vigorously attacked. The poet inveighs especially against the greed and insincerity of his age, personifying these qualities in Lady Meed, who leads men astray, and tricks them into sin. The poem throws much light upon social and religious institutions of the day. These revelations must, however, be sought for among the strange mist-shapes of allegory.

The poet's vocabulary is similar to that of Chaucer. Several dialects are combined in it, the Midland dialect dominating. The metre is alliterative, long lines, divided into half-lines by a pause. Each line contains strong, or accented, syllables in fixed number, and weak or unaccented syllables in varying number.

About 'Piers Plowman' there had grown up a considerable body of editorial commentary and of learned discussion in which Professor Manly's theory of divided authorship holds the leading place.

VISITS TO THE MONASTERIES OF THE LEVANT, by Hon. Robert Curzon, (1851). Beginning in 1833, the author's travels covered a period of four years, in which time he visited many curious old monasteries, and secured a number of rare and valuable manuscripts. He gives his impressions of the countries through which he wandered, and devotes some space to the manners and customs of the people in each, brightening his narrative by occasional anecdotes and noteworthy facts gleaned by the way.

The volume is divided into four parts. Part i. deals with Egypt, where Mr. Curzon visited the famous Coptic monasteries near the Natron Lakes. These, he tells us, were founded by St. Macarius of Alexandria, one of the earliest of Christian ascetics. The members of the Coptic orders still dwell in the old houses, situated amid fertile gardens on the crowns of almost inaccessible precipices. The ruined monastery of Thebes, the White Monastery, and the Island of Philæ, the burial-place of Osiris, were also visited.

Part ii. describes the visit to Jerusalem and the Monastery of St. Saba. This house was named for the founder of the "Laura," the monastic rule which Charles Kingsley uses to such excellent effect in the opening chapters of 'Hypatia.' The "Laura" still exists where the rocky clefts and desert wastes of Asia and Africa offer suitable retreats for the ascetic monks.

Mr. Curzon devotes some time to the Jews of Jerusalem—enough to show their prevailing characteristics and he also notes the interesting fact of his rediscovery of the "Apple of Sodom," long supposed to be a creation of fictitious character. It is, he says, a juicy-looking plum-like fruit, which proves to be a gall-nut filled with dry, choking dust.

Part iii. opens with the writer's impressions of Corfu and his visit to Albania, whence he leaves for Meteora, a grassy plain surrounded by tall peaks of rock, where, in apertures like pigeon-holes, the monks have had their dwellings. On top of the rocks are left some of the buildings of St. Barlaam. To reach them the traveler was forced to climb some rickety ladders over a tremendously steep declivity, because he disliked the other mode of reaching the top—being drawn up 230 feet in a net attached to a mended, weather-worn rope. Subsequently, he

visited Hagios Stephanos, Agio Triada, Hagia Roserea, and finally the great monastery of Meteora.

Part iv. gives the trip from Constantinople to Mt. Athos; up the Sea of Marmora, through the Archipelago to Lemnos; thence to Mt. Athos and the monastery of St. Laura, full of rare old paintings. The other monastic houses of the neighborhood, from Vatopede to Caracalla, were also visited; and Mr. Curzon returned to Constantinople, having purchased a number of valuable manuscripts, including an Evangelistarium in gold letters, on *white* vellum, of which sort there is but one other known to exist.

VOLPONE; or, THE FOX, by Ben Jonson (1605). Volpone which had been acted at the Globe Theatre in 1605 or 1606 and repeated at both Oxford and Cambridge was printed in 1607 with a dedication "To the most Noble and most Equal Sisters, the Two Famous Universities." The dedication denounces the license of protesters and sets up in contrast the ideal for the true poet. "If men will impartially, and not asquint, look toward the offices and function of a poet, they will easily conclude to themselves the impossibility of any man's being the good poet, without first being a good man." The true poet is "able to inform young men to all good disciplines, inflame grown men to all great virtues, keep old men in their best and supreme state, or, as they decline to childhood, recover them to their first strength": he "comes forth the interpreter and arbiter of nature, a teacher of things divine no less than human, a master in manners." The comedy, the scene of which is laid in Venice, is a picture of depravities common in all countries at that age, and a vigorous satire upon these vices. The story is of a scoundrel magnifico of Venice, who in order to attract gifts from friends and followers feigned deadly sickness. He and his parasite (Moscha or fly) persuade each of these friends Voltore (vulture) Corbuccio (crow), and Corvino (raven), that he is to be the heir of Volpone. All grovel and fawn upon him but all are in turn deceived. In the end the parasite rounds upon his master, and justice is meted out to all the party. The play long kept its place upon the stage, but the depravity of the life depicted makes it unpalatable to modern readers. Coleridge, while acknowledging its "fertility and vigor of invention, character, language, and sentiment" declares it impossible "to keep up any pleasurable interest in a tale, in which there is no goodness of heart in any of the prominent characters."

VOYAGE AROUND MY CHAMBER, by Comte Xavier de Maistre (1874). A charming group of miniature essays, polished like the gems of a necklace, the titles of which were suggested by the familiar objects of the author's room. It was written during his confinement for forty-two days under arrest in Turin, while holding the position of an officer in the Russian army. He treats his surroundings as composing a large allegory, in which he reads the whole range of human life. He depicts with delight the advantages of this kind of "fireside travel," in its freedom from labor, worry, and expense; and then he shows under the vast significance of such objects as the Bed, the Bookcase, the father's Bust, the Traveling-Coat, and the instruments of Painting and Music, the wide range of reflection and delight into which the soul is thus led. The bed is the beginning and the end of earthly life; the library is the panorama of the world's greatest ideals; and here he reflects on the grandeur and attractiveness of Lucifer as depicted by Milton. The traveling-coat suggests the influence of costume on character, which is illustrated by the effect of an added bar or star of an officer's coat on the wearer's state of mind. 'The Animal' is the heading

of the chapter defining the body as the servant of the soul, a mistress who sometimes cruelly goes away and neglects it, as when, while the mind is absorbed in some entrancing thought, the hand catches up heedlessly the hot poker. The most subtle of these interpretations is that of the portrait of a fair lady whose eyes follow the gazer; but foolish is the lover who thinks them bent on him alone, for every other finds them gazing equally at him even at the same moment.

VOYAGES OF CAPTAIN COOK AROUND THE WORLD, THE THREE FAMOUS. The accounts of Captain Cook's three voyages were written by as many hands: the first by Dr. Hawkesworth (1773); the second by Cook himself (1773); while Lieutenant King prepared the third from Cook's notes, and completed the narrative (1784).

The first voyage was undertaken in 1768, to observe the transit of Venus. Having made successful observations at Otaheite in the Society Islands, Cook explored the South Sea, and determined the insularity of New Zealand, which had been considered part of a great Antarctic continent. He discovered the straits named after him, and amid great dangers explored the eastern coast of Australia, hitherto unknown. In 1772 he started on a second voyage, to explore the hypothetical Antarctic continent. He investigated the specified latitudes, and sailed farther south than any previous navigator. Having satisfied himself that no such continent existed, he turned eastward and discovered New Caledonia, Georgia, and other islands. On his return he received many honors, and was elected to the Royal Society. His third voyage was in search of the Northwest Passage. Sailing about in the Pacific, he discovered the Sandwich or Hawaiian Islands; and then, having explored the unknown coast of North America, he passed through Bering's Strait, and surveyed the coast on both sides. Baffled in his attempt to reach the Atlantic, he returned to winter near Honolulu in the Sandwich Islands, where he was treacherously murdered by the natives in 1779.

The narrative is especially important because Cook was animated by the scientific spirit, and made valuable observations in many departments of science. Throughout the book appear the resources and courage of the man, and his humane discretion in dealing both with his sailors and with the savages; while its publication gave a new impetus to discovery and exploration.

VINDICATION OF THE RIGHTS OF WOMEN, by Mary Wollstonecraft (1792). The object of the book was to overthrow the current opinions that women were created simply for the enjoyment of men, that a woman's supreme object in life should be to get a husband, and that in order to attain this end she should affect an indifference to it while secretly pursuing it. The author attacks the idea that girls should avoid the appearance of physical robustness, liveliness, and independence and should affect delicacy and weakness. Out-of-door exercise and a wholesome honesty of deportment are advocated instead. A woman's rights involve duties, to herself first of all, then to her husband, to her children, and to the state. These duties cannot be fulfilled without the development of the mind and character, which contemporary ideals hindered. Instead of being confined to one career, namely marriage, woman should be admitted to such others as she is fitted for. She would thus be a better wife, a better mother, and a better citizen. For the avoidance of the social evil the author urges the application of one standard of sexual morality to men and women, the education of girls and boys in the same schools, and the determination to regard woman as the comrade and not the plaything of man. The book is a strong and

vigorous plea for a cause then in its infancy. It anticipated many of the arguments and appeals of later reformers and in its ardent revolutionary zeal exercised considerable influence in favor of woman's rights. The author showed her independence in the fact that though a disciple of Rousseau she mercilessly criticized his principles and practice in regard to woman's privileges.

WAGES OF SIN, THE, by "Lucas Malet" (1890), is a study of character rather than a novel of incident. The leading personages stand in high relief against a background of commonplace English prosperity. Mary Crookenden, the heroine, is a charming English girl; beautiful, spirited, and an heiress. Her cousin, Lance Crookenden, who is a few years older, has loved her from childhood; but she accepts his devotion as an agreeable matter-of-course, and in spite of his wealth and good looks, regards him with a tinge of affectionate contempt. Mary has many suitors; among them a young clergyman, Cyprian Oldham, and an artist, James Colthurst. She engages herself to Oldham, but finds him too conventional to be sympathetic; and becomes fascinated by Colthurst, the most gifted and most earnest man she knows, who loves her passionately. But a sin of Colthurst's youth lays a heavy hand upon him, pushing away his love, interdicting his happiness, and laying a curse upon those who are dearest to him. The innocent suffer for the guilty, and the wages of sin is death.

WALDEN, an autobiographic narrative by Henry D. Thoreau (1854). A sturdy individualist, and lover of nature Thoreau retired from the world to live a hermit-like existence on the shores of Walden Pond, near Concord, Massachusetts. For two years, from 1845 to 1847, he lived in a cottage built by himself at a cost of $28.12½. He subsisted on the plainest food, mostly corn meal, rice, potatoes, and molasses, tilled his own soil, and spent his leisure hours in botanizing, observing animal life, enjoying the scenery, reading, and meditation. The book is a discursive record of his experiences, under such headings as 'Economy,' 'Where I Lived and What I Lived For,' 'Sounds,' 'Solitude,' 'The Bean-Field,' 'The Ponds,' 'Winter Animals,' 'Spring.' Thoreau was a keen observer of birds, fish, animals, and flowers, and has described them with truth and attractiveness. He loved to support himself by hardy out-door toil in a country civilized enough to be cleared for cultivation; he did not enjoy the wilderness, but preferred the proximity of man. His philosophy is a combination of stoicism and asceticism, with an epicurean fondness for the beautiful in natural scenery and a Yankee shrewdness, practicality, and humor. His style has the purity and simplicity of Emerson's without its abruptness.

WALLENSTEIN, an historical drama by Friedrich Schiller, first acted in 1799 and published in 1800. There are three divisions: 'Wallenstein's Camp' (a brief prologue in one scene); 'The Piccolomini' (in five acts); and 'Wallenstein's Death' (in five acts). The first of these is written in irregular rhyming verse and the others in iambic pentameter. The play is based on Schiller's own 'History of the Thirty Years' War' (1791–1793) and on further investigations. The events, apart from certain alterations for dramatic effect, are essentially historical. The theme is the fall and death in 1634 of Count Albrecht Wenzel Eusebius von Wallenstein, Duke of Friedland, and commander of the military forces of the German emperor, Ferdinand II. Desirous of strengthening the empire by centralizing its power he had with the emperor's consent raised a great army, crushed the Protestant states, and repelled the invasion of the Swedes under Gustavus Adolphus. In order to strengthen himself against intrigues of jealous enemies at the emperor's court he now opened negotiations

with the Swedes; and when the emperor discovered them he deprived Wallenstein of his command, undermined his authority over his army, and procured his assassination at Eger in Bohemia, February 25, 1634. 'Wallenstein's Camp' introduces us to the army of the Duke of Friedland encamped at Pilsen in Bohemia on the 22d of February, 1634. Various types of soldiers — cuirassiers, jägers (or mounted riflemen), dragoons, sharpshooters, uhlans, arquebusiers, artillerymen — from all parts of the empire and from beyond it — Croatia, Tyrol, Lombardy, the Netherlands, Scotland, Ireland — are mingled with camp hangers-on — a sutler-woman, a preaching friar, a peasant with loaded dice. The variegated movement and color of the scene suggests the size of the army and the field from which it has been drawn and for which it is fighting. The general's growing estrangement from the court is reflected in the talk of the soldiers. Wallenstein has been requested to furnish an escort for the new Spanish regent of the Netherlands on his way from Italy to his new government. The army feel that the execution of this order would weaken them and that their best interest lies in remaining with Wallenstein, upon whose power depends their hope of pay and plunder. They resolve to petition him through one of their generals, the younger Piccolomini, not to send any of them to the Netherlands. The scene ends with a spirited soldier's chorus praising the military life as the only free and noble one.

At the beginning of 'The Piccolomini' Wallenstein's fortunes are approaching a crisis. Count Questenberg has come from the emperor with a commission deposing Wallenstein from his command and appointing his Lieutenant-General, Octavio Piccolomini, in his stead. This commission he makes known to Piccolomini, who, however, conceals it until Wallenstein's opposition to the emperor shall grow more pronounced so that his officers may be induced to abandon him. On the same day Colonel Max Piccolomini arrives in camp, escorting Wallenstein's duchess and their daughter, Thekla. The duchess's sister, Countess Tertzky, has arranged this step, hoping that Max will fall in love with Thekla and thus become bound to the fortunes of Wallenstein. Her schemes are to a certain point successful. Max and Thekla become plighted lovers; but deeply as Max honors and reverences her father he is loyal to the emperor and has as yet no thought that Wallenstein entertains any treasonable intentions. These he first begins to suspect at a banquet held that evening by Count Tertzky, when the officers are induced by Wallenstein's confidant, Illo, to sign a pledge of devotion to their general from which a proviso safeguarding their loyalty to the emperor has been clandestinely removed. The rest, flushed with wine and stirred by Wallenstein's defiance of the emperor's orders earlier in the day, willingly sign. Max, who has just come from his interview with Thekla, and is therefore *distrait*, postpones signing until a remark of Illo's, under the influence of wine, shows him that a deception is being practiced. This gives Octavio Piccolomini, his father, who has himself signed for form's sake, a chance to reveal to Max what he knows of Wallenstein's negotiations with the Saxons and Swedes and of the emperor's intention to depose him. Max indignantly refuses to believe in Wallenstein's treason unless it is confirmed by his own lips. Meanwhile news comes to Wallenstein that the man who carried his dispatches to the Swedes and Saxons has fallen into the emperor's hands. At the urgent insistence of Tertzky and Illo and against his inclinations — he determines on a definite act of rebellion. He arranges with Wrangel, the Swedish envoy, to yield certain territory to the Swedes in return for their support. To this final step he is at length brought by the impassioned eloquence of Countess Tertzky, who sees in submission to the emperor the Duke's speedy ruin. Max, on the other hand, does all he can to make Wallenstein retract. Yet he hesitates to

abandon him though Octavio Piccolomini and all the officers who signed the declaration of loyalty plan to do so. With the parting of father and son this division of the play closes.

In the opening act of 'Wallenstein's Death' the Duke of Friedland receives the news of the defection of the greater part of his army. Colonel Butler remains but he, as we have learned in a previous scene of 'The Piccolomini,' has been led by Octavio to believe that Wallenstein hindered his promotion and insulted him. He therefore stays in order to gain revenge. In the second act he manages to precipitate Wallenstein's fall by announcing to a deputation of a regiment which has not yet seceded and which the Duke is attempting by exhortation to keep faithful that Tertzky's troops have torn down the imperial ensign. The soldiers leave at once. Max now comes in to bid farewell to Thekla before leading off his regiment to join the imperial troops. Wallenstein at first attempts to detain him by force and then by persuasion. Max is tempted to go over to his side; but he appeals to Thekla whether he could retain her love and prove false to his inner conviction of duty to the emperor; and she says that he could not. They bid each other farewell and Max is carried off by his regiment, which has in fact invaded the castle in search of him.

The Duke gives orders that his remaining troops should retire to Eger. Here they learn that the Swedes have defeated the imperial forces and will effect a junction with Wallenstein on the morrow. Butler determines to lose no time; and in spite of the protests of Colonel Gordon, the commander of the citadel, he resolves to kill Tertzky, Illo, and Wallenstein that very night, and suborns a number of officers and soldiers for that purpose. Meanwhile news has come of the death of Max Piccolomini in a fierce battle between his regiment and the Swedes, at Neustadt. Thekla, who faints at the first shock, bears the news heroically, and learns from the Swedish messenger the full story of her lover's brave death. Then she hastens to die at his tomb. The same evening Tertzky and Illo are murdered at a banquet. Wallenstein, ignorant of their fate and of his daughter's, has a final interview with Countess Tertzky and Gordon, who vainly tries to induce him to return to his allegiance. He retires to his room, and is there murdered by Devereux and Macdonald, Butler's subordinates. Countess Tertzky, refusing to survive the downfall of her family, takes poison; and Octavio Piccolomini comes in at the close to regret his rival's death and to accept the fruits of it.

The dramatic skill with which Schiller has moulded an unwieldy mass of historical data into a unified structure with constantly heightening interest; his insight into the spirit of the times and into the leading characters of the period; his ability to embody his philosophical ideas as to freedom and necessity, the real and the ideal, in concrete and living personages; and the eloquent and melodious poetic diction in which his thoughts are clothed — these are some of the elements of greatness in Schiller's 'Wallenstein.'

WALKS IN ROME, by A. J. C. Hare, see **DAYS NEAR ROME.**

WALPOLE, HORACE, see **LETTERS OF.**

WANDA, a romantic novel by "Ouida" (1883). It has a picturesque and extravagant plot and setting. Wanda, the heroine, a beautiful woman of high rank and wealth, is the possessor of a magnificent ancestral castle in the mountains of Austria. There the nineteenth century meets the Middle Ages. Wanda is herself steeped in old-world traditions of honor and chivalry. She will not marry until she loves and

she does not love readily. One stormy night a stranger is rescued from drowning in the lake beside the castle. He calls himself René, Marquis de Sabran-Romaris, but he is really the natural son of a great Russian noble by a peasant girl. Yet he is the son of the father rather than of his mother; he has lived so long in the atmosphere of aristocracy that he almost believes in himself. The ancient family from which he stole his title is extinct. The world accepts him as its last representative. By temperament and training he is in every way a man suited to Wanda von Szalras. She loves him in spite of herself. He on his part loves her honestly for herself alone; loves her so much that he cannot tell her the true story of his birth, and that he was once Vassia Kazán, a serf. Only one person lives who remembers Vassia Kazán. This is Egon Vàsàrhely, Wanda's cousin, who cherishes for her a hopeless love. As a boy guest in the house of Prince Zabaroff, Vassia's father, he had quarreled with Vassia, and had wounded him with a knife.

The Marquis of Sabran marries Wanda; children are born to them; their married life is wholly happy. After several years, Egon is prevailed upon to visit them. The beautiful features of Wanda's husband awaken strange memories of a boyish quarrel. By a long chain of circumstances, Sabran is at last forced to tell Wanda of his deception. She sends him from her, and for three years lives in solitude and bitterness. She forgives him only when he saves the life of their eldest son. But he has given his own life to do this, living only eleven days after the rescue of the child. "In the heart of his wife he lives forever, and with him lives a sleepless and eternal remorse."

WANDERING JEW, THE, by Moncure D. Conway (1881), traces through all its forms and changes, to its sources as far as can be perceived, the marvelous legend which won such general belief during the Middle Ages. The first appearance of the story written out as narrative occurs in the works of Matthew Paris, published 1259, wherein is described the visit to England, thirty years before, of an Armenian bishop. The prelate was asked whether he knew aught of the Wandering Jew. He replied that he had had him to dinner in Armenia shortly before; that he was a Roman, named Cartaphilus, door-keeper for Pilate. This ruffianly bigot struck Jesus as he came from the hall of judgment, saying, "Go on faster; why dost thou linger?"

Jesus answered: "I will go; but thou shalt remain waiting till I come."

Therefore Cartaphilus has lived on ever since; never smiling, but often weeping and longing for death, which will not come. In the sixteenth century there are accounts of the appearance of the Wandering Jew in German towns. His name is now Ahasuerus: his original occupation that of a shoemaker. In the seventeenth century he is heard of again and again, — in France, Spain, the Low Countries, Italy, and Germany. Many solemn and learned treatises were written in Latin on the subject of this man and his miraculous punishment. The various stories of him quoted are so graphically related that it is a surprise to follow Mr. Conway into his next chapter, in which he sets down the myth of the Wandering Jew with that of King Arthur, who sleeps at Avalon, and Barbarossa of Germany, who slumbers under the Raven's Hill, both ready to awake at the appointed hour. Every country has myths of sleepers or of wanderers who never grow old. The Jews had more than one: Cain, who was a fugitive and a vagabond on earth, with a mark fixed on him that none might slay him; Esau, whose death is unchronicled; Elias and Enoch who never died, in the ordinary way. Barbarossa, Arthur, Merlin, Siegfried, Tannhäuser, Lohengrin, — the Seven Sleepers, the Flying Dutchman, — all these are variants of one theme. Judas has had the same fate in legend. So has Pilate; so has Malchus, the servant of Caiaphas. Mr. Conway presents the theory that all these tales have their root in the

primitive myths of savage peoples, perhaps in sun-myths; but he does not pursue this rather futile speculation, devoting himself rather to the story in its special form of the Wandering Jew, and tracing its development, and its expression in folk-lore, poetry, and fiction. The book is a fascinating study of the curious and unusual, scholarly in substance but popular in treatment.

WANDERING JEW, THE ('Le Juif Errant'), by Eugene Sue (1845). This curious rambling episodic romance is written from an extreme Protestant point of view, and introduces the character of Ahasuerus, who, according to legend, was a shoemaker in Jerusalem. The Saviour, bearing his cross past the house of the artisan, asks to be allowed to rest an instant on the stone bench at his door. "Go on!" replies Ahasuerus. "*Thou* shalt go on till the end of time," answers the Saviour — and so the Wandering Jew may never find home, or rest, or even pause. The scene of this romance is laid chiefly in Paris, in 1832. One hundred and fifty years prior to this date, Count Rennepont, a descendant of the sister of the Wandering Jew, who is also condemned to wander, professed conversion to the Catholic faith in order to save his property from confiscation. His ruse was discovered, however, and the whole estate given to the Jesuits. But Rennepont succeeded in secreting 150,000 francs, which he caused to be invested, principal and interest to be divided among such of his heirs as should present themselves at a certain rendezvous in Paris, after the lapse of a century and a half. Then comes an intensely dramatic description of the espionage to which the heirs have been subjected, and the successful machinations of the Jesuits in order to obtain this money. While they succeed by the most reckless acts of persecution and violence in preventing six of the seven heirs from presenting themselves to claim the vastly increased inheritance, they produce the seventh heir, Gabriel Rennepont — a virtuous young Jesuit priest, who has already made over his worldly goods to his Order — to claim the inheritance. A codicil to the will, found in a mysterious manner, postpones the day for delivering over the funds, and temporarily defeats these designs. But now, by adopting utterly conscienceless means, the heads of the Society of Jesus lead on the six heirs to their deaths before the arrival of the day which has been finally set for the partition of the millions. In the end, however, by an unforeseen catastrophe, the purposes of the Order are foiled. Rodin, a remarkable character, a little, cadaverous priest of marvelous energy and shrewdness, engineers the cause of the Jesuits; and by his diplomacy not alone lures the heirs to their ruin, but himself reaches the coveted post of General of the Order, though judgment finally overtakes him also. The story is very diffuse, and the episodes have only the slightest relation to each other. It is melodramatic in the extreme, and the style is often bombastic, while the personages have little resemblance to human beings in human conditions. But when all abatement is made, 'The Wandering Jew' remains one of the famous books of the world, for its vigor, its illusion, its endless interest of plot and counterplot, and its atmosphere of romance.

WAR AND PEACE, by Count Lyof Tolstoy (1864–69), perhaps the greatest of his novels, deals with the stirring conflict between Napoleon and France, and Koutouzoff and Russia, beginning some years before Austerlitz. As might be expected of one of the most mystical of modern writers, war is treated not alone as a dramatic spectacle, but as a symbol of great social forces striving for expression. The novel is a combination of mysticism and realism. Tolstoy has portrayed the terror of battle, the emotions of armies in conflict, with surpassing skill and power. The book as a whole leaves an indelible but confused impression upon the mind of the reader, as

if he had himself passed through the din and smoke of a battle, of which he retains great dim memories. But above all is the impression of fatality, and the part that accident plays in all campaigns.

WARFARE OF SCIENCE WITH THEOLOGY IN CHRISTENDOM, A HISTORY OF THE, by Andrew Dickson White (1896. New ed., 1913). The work grew out of a lecture on 'The Battlefields of Science,' delivered by the author in reply to clerical and orthodox strictures upon the non-sectarian principles of Cornell University, of which he was president. Coming to believe that interference with science in the interests of dogmatic theology had always proved harmful not only to science but also to religion, and that all free scientific investigation had ultimately benefited religion, he proceeded to illustrate this conviction by a book entitled 'The Warfare of Science' (1876), a series of magazine articles, 'New Chapters in the Warfare of Science,' and at length by the present work. The plan of the book is to take up in succession various scientific theories and to trace their progress against vehement theological opposition to the time of their general acceptance. Among these theories are, the evolution of all species, including man, from lower forms; the sphericity of the earth; the heliocentric theory of the universe; the antiquity of the earth and man as demonstrated by fossils, weapons, implements, and skeletons, and other geological and anthropological discoveries; the gradual moral evolution of man, the attribution of witchcraft and insanity to psychic abnormality instead of diabolic influence; the bacterial origin of disease; and the human authorship of the Scriptures. In each case the dogmatic view is clearly stated, the growing opposition to it accurately traced, the effect of the struggle estimated, and the triumph of the scientific view recorded. Full references are given in support of all statements and there is an excellent index, but the book is so written as to appeal to the general reader as well as the scholar. It is an impressive piece of writing, unified by a great conception.

WAVERLEY, by Sir Walter Scott, the first of the world-famous series of romances to which it gives the title, was published in 1814. The author withheld his name at first, from doubt as to the success of the venture. The continuance of the concealment with subsequent issues followed perhaps naturally; Scott himself could give no better reason afterwards than that "such was his humor." Although the authorship of the series was generally credited to him, it was never formally acknowledged until the avowal was extorted by his business complications in 1826. 'Waverley' is a tale of the rebellion of the Chevalier Prince Charles Edward, in Scotland in 1745. Edward Waverley, an English captain of dragoons, obtains a leave of absence from his regiment for the purposes of rest and travel. His uncle, Sir Everard, whose heir he is, gives him letters to a Scotch friend, Baron Bradwardine of Tully-Veolan, Perthshire, who is a quaint mixture of scholar and soldier, and a strong Jacobite. He has a beautiful and blooming daughter Rose. During Waverley's visit, a party of Highlanders drive off the Baron's cattle; and Waverley offers to assist in their redemption from Fergus Mac Ivor, "Vich Ian Vohr," the chief of the clan. Waverley accompanies Fergus's messenger first to the island cave of Donald Bean Lean, the actual robber, and thence to Fergus's home, where he meets the chief himself and his brilliant and accomplished sister Flora. Waverley falls in love and offers himself to Flora, who discourages his addresses. Joining a hunting party, he is wounded by a stag and detained beyond his intended time. Meanwhile the rising of the Chevalier takes place; and Donald Bean, assuming Waverley to be a sympathizer and desiring to precipitate his action, intercepts Waverley's letters from home, and uses his seal

(stolen from him at the cave) to foment a mutiny in Waverley's troop. This and his unfortunate delay have the double effect of causing Waverley to be dishonorably discharged from his regiment for desertion and treason, and of inducing him in return to join the rebellion in his indignation at this unjust treatment. He first, however, attempts to return home to justify himself; but is arrested for treason, and rescued by the Highlanders when on his way to the dungeons of Stirling Castle. He serves at Preston Pans, where he saves and captures Colonel Talbot, who proves to be a family friend who had come north to help him. He procures Colonel Talbot's release and sends him home; after which events march rapidly. The Chevalier is defeated at Clifton, and Fergus is captured. Waverley escapes, conceals himself for a while, and later makes his way to London; where Colonel Talbot shelters him, clears his name from the false charges, and obtains his pardon, and that of Baron Bradwardine who had also joined the rebellion. Fergus is executed, and Flora retires to the Benedictine convent at Paris. Waverley wooes and marries Rose Bradwardine, and rebuilds Tully-Veolan, which had been destroyed in the campaign.

WAY OF ALL FLESH, THE, by Samuel Butler (1903). A brilliant satirical novel written in the eighties, attacking the institution of the family, especially the relations between parents and children, and the religion of the Scribes and Pharisees in the Anglican church and its clergy. The life history of the hero, Ernest Ponifex, begins with his great grandfather, the carpenter. This attractive old man and Ernest's Aunt Althea are his only agreeable relatives. His father, Theobald, has not one redeeming feature. He enters the church without vocation because of family pressure. He marries without love, and has children whom he dislikes, but he is so self-deceived that he regards himself as a model husband and father. Christina, Ernest's mother, believes Theobald everything he claims to be. Her satisfaction in herself and Theobald, and the dreams of greatness she indulges in for such deserving people, make her the most entertaining character in this amazingly entertaining book. Ernest is in complete subjection to his parents, but his instinctive knowledge and hatred of his father is the saving grace which keeps him from becoming a like prig and hypocrite, and makes Theobald see him as an ungrateful child who does not love his father as he ought. Butler attributes the unhappy relations which exist between parents and children in part to the Church Catechism "written too exclusively from the parental point of view" and quite evidently not the work of one who likes children. Ernest escapes from family prayers and Sundays and beatings to school, where he is treated with stupidity and brutality by teachers who like teaching because it is tyranny made easy. He goes to Cambridge and takes deacon's orders. Ernest's career in the Church is cut short by six months in jail for making improper advances to a respectable young lady. It is a profitable time of reflection and mental growth. He casts off Theobald and Christina for a fresh start in life, and marries Ellen who had been his mother's maid. They set up a second-hand clothing shop which prospers until Ellen goes back to drinking. He rejoices to find himself a bachelor again when he learns that she has another husband. The fortune his Aunt Althea left him, to be made known to him when he is twenty-eight, gives him financial independence, and he comes through his varied experiences a happy and dignified human being.

WAY OF THE WORLD, THE, by William Congreve (1700). Congreve, said Voltaire, "raised the glory of comedy to a greater height than any English writer before or since," and Swinburne called 'The Way of the World' "the unequalled and unapproached masterpiece of English comedy." The play was coolly received on its

first production, and Congreve told the audience bluntly that they could save themselves the trouble of disapproving, as he did not mean to write any more. The chief character in the play is Millamant an accomplished elegant lady, who hopes and fears nothing and whose law of life is her own caprice. Her conquests have ceased to surprise or interest her. "What is it that a lover can give?" she asks, "Why one makes lovers as fast as one pleases, and they live as long as one pleases, and they die as soon as one pleases; and then if one pleases, one makes more." One of Congreve's best known lyrics is Millamant's song:

"Love's but the frailty of the mind
When 'tis not with ambition join'd.
If there's delight in love 'tis when I see
That heart, which others bleed for, bleed for me."

WEALTH AGAINST COMMONWEALTH, by Henry D. Lloyd (1894). This treatise begins with an epigram and ends with a promise. "Nature," says Mr. Lloyd, "is rich; but everywhere man, the heir of Nature, is poor." Why is this so? Because the people who are all the time helping Nature to produce wealth are the blind agents of a few enlightened but selfish schemers. The great natural monopolies which ought to be the property of a nation, are allowed to be controlled by private individuals. Coal and oil, lumber and iron, and hundreds of indispensable commodities, are produced by "trusts"; and the result is that the few are constantly growing richer and the many are finding the battle of life an ever-increasing defeat. Mr. Lloyd shows with unsparing detail and with unimpeachable accuracy the working of the various "trusts," and the tyranny which they stand for in a so-called land of liberty. He believes that the people, who after all are the fountain-head of power, have the right to regulate all these immense questions. "Infinite," he says, "is the fountain of our rights. We can have all the rights we will create. All the rights we will give we can have. The American people will save the liberties they have inherited by winning new ones to bequeath. With this will come fruits of a new faculty almost beyond calculation. A new liberty will put an end to pauperism and millionairism, and the crimes and death-rate born of both wretchednesses, just as the liberty of politics and religion put an end to martyrs and tyrants." With a view of educating the people to a knowledge of their rights, Mr. Lloyd marshals his appalling array of facts, and points out a way for improvement in an unparalleled condition of things. The book is marked by the serenity of optimism; for the author sees that the methods employed by "trusts" in production work for greater economy and for greater advantage in production: but he believes that those who create wealth should share in the wealth; and that the so-called "fortunate few," who possess without having helped to create, should realize their selfishness and become henceforth the servants of those whom now they make serve. Mr. Lloyd's indictment of our modern civilization is said to have had a great influence on the altruistic thought of the day.

WEALTH OF NATIONS, An Enquiry into the Nature and Causes of the, by Adam Smith (1776). A treatise of economic research, of great breadth; but specially designed to show the wisdom and justice of free trade among nations. In the very wide range of subjects dealt with are found social history, the politics of commerce, rules of taxation, and educational theories now generally accepted; but the chief burden of the book is freedom of trade among all nations. Its note is international, never considering how one nation may promote its own wealth at the expense of other nations. The work is full of facts, shows wealth of varied reading,

and remarkable sagacity in the use of very imperfect data. The style of the work is diffuse, and the arrangement of materials irregular and loose; more in the manner of a great study than of a perfectly finished work. To a very large extent it drew from the work already done in France by the economists of the "Encyclopédie" school; first among whom stood Turgot, whose 'Sur la Formation et la Distribution des Richesses' supplied Smith with passages of his first book very closely following the divisions and arguments of Turgot. Smith had visited France at the close of the Seven Years' War, had spent a year in Paris, and had seen much of the economists there. He had returned home in October, 1766, and settled in retirement at Kirkcaldy, where he gave ten years to the production of his book. Five English editions of the work appeared during its author's life, and it was translated into many modern languages. It is at once a great English classic and a landmark in economical science. The earlier life of the author had been that of a professor at the University of Glasgow, where he was given the chair of logic in 1751, and that of moral philosophy the next year. In 1759 he published 'A Theory of the Moral Sentiments,' of which there were six editions during his life. It was his custom to give some attention to political economy in his Glasgow lectures; and he then drew those inferences on behalf of freedom of trade which he afterwards expanded into his 'Wealth of Nations.' In 1763 Smith resigned his chair to take charge of the education of the son of the Duke of Buccleugh; and it was on a pension of £300 a year, given him by the duke, that he retired to Kirkcaldy. It is said that Pitt thought well of Smith's free-trade views, and might in happier times have adopted a free-trade policy; but it was reserved for the school of Cobden to induce England to act on them.

WEAVERS, THE ('Die Weber') by Gerhart Hauptmann (1893). The starving weavers, cheated and underpaid, are shown receiving their wages from a bullying cowardly manager. He calls in his vulgar, rich, capitalist master who makes a speech to them showing how much they are to be envied and himself pitied, since he has all the anxiety to bear and all the capital to provide. A young soldier returning from the army, indignant at the misery he sees, stirs the weavers to revolt. A bright lively scene in the cheerful public house is interrupted by the noise of the crowd outside. The mob of strikers go to the house of the capitalist to find that he and his family have been warned and made their escape. They break the furniture and destroy the pictures. The last scene begins with family prayers in an old weaver's home. As there is no food, they begin the day's work fasting. News is brought that the house of the capitalist has been torn down, and the soldiers called to stop the uprising. A stray shot comes through the window and kills the old weaver at his loom, the only man who has kept out of the strife. It is a gruesome picture of terrible conditions, one of the first modern plays that deals with the life of the proletariat.

WEBSTER, DANIEL, by Henry Cabot Lodge (1883). This forms Vol. viii. of the 'American Statesmen' series. Mr. Lodge disclaims all credit for original research among MS. records in preparing this life of Webster; and is content to follow in the footsteps of George Ticknor Curtis, to whose "elaborate, careful, and scholarly biography" of the great statesman he frankly acknowledges his indebtedness for all the material facts of Webster's life and labors. But on these facts he has exercised an independent judgment; and this biographical material he has worked over in his own way, producing an essentially original study of the life of Webster. In considering the crises of Webster's life as lawyer, orator, senator, statesman, he in a few brief chapters brings the man before us with striking vividness. To portray Webster as a

lawyer, his part in the Dartmouth College Case is recounted; for there his legal talents are seen at their best. The chapter on this case is a model of clear and concise statement. Webster as an orator is the subject of another chapter, dealing with his speeches in the Massachusetts Convention of 1820, and his Plymouth oration, and their effects upon the auditors. His part in the tariff debates of 1828 in Congress, his reply to Hayne, and his struggle with Jackson, occupy two chapters, in which Webster's extraordinary powers of reasoning and of oratory are analyzed. Mr. Lodge seems to judge without partisanship Webster's Seventh of March speech, and the dissensions between him and his party. He recognizes in Webster, above all, "the pre-eminent champion and exponent of nationality."

WEIR OF HERMISTON, an unfinished romance by Robert Louis Stevenson, the last novel he wrote, was published in 1896. A fragment, it gave promise of being his best work. An appended editorial note by Sidney Colvin tells how the plot was to be carried out. Nine chapters only had been written, the last on the very day of Stevenson's death. The whole action passes in Edinburgh and the lowlands of Scotland; the time is the early nineteenth century. Weir is a Lord Justice Clerk, a stern, silent, masterful man, noteworthy for his implacable dealings with criminals; his wife is a soft, timid, pious creature, whose death is told in the first chapter. Their son Archie is of a bookish turn, high-spirited, sensitive, idealistic, growing up with little attention from his father. But gradually Weir comes to care for his son, who is so revolted by the father's relish of his function in hanging a malefactor, that he cries out against the execution while it is taking place. This incenses the judge, who sends him to his moorland country estate of Hermiston to learn to be a laird. There he falls in with Kirstie Elliot and wins her love, and is tended by her aunt Kirstie, a dependent of the Hermiston house, who cares for Archie (as she did for his mother) with almost maternal affection. A visit from Frank Innes — an Edinburgh schoolmate of Archie's, and a shallow, vain, but handsome fellow — makes trouble; for he maligns Archie to the country folk, and seeks to win the younger Kirstie away from him. Kirstie the elder has an interview with Archie, in which she brings him to a sense of his wrong in making love to a girl out of his station, and he has a stormy meeting with his sweetheart — at which point the novel breaks off, all the elements for a tragedy having been introduced. The plot as planned by Stevenson involved the betrayal of the young Kirstie by Innes, although she is faithful in heart to Archie, who kills his rival and is condemned to death by his own father, the judge. Kirstie's brothers, known as the "Four Black Brothers," seek to take vengeance on Archie as the betrayer of their sister; but on learning the true state of the case, they rescue him from prison, and the lovers flee together to America. Here was splendid material for dramatic handling, and Stevenson would have made the most of it. The novel is written in the finest vein of romance; and the drawing of such characters as the judge — whose historic prototype is Lord Braxfield — and Kirstie the elder, is unsurpassed in his fiction. The Scotch coloring is perfect.

WESLEY'S JOURNAL, 'An Extract of the Reverend Mr. John Wesley's Journal' was published at intervals by Wesley from 1738 to 1791, as a kind of 'Apologia' of his life and doctrine. He explains in the preface that about fifteen years before he began to keep a daily record of his conduct for the purposes of religious self-examination; and that on leaving on his mission to Georgia in 1735 he had broadened its scope to include the description of interesting events in his experience, persons whom he had met, and meditations on various topics of general appeal. After an introductory

letter written in his Oxford days and descriptive of the religious austerities and philanthropics which won for his circle the name of Methodists he proceeds with the Journal, the first book of which describes his voyage to Savannah, his labors among the Indians his interest in the doctrines of the Moravians, and his bickerings with the colonists. In the second book he records his conversion from reliance on the diligent performance of religious labor and self-denial to a conviction of his personal salvation and justification through faith alone; and he shows the influence of his Moravian friends in bringing him into this frame of mind. He also describes the founding of the first Methodist society in Fetter Lane for the exchange of counsel and advice in spiritual experience. The remaining books are a record of Wesley's marvelous activity, his daily preaching and journeying, his overcoming of fashionable prejudice and brutal violence, his establishment and pastoral care of a multitude of societies, and, at last his founding of a new church. The entries present an attractive picture of Wesley's character and personality. They reveal a man of cultivation, literary taste, human sympathy, and catholicity, yet with a supreme all-pervading missionary purpose, a deep conviction, and a clear and powerful method of setting it forth. Though the religious aim predominates, the book contains many observations of a secular character on men and literature, and is a valuable historical commentary on the eighteenth century.

WHAT SOCIAL CLASSES OWE TO EACH OTHER, by William Graham Sumner. This work, published in 1883, was written by the professor of political economy in Yale University, and was intended to explode the fallacy of regarding the State as something more than the people of which it is composed. Every attempt to make the State cure a social ill, Mr. Sumner says, is an attempt to make some people take care of others. It is not at all the function of the State to make men happy; to say that those who by their own labor and industry have acquired or augmented a fortune shall support the shiftless and negligent, is to strike at the liberty of the industrious. Evils due to the folly and wickedness of mankind bear their own bitter fruit; State interference in such cases means simply making the sober, industrious, and prudent pay the penalty which should be borne by the offender. The type and formula of most philanthropic schemes is this: A and B put their heads together to decide what C shall do for D. Poor C, the "forgotten man," has to pay for the scheme, without having any voice in the matter. "Class distinctions simply result from the different degrees of success with which men have availed themselves of the chances which were presented to them. In the prosecution of these chances, we all owe to each other good-will, mutual respect, and mutual guarantees of liberty and security. Beyond this nothing can be affirmed as a duty of one group to another in a free State."

Professor Sumner's book is a useful antidote to many of the futile and dreamy socialistic schemes now afloat. A process warranted to regenerate the world in a day always has its attractions. Professor Sumner, however, is a more thorough-going supporter of the "laissez-faire" doctrine than most economists of the present day. Besides, he disregards the very dishonest means by which wealth is often attained. His defense of the capitalist class is not quite reasonable: not all capitalists, we know, are the despicable villains described by the extreme socialists; but neither could all of them be regarded as men who have simply made legitimate use of "the chances presented to them." However, Professor Sumner's protest against the insidious attacks on the liberty of the majority, under the specious guise of legislative aid for the weak, is straightforward and convincing.

WHEEL OF LIFE, THE, by Ellen Glasgow (1906). The scene of this story is laid in New York and it deals with the marital difficulties of the men and women who people its pages. The principal characters are Roger Adams, a man of sterling qualities, who is married to a shallow and frivolous wife; Gerty Bridewell, whose rich husband causes her much unhappiness on account of his fondness for other women; Arnold Kemper, a man of the world who is divorced from his wife, and Laura Wilde who is attractive, intellectual and unmarried. Laura, who lives in an old-fashioned house in Gramercy Park with her aged uncle and aunt, is a warm friend of Gerty whom she has known since her school-days. The two women are a great contrast to each other, as Laura is of a thoughtful nature, with high ideals which find their vent in poetry, while Gerty, who is a great beauty, is frivolous and worldly. Laura has had many suitors but her heart has remained untouched until her meeting with Arnold Kemper. She becomes engaged to him, but breaks off the match on the eve of her marriage, owing to an affair of Kemper's with an opera singer which causes Laura's disillusionment. After breaking her engagement Laura rushes away from the house in an agony of grief, and hides herself from her friends among strangers in an outlying suburb. In her trouble she turns to Roger Adams who has been her warm friend for years and asks him to come to her. Roger, in the meantime has buried his wife, Connie, whose life of frivolity had led her finally to drugs and disgrace. Roger had cared for her tenderly throughout her downward career but in spite of his efforts was unable to save her from ruining her life. Connie, after having left her husband and living a life of shame, finally returns to him in a dying condition and passes away in a hospital shielded and ministered to by Roger until the last. Laura gradually awakens to the fact that her feeling for Kemper was but a dream and finds in Roger the ideal she had sought.

WHEN KNIGHTHOOD WAS IN FLOWER, by Edwin Caskoden (1898). This is a historical romance of England in the sixteenth century, which describes the courtship and marriage of Mary Tudor, sister of Henry VIII., and Charles Brandon who is far below her in the social scale. In this romantic love-story the reader is introduced into the intrigues and follies of the court and is shown how a willful princess obtains her own way. Brandon's strength, comeliness, and courage win him favor in the eyes of the King and the love of Mary Tudor, for whom he cherishes a seemingly hopeless passion which almost works his ruin. King Henry determined to use his sister for purposes of political advancement, arranges a marriage for her with the old French king, promising that after his death she shall marry whom she likes. To this promise she later holds him when she confesses her marriage to Brandon. Besides King Henry, there are various historic personages introduced, among them Cardinal Wolsey, the Duke of Buckingham, and Jane Bolingbroke, who with her dove-like gentleness is a contrast to the brilliant, flashing, ever-changing Mary Tudor, whose picture is a clever piece of character drawing. The scene in which she coaxes the King to bestow the title of Duke of Suffolk upon her lover is one of the most effective. The quality of the book is dramatic, and the court and its doings are described in the language of to-day, except for occasional extracts from an old family chronicle of the narrator. The story carries the reader forward rapidly and his interest in the fortunes of the beautiful heroine and her trio of friends continues without a break until the happy conclusion, when the Princess attains her heart's desire.

WHEN VALMOND CAME TO PONTIAC, a novel by Gilbert Parker (1895), has for its motive the Napoleonic glamour which still enchants simple folk on the outlying

borders of the French nation. Into the little French-Canadian village of Pontiac comes Valmond, a mysterious stranger, bearing about him the atmosphere of a great, dead world. In form and manner he recalls Napoleon. Though but a youth of some twenty summers, he seems the heir of magnificent memories. Little by little he steals into the hearts of the simple villagers. Little by little he wins them to the belief that he is the son of Napoleon. Even Sergeant Lagroin, a veteran of the Old Guard, coming to challenge his pretensions, is won to him by his manner of authority, and his utterance of watchwords thought to be buried forever within the dead lips of the great General. The Sergeant's complete surrender to this strange young Napoleon establishes his claim with the village-folk. Valmond has dreams of reconquering France. He forms his adherents into a little army. The movement attracting the attention of the government, soldiers are sent to demand the surrender of Valmond and Lagroin. The latter dies under the fire of their rifles, refusing to the last to wake from his beautiful dream.

"Valmond stood over his body, and drew a pistol.

"'Surrender, Monsieur!' said the officer, 'or we fire!'

"'Never! A Napoleon knows how to die!' came the ringing reply, and he raised his pistol at the officer.

"'Fire!' came the sharp command.

"'Vivé Napoléon!' cried the doomed man, and fell, mortally wounded."

Valmond also, refusing to surrender, is shot. Dying, he confesses that he was the child of Italian peasants, reared as a page in the house of Prince Lucien Bonaparte. After his death, however, it is discovered that he was really what he made pretense of being, the son of Napoleon, born at St. Helena.

WHIP AND SPUR, by George E. Waring, Jr. This series of interesting personal experiences of the War of the Rebellion was first published in the Atlantic Monthly. It was reprinted in book form in 1875. Colonel Waring was attached to the 4th Missouri Cavalry, and the scene of his service was chiefly in Missouri, Arkansas, Mississippi, and Tennessee. While there is very little fighting recorded, other no less interesting features of the War are related without any attempt at dramatic effect. He tells the stories and paints the characters of various horses that he owned, Vix, Ruby, Wellstein, and Max. The two last chapters give a vivid picture of fox-hunting in England. The volume shows that Colonel Waring is as clever in handling the pen as in managing the great problem of cleaning the streets of a great city.

WHIRLIGIGS, by "O. Henry" (1910) are incidents in the merry-go-round of life, presenting the dramatic surprise of the unexpected in men and affairs. A man and woman, outcasts in South America, believing themselves murderers, are betrothed, and count the world well lost if they are together. The man he had struck down in a quarrel arrives on the boat which brings the woman the news that her husband is alive, and without farewells they start for home. In another story the youngest cub-reporter deciphers a cable dispatch smuggled past the censor from the war front in Japan, which has baffled the entire editorial staff, and gives his paper the biggest "beat" of the war. In a third a trader on a trip across the mountains rescues an opera singer who has been kidnapped by the Indians. In the environment of the snow-capped Andes, the woman is a goddess singing te deums and misereres. As they descend to the tablelands his divinity becomes more an earth woman. At the sea level she sits on the table singing coon songs, and the mystery of romance takes flight. In still another story two would-be kidnappers capture a "Tartar" in an

active, imaginative small boy, whom they are glad to return to his parents with a bonus of two hundred and fifty dollars. These little ironies of life are told with humor and pathos in O. Henry's picturesque American slang.

WHITE APRONS, a romance of Bacon's Rebellion, by Mrs. Maud Wilder Goodwin (1896) is a story of the struggle in Virginia between popular rights and aristocratic privilege a hundred years before the Revolution. The hero, Bryan Fairfax, is sent by Bacon to bring to his camp several ladies, adherents of his opponent, Governor Berkeley. Among them is Penelope Payne, with whom the young soldier speedily falls in love. Bacon sends Penelope to Jamestown to inform Berkeley that if he attacks before noon, the women will be placed in front of Bacon's uncompleted works. Penelope taunts Bacon with cowardice, and tells him that he and his followers shall be known as White Aprons. The tide of war turns, Bacon dies, and Fairfax is taken prisoner by Berkeley, who becomes an unbearable tyrant. When Fairfax is put on trial for his life, Penelope, to the surprise of all, comes forward to testify in his favor, and openly confesses her love for him. Berkeley in a frenzy of rage condemns Fairfax to death, but consents to his reprieve for three months. Penelope straightway sets out for England to seek a pardon from the King. She goes to the house of her uncle, the historic Samuel Pepys, and there she meets Dryden, Buckingham, and various other wits and beaux. The beauty of her portrait, painted by Kneller, obtains her an audience with the King; who, after a trial of her constancy, grants her the pardon, with which she makes all speed home, arriving at the critical moment when Fairfax is on the scaffold. The story ends as it begins, with the burden of an old song: "Love will find out the way." Though slight in texture, the work is very daintily executed, and the spirit of colonial Virginia is well suggested.

WHITE COMPANY, THE, a romantic tale of the fourteenth century, by A. Conan Doyle (1891). Alleyne Edricson, a gentle, noble-spirited youth, who has been sheltered and educated among a company of white-robed Cistercians in England, leaves the abbey to make his way in the world. Together with two sinewy and gallant comrades, Hordie John and Samkin Aylward, he attaches himself to the person and fortunes of Sir Nigel Loring, a doughty knight, the mirror of chivalry, ever in quest of a passage-at-arms for the honor of his lady and his own advancement in chivalry.

In vigorous phrase and never-flagging interest, the tale rehearses how that Sir Nigel heads the "White Company," a band of sturdy Saxon bowmen, free companions, and leads them through many knightly encounters in the train of the Black Prince, in France and Spain. The story rings with the clash of arms in tourney lists, during wayside encounters and on the battle-field, and reflects the rude but chivalric spirit of the century.

Many characters known to history are set in lifelike surroundings. The movement is rapid, stirring episodes follow each other rapidly and withal there is presented a careful picture of the tumultuous times in which the varied scenes are laid.

It is in Spain that Sir Nigel's young squire, Alleyne, wins his spurs by gallant conduct, thrillingly told in a passage which will rank with the author's ablest efforts. Alleyne lives to return, with a few comrades of the decimated White Company, and claims the hand of Lady Maude, Sir Nigel's daughter, who has long loved the young squire, and gladly weds him as a knight.

WHITE DEVIL, THE; or, VITTORIA COROMBONA by John Webster (1612). "By Shakespeare alone among English poets," says Swinburne speaking of this play

"have the finest scenes and passages of this tragedy been ever surpassed or equalled in the crowning qualities of tragic or dramatic poetry — in pathos and passion, in subtlety and strength, in harmonious variety of art and infallible fidelity to nature." The heroine of the play, Vittoria Corombona, wife of Camillo, has an intrigue with Duke Brachiano and in the first scene in which she appears she tells the Duke of a dream which is to incite him to murder her husband and his own duchess. Camillo is murdered and his body so laid as to conceal the crime. The Duchess is slain by poison, the portrait of her husband, which she used to kiss, having been infected by Doctor Julio with poisoned oil. Vittoria at her trial for the murder of her first husband confronts her judges and accusers with cold and unmoved scorn. Flamnes, brother of Vittoria, and secretary to Brachiano, murders his brother Marcello, attendant on Francisco de Medicis, Duke of Florence. Over his bier Cornelia, mother of Vittoria, speaks the exquisitely beautiful dirge, than which there is nothing finer outside Shakespeare:

"Call for the robin-redbreast and the wren
Since over shady groves they hover.
And with leaves and flowers do cover
The friendless bodies of unburied men."

Brachiano is assassinated at the instigation of Francisco. Vittoria bravely fronts the murderer's knife, yet utters the hopeless cry,

"My soul, like to a ship in a black storm
Is driven, I know not whither."

WHITE ROCKS, THE ('Les Roches blanches') by Édouard Rod (1895). In the Bois-Joli belonging to the Swiss commune of Bielle are two great rocks, called Les Rochers Blancs, about which twines a romantic legend. A noble lord who had loved a woman kept from him by some unknown barrier had entered a Trappist monastery; the woman at the same time became a nun. But they met every night in the pine-trees of the Bois-Joli. They were faithful and loyal, and kept their vows; and just as they had bidden each other an eternal farewell, they were stiffened into stone side by side. History repeats itself in the life of the peasant pastor of Bielle, M. Trembloz. Among his parishioners is an aristocratic family, consisting of M. Massod de Bussens and his wife: "Madame de Bussens was not precisely beautiful, but she had a wealth of thick silky hair, which set off a forehead of exceeding purity; large sky-blue eyes, from which flashed at moments a repressed inward light; a charming mouth formed for smiling, but rarely seen to smile"; young in appearance, and slender as a girl. Her husband is a sanctimonious tyrant who has crushed out whatever love she may once have felt for him. M. Trembloz is simple-hearted, but gifted with marvelous eloquence; he sees that she suffers; he understands her, and it is only a question of a few meetings when they find themselves deeply in love. But like the mythical lovers of the White Rocks, they resolve to meet no more. Unfortunately, their secret is discovered and reported to M. de Bussens, who charges her with unfaithfulness. She confesses that she loves the pastor. Her husband is implacable, and sends her away, depriving her of their charming son Maurice, who loves her and is desperately afraid of his father.

M. Rod raises the eternal question of what shall be done with incompatible marriage, but makes no attempt to cut the Gordian knot. The petty society of a Swiss provincial town is graphically depicted; but perhaps the cleverest portrait in the book is the keen, ambitious Madame Trembloz, the mother of the pastor, who in her way is as much of a tyrant as is M. de Bussens in his. The episode of the young girl,

Rose Charmot, who is brought before the directors of the Orphan Asylum and charged with having gone astray, brings to light all the narrowness of the self-righteous and Pharisaical spirit rampant in such a provincial town, and forms a background for the nobleness of the pastor and Madame de Bussens, who alone take the girl's part. The story is written in a fascinating style.

WICKER-WORK WOMAN, THE, see **L'HISTOIRE CONTEMPORAINE.**

WIDE, WIDE WORLD, THE, by "Elizabeth Wetherell" (Susan Warner: 1851). It is a study of girl life, which reached a sale of over 300,000 copies. The life of the heroine, Ellen Montgomery, is followed from early childhood to her marriage, with a fullness of particulars which leaves nothing to the reader's imagination. Her parents going to Europe, she is placed in the care of Miss Fortune Emerson, a sharp-tempered relative of her father's. Amid the sordid surroundings of her new home, her childish nature would have been entirely dwarfed and blighted had it not been for the good offices of Alice Humphreys, a sweet and lovable girl, who with wise and tender patience develops the germs of Ellen's really excellent character.

At length both Mrs. Montgomery and Alice Humphreys die; and after some years, Ellen comes to take up a daughter's duties in the home of her kind friend. The scenes and episodes are those of a homely every-day existence, which is described with a close fidelity to detail. Ellen's spiritual life is minutely unfolded, and the book was long regarded as one of those which are "good for the young." The criticism of a later generation, however, pronounces it mawkish in sentiment and unreal in conduct. It stands among the fading fancies of an earlier and less exacting literary taste.

WIFE OF SIR ISAAC HARMAN, THE, a novel by H. G. Wells (1914) is the history of the development of a woman's individuality. Beautiful and still very much of a child in spite of her twenty-four years, Lady Harman finds herself the mother of four children with whose bringing up she is not permitted to interfere, and the mistress of an uncomfortably ornate mansion which she is not allowed to manage. Her husband, the fabulously rich Sir Isaac Harman, owner of the International Bread and Cake Stores, controls her as absolutely as he does his other possessions. Through her seamstress, Lady Harman hears that her husband's Stores have sent smaller dealers into bankruptcy; she also learns that his waitresses get too little to permit them to live decently. On a house-hunting expedition, she meets an entirely different sort of man, Mr. Brumley, the owner of Black Strand, a pretty country place; he is a man of letters and a bit of a sentimentalist, and on business connected with the sale of the house to Sir Isaac, he calls on Lady Harman. Through him she meets a number of pleasant women, but Sir Isaac disapproves of her new friends and orders her not to receive or visit them. For the first time in her life, Lady Harman is defiant; she steals out of the house to keep a dinner appointment with Lady Beach-Mandarin. Maddened by her disobedience, Sir Isaac whisks his household from Putney to Black Strand, shuts his wife up, and gives it out that she is ill. Goaded past endurance Lady Harman runs away. She falls in with a band of militant suffragettes, and breaks a window in the Jago Street Postoffice. After Sir Isaac's tyranny she finds prison a relief. When she leaves the Holloway Gaol, she finds Sir Isaac very ill and penitent. He bestows on her four great hostels in which the waitresses from the Stores are to be housed at a moderate rate. But as time goes on, he manages to circumvent Lady Harman's desire to make the hostels real homes, by turning them into institutions

with unfriendly matrons, stiff rules and fines for misdemeanors. As his illness grows, he becomes more disagreeable and suspicious and has Lady Harman and the innocent Mr. Brumely followed by a detective. Finally Lady Harman is advised to take her husband to Santa Margherita. While they are there Sir Isaac opens a letter from Mr. Brumley to his wife. From that letter he learns of the admiration and affection Mr. Brumley has for her and he berates Lady Harman in hideous terms, threatening to disinherit her. He works himself into such a frenzy that he suffers a stroke and dies. According to the terms of an old will, Lady Harman is to have the Hostels, as long as she remains unmarried. Returning to England, she finds Mr. Brumley most desirous of wedding her, but she refuses. The story ends, however, leaving the reader with the conviction that Lady Harman will lose the Hostels after all.

WILD ASS'S SKIN, THE, see **PEAU DE CHAGRIN.**

WILD DUCK, THE, by Henrik Ibsen (1884). The characters in this drama are the Ekdal family and their connections. Many years before the play opens the father was ruined by Werle, his wealthy partner, who reaped the profits of a fraudulent business contract for which Ekdal was sent to prison for a term of years. Werle provided the money to furnish a photographer's shop for Hjalmar, Ekdal's son, and encouraged him to marry Gina, a servant who had been Werle's mistress. Hjalmar is a lazy poseur. He pretends he is working on an invention which will restore the family name and honor, and leaves all the work of the photograph shop to his amiable devoted wife, and the gentle loving child, Hedwig, whom he believes to be his own daughter. The father, the disgraced old man, with some discarded Christmas trees has made an imitation forest out of the attic, where he plays at hunting a few rabbits and pigeons. Hedwig has a lame wild duck which is the pride of the preserve. They are a happy family circle in spite of their misfortunes, until Gregers, the son of Werle, with a bigoted zeal for truth, decides it his duty to thrust the unpleasant facts of Gina's past upon his former friend, Hjalmar, and thus, as he thinks, lay the foundation of a true marriage. The worthless Hjalmar declaims in theatrical fashion about his shattered honor, though he is presently willing to accept a money allowance for his father and Hedwig from the elder Werle. Gregers talks to the sensitive, wounded Hedwig of the nobility of sacrifice, and suggests that she give up her most cherished possession, the wild duck, to prove her love for Hjalmar. She goes to the attic, but instead of killing the bird shoots herself. Contrasted with Gregers is the family friend, Dr. Relling, who wishes to make the world happy by fostering illusions, and who tries to prevent the tragedy. The lame wild duck with its clipped wings may represent any or all of the Ekdal family, except Gina, whose practical common sense is contrasted with the frothy idealism of the rest of the household, and of Gregers Werle.

WILD IRISH GIRL, THE, by Lady Morgan (1801). Sydney Owenson, afterwards Lady Morgan, was born at Dublin in 1783. She was still a young woman when she had earned her rank as the first patriotic Irish romancer of modern times. She was "quoted with respect by Byron." 'The Wild Irish Girl,' one of her earliest tales, instantly became a favorite. In England it went through seven editions in less than two years, and in 1807 it had reached its fourth American edition.

The story recounts the adventures of the son of an English nobleman, banished for a season to his father's estate in Ireland, in order that he may give up his frivolous dissipations and begin a more studious life. Here he meets the Prince of Inismore,

one of the old Irish nobility, and his daughter Lady Glorvina, the wild Irish girl. Her wildness seems mild to the reader of to-day. She was clad "in a robe of vestal white enfolded beneath the bosom with a jeweled girdle. From the shoulder fell a mantle of scarlet silk, while the fine-turned head was enveloped in a veil of point lace." The Englishman has a fall, and spends some days of convalescence as the Prince's guest, concealing his identity and the fact that he is the "hereditary object of hereditary detestation." Glorvina, who plays delightfully upon the harp, exerts an irresistible fascination. He has nearly declared himself her lover when he learns that he has a rival in a mysterious stranger. Events prove that the stranger is none other than the hero's father, to whom Glorvina feels herself bound in gratitude if not in love. The magnanimous parent, however, gives up his claim in favor of his repentant and grateful son.

The story is in the form of letters, and suffers from the consequent limitation; but the sketches of Irish life are curious and picturesque.

WILHELM MEISTER'S APPRENTICESHIP. The first part of 'Wilhelm Meister' was finished in 1796, after having occupied Goethe's attention for twenty years. The central idea of this great novel is the development of the individual by means of the most varied experiences of life. There is no plot proper, but in a series of brilliant episodes the different stages of the hero's spiritual growth are brought before the reader. Wilhelm Meister is a young man with many admirable qualities of character, but passionate and emotional, somewhat unstable, lacking reflection and proper knowledge of the world. The son of a well-to-do business man in a small German town is traveling for his father's house when he falls in with a troupe of strolling comedians. From earliest boyhood he has been devoted to the theatre, a passion which has been nourished by puppet-plays and much reading of dramatic literature and romances. Disgusted with the routine of business, and eager for new experiences, he joins the players, determined to become an actor himself. His apprenticeship to life falls into two periods. The first comprises the lessons he learned while among the players. Brought up in comfort in a respectable, somewhat philistine household, he enjoys at first the free and easy life of his new companions, though as a class they had at that period hardly any standing in society. He becomes passionately attached to Marianne, a charming young actress, who returns his love, but whom he leaves after a while, because of ungrounded jealousy. For a time he thinks he has found his true vocation in the pursuit of the actor's art. But ill-success on the stage, and closer acquaintance with this bohemian life of shams and gilded misery, disillusions him, and reveals the insubstantiality of his youthful ambitions. Leaving the actors, he becomes acquainted with some landed proprietors belonging to the lesser nobility of the country. And here the second period of his apprenticeship begins. Meeting people of culture and position in society, he comes into closer touch with real life, and is initiated into the ways of the world. His development is further hastened by finding his son Felix, whom he has never acknowledged. What women and society are still unable to teach him, he now learns from his own child. The awakening sense of his parental responsibilities is the final touchstone of his fully developed manhood. Having thus completed his apprenticeship to life in a series of bitter experiences, he now marries a lady of rank, and turns landed proprietor. The scheme of the novel gave Goethe opportunity to bring in the most varied phases of society, especially the nobility of his time, and the actors. He also discusses different æsthetic principles, especially the laws of dramatic art as exemplified in 'Hamlet.' He also touches on questions of education

and religious controversy, and satirizes somewhat the secret societies, just then beginning to spring up in Germany. 'Wilhelm Meister,' in short, gives a richly colored picture of the life of Goethe's time.

WILHELM TELL, a historical drama by Friedrich Schiller, first acted in 1804. The theme is the struggle of the three so-called forest-cantons (Waldstätte) of Switzerland — Uri, Schwyz, and Unterwalden — to win complete autonomy under the German emperor. Their confederacy for this purpose in 1291 was the nucleus of the modern Swiss republic; and their independence was assured by their victory at Morgarten over the Duke of Austria who had invaded their country in 1315. About these events a series of legends gradually accumulated which were first recorded in the fifteenth century and were incorporated into sober history by the sixteenth-century Swiss chronicler, Ægidius Tschudi, in his 'Chronicon Helveticum,' and by the eighteenth-century Swiss historian, Johannes von Muller (1752–1807). These two authorities were the main sources of Schiller's play. According to them the Habsburg Emperor, Albrecht, placed cruel governors over the forest cantons with the aim of reducing them to absolute subjection. These governors inflicted various cruelties upon the people, as a result of which they rose in rebellion, drove out the governors, and destroyed their castles, in the year 1308. The assassination of the Emperor, in the same year, freed the Swiss from the danger of reprisal. A leading figure in the uprising was William Tell, a hunter living at Altdorf in the canton of Uri. Forced by Gessler, the cruelest of the governors, to shoot an apple from his son's head and afterwards imprisoned for admitting his intention to shoot Gessler in case of failure, he escaped, shot the governor from an ambush, and thus gave the signal for general revolt. The absence of any contemporary reference to the cruelties of the governors, and the occurrence of the apple-shooting episode in ballads and folk-tales all over the world, throw discredit upon the historicity of these events; but from the sixteenth century onwards they were firmly believed in by the Swiss people. Accepting these data as true for purposes of poetic creation, Schiller built up a great drama on the broad, free lines of a Shakespearian chronicle-history, unified by the conception of the bravery and solidarity of the whole community. In this picture of a whole society striving towards one aim, no touch of individual or class characterization and no local color is forgotten. We are shown the governors, brutal and ruthless; the native nobility, inclining towards the Emperor, but won at last to full co-operation with the people, the burghers, conscious of their unbroken past of freedom under the empire and determined to maintain their privileges; the humbler peasants, hunters, herdsmen, and fishermen, bound by the same sacred ties; and lastly the sturdy, resolute Tell, embodiment of the individual frankness, integrity, and efficiency without which the coalition would fall to pieces. The action is loosely knit, a series of scenes rather than a tissue of closely related events.

WINDOW IN THRUMS, A, by Sir James M. Barrie (1889), is a continuation of the 'Auld Licht' series. Its scenes are confined mainly to the interior of the little Scotch cot in "Thrums" where lived Hendry and Jess McQumpha, and their daughter Leeby. In Mr. Barrie's later work, 'Margaret Ogilvy,' an affectionate and artistic picture of his mother, we discern that in Jess and Leeby his mother and sister sat for the portraits. Jess is a quaint figure. A chronic invalid, yet throbbing with interest in everybody and everything, she sits at the window of her cottage, and keeps up with Leeby a running fire of terse and often cutting comment upon village happenings, and thus holds herself in touch with the life and gossip which she knows only through

the window. Barrie's sympathetic ability to see how inseparable are humor and pathos makes his characters living and human. Tammas Haggart, the humorist, at much pains to understand and dispense the philosophy of his own humor; the little christening robe which does the honors for the whole village, and which is so tenderly revered by Jess because it was made for her own babe, "twenty years dead," but still living for her; the family pride in Jamie, the son who has gone to London, in whom we may see "Gavin Ogilvy" (Barrie's own pseudonym); and finally, Jamie's homecoming to find Hendry, Jess, and Leeby gone to the long home, are absolutely real. And if the reader laughs at the whimsicalities of the village folk, it is because he loves them.

WINGS OF A DOVE, THE, by Henry James (1902). The heroine of this novel, Kate Croy, has before her, as object lesson, an impossible father and a complaining widowed sister who warn her from their experience that poverty is the worst possible evil. Her wealthy aunt, Mrs. Lowder, has taken up her handsome niece with the understanding that Kate shall reward her by making a marriage worthy of her aunt's social ambition for her. The man selected is Lord Mark. Kate is secretly engaged to an impecunious young journalist, Merton Densher, and she hopes time will, in some way, make it possible for her to marry the man she loves. An American heiress, Milly Theale, comes to London with a chaperon who is an old school friend of Mrs. Lowder's, and the two girls become friends. Milly has met Densher in New York and fallen in love with him. As Milly is found to be stricken with a mysterious mortal malady, Kate conceives the plan that Densher shall make Milly happy by his attentions for the short period of life left to her, even to the point of marrying her, in order to inherit her wealth for himself and Kate. Densher has left their affairs to Kate, recognizing her "talent for life," and he is thus committed to the part of intimate devoted friend to Milly before he fully realizes Kate's plan. The great London doctor recognizes that Densher is the man to make Milly happy and prolong her life, and the deception seems to become the path of kindness and duty. Densher follows her to Venice and with growing distaste plays his rôle. The fact of Kate and Densher's engagement is maliciously betrayed to Milly by Lord Mark, who discovers their relations, and she pathetically gives up her struggle for life. She dies and leaves her millions to Densher. He asks Kate to choose between the money which he will turn over to her, or marriage with him without the money, which he refuses to accept. She demands from him an assurance that he is not in love with Milly's memory, and he declines to give it, offering again to marry her at once. "As we were?" asks Kate. "As we were," he reiterates. "But she turned to the door, and her headshake was now the end. We shall never be again as we were!"

WINNING OF BARBARA WORTH, THE, by Harold Bell Wright (1911). The scene of this story is laid in Rubio City, a town of comparatively recent birth, on the banks of the Colorado River. The opening chapters describe the perilous journey across the desert of a party of travelers who encounter a terrible sand-storm and narrowly escape death. The principal member of the party is Jefferson Worth, bank president and leading citizen of Rubio City, and he is accompanied by a clever young engineer called the "Seer," who figures quite prominently throughout the story. After the furious sand-storm has abated, traces are seen of lost travelers and soon the dead body of a woman is discovered and nearby is found a lovely little girl of less than four years. No clues to the child's identity are to be found and she is cared for by the rescuing party and is later adopted by Worth who has no children of

his own. Barbara Worth becomes a beautiful and accomplished woman with a strong and generous nature and is beloved by rich and poor alike. Her influence over her stern and cold father, who idolizes her, is most remarkable and at her bidding he becomes considerate and kind. The arrival upon the scene of Willard Holmes, a young engineer from New York, produces a distinct impression upon Barbara, who up to this time had been fancy free. Holmes is college bred, of good lineage and character. He has come to Rubio City to represent a New York company's interest in the irrigation of a part of the desert called "King's Basin," which is the very place where Barbara was found and in which she feels a vital interest. In course of time Holmes and Barbara fall in love with each other, but the match is strongly opposed by the former's guardian, James Greenfield, a rich and aristocratic bachelor, who loves Willard as his own son and objects to his marriage with a girl of unknown origin. However, during the work upon "King's Basin," a casket is found containing the proofs of Barbara's identity and she is found to be the child of Greenfield's own brother, who was lost on the desert many years before while traveling with his young wife and child. Before these proofs are found, however, Holmes has declared himself true to Barbara though his marriage to her means the loss of his inheritance.

WINNING OF THE WEST, THE, by Theodore Roosevelt (1889–96). Four volumes each complete in itself, and together constituting a study of early American developments; to be placed by the side of Parkman's 'France and England in North America.' It treats what may be called the sequel to the Revolution; a period of American advance, the interest and significance of which are very little understood. Washington himself prophesied, and almost planned, the future of the great region beyond the Ohio. When, at the close of the war, there was no money to pay the army on its disbandment, he advised his soldiers to have an eye to the lands beyond the Ohio, which would belong not to any one State but to the Union; and to look to grants of land for their pay. Out of this came the New England scheme for settlement on the other side of the Ohio. The promoters of this scheme secured the passage of the Ordinance of 1787, which made the Ohio the dividing line between lands in which slaves might be held to labor, and those in which there should be no slavery, and which broadly planned for the education of all children on a basis of equality and free schools. To an extent without parallel these actions of a moment fixed future destiny. How the course of events from 1769 brought about those actions, and the progress forward for twenty years from that moment, is the subject of Mr. Roosevelt's carefully planned and admirably executed volumes. The mass of original material to which Mr. Roosevelt has had access, casts a flood of new light upon the field over which he has gone, with the result that much of the early history has had to be entirely rewritten. It is in many ways a fascinating narrative, and in every way a most instructive history.

WINTER'S TALE, A (printed in 1623), one of the last dramatic pieces from Shakespeare's pen, has the serene and cheerful wisdom of 'Cymbeline' and 'The Tempest.' It is based on Greene's 'Pandosto' (1588). In this story, as in Shakespeare, Bohemia is made a maritime country and Delphos an island. The name 'Winter's Tale' derives partly from the fact that the play opens in winter, and partly from the resemblance of the story to a marvelous tale told by a winter's fire. Like 'Othello,' it depicts the tragic results of jealousy,—in this case long years of suffering for both husband and wife, and the purification of the soul of the former through remorse, and his final reconciliation with his wronged queen. Leontes, king of Sicily, unlike

Othello, has a natural bent toward jealousy; he suspects without good cause, and is grossly tyrannical in his persecutions of the innocent. Hermione, in her sweet patience and sorrow, is the most divinely compassionate matron Shakespeare has delineated. Polixenes, king of Bohemia, has been nine months a guest of his boyhood's friend Leontes, and is warmly urged by both king and queen to stay longer. Hermione's warm hospitality and her lingering hand pressures are construed by the king as proof of criminality: he sees himself laughed at for a cuckold; a deep fire of rage burns in his heart; he wants Camillo to poison Polixenes; but this good man flies with him to Bohemia. Leontes puts his wife in prison, where she is delivered of a daughter. He compels Antigonus to swear to expose it in a desert place, and then proceeds with the formal trial of his wife. His messengers to Delphi report her guiltless. She swoons away, and Paulina gives out that she is dead. But she is secretly conveyed away, after the funeral, and revived. Her little son dies from grief. Sixteen years now elapse, and we are across seas in Bohemia, near the palace of Polixenes and near where Hermione's infant daughter was exposed, but rescued (with a bundle containing rich bearing cloth, gold, jewels, etc.) by an old shepherd. Antigonus and his ship's crew were all lost, so no trace of the infant could be found. But here she is, the sweetest girl in Bohemia and named Perdita ("the lost one"). A sheep-shearing feast at the old shepherd's cottage is in progress. His son has gone for sugar and spices and rice, and had his pocket picked by that rogue of rogues, that snapper-up of unconsidered trifles, Autolycus. The dainty Perdita moves about under the green trees as the hostess of the occasion, giving to each guest a bunch of sweet flowers and a welcome. Polixenes and Camillo are here in disguise, to look after Polixenes's son Florizel. After dancing, and some songs from peddler Autolycus, Florizel and Perdita are about to be betrothed when Polixenes discovers himself and threatens direst punishment to the rustics. The lovers fly to Sicily, with a feigned story for the ear of Leontes; and the old shepherd and his son get aboard Florizel's ship to show the bundle and "fairy gold" found with Perdita, expecting thus to save their lives by proving that they are not responsible for her doings. Polixenes and Camillo follow the fugitives, and at Leontes's court is great rejoicing at the discovery of the king's daughter; which joy is increased tenfold by Paulina, who restores Hermione to her repentant husband's arms. Her device for gradually and gently possessing him of the idea of Hermione's being alive, is curious and shrewd. She gives out that she has in her gallery a marvelous statue of Hermione by Julio Romano, so recently finished that the red paint on the lips is yet wet. When the curtain is drawn by Paulina, husband and daughter gaze greedily on the statue, and to their amazement it is made to step down from its pedestal and speak. They perceive it to be warm with life, and to be indeed Hermione herself, — let us hope, to have less strain on her charity thereafter.

WITCHING HOUR, THE, by Augustus M. Thomas (1907). Jack Brookfield, a professional gambler, in whose rooms the play opens, is believed by his friends to be possessed of an extraordinary personal magnetism. It is said that this gift is shared by his sister, Mrs. Campbell and her daughter Viola. The interior decorations of Brookfield's magnificent house have been planned by Clay Whipple, who is in love with Viola. On seeing that a rival of his is talking earnestly to her at the opera, he proposes to her and is accepted. He kills a man accidentally at the house of Jack Brookfield, and is charged with murder by Frank Hardmuth, the assistant District Attorney, who had been talking to Viola at the opera, and who now asks Jack Brookfield for support in his love suit. Brookfield declines to attempt to influence his niece. In a

first trial Clay is convicted, but he is able to secure a second. While the jury are deliberating, Brookfield attempts to concentrate the psychic force of the community upon them with the object of securing an acquittal. Before the trial, which resulted in an acquittal, had come to an end, Brookfield had caused to be published a charge against Hardmuth of having planned and procured the assassination of the governor of Kentucky, whose place he is now anxious to secure. Hardmuth rushes to meet Brookfield and points a Derringer at him but by hypnotic influence is forced to drop it. In the end Brookfield, as he feels that he himself has often been acting against the law, and that his success at cards has been merely due to his hypnotic powers, decides to help Hardmuth, of whom the police are in search, across the line.

WITH FIRE AND SWORD (1890), **THE DELUGE** (1891), **AND PAN MICHAEL** (1893), a trilogy of magnificent historical novels, by Henryk Sienkiewicz, treats of that period of Polish history which extends from 1648 to the election of Sobieski to the throne of Poland as Yan III. It thus embraces the most stirring and picturesque era of the national life. The first of the trilogy deals with the deadly conflict between the two Slav States, Russia and Poland. It is an epic of war, of battle, murder, and sudden death, of tyranny and patriotism, of glory and shame. In 'The Deluge,' two great events of Polish history form the dramatic groundwork of the novel: these are the settlement of the Teutonic Knights in Prussia, and the union of Poland with Lithuania and Russia through the marriage of the Polish Princess Yadviga with Yagyello, Grand Prince of Lithuania. The war between Poland and Sweden in 1665, brought on by the action of the Teutonic Knights, is described in this novel. Like its predecessor, it treats of battles, of sieges, of warriors, of the suffering and glory of war. A knowledge of Polish history is almost essential to the understanding of its intricate and long-drawn-out plot. In Pan Michael the story of Poland's struggle is continued and ended, its general lines being the same as those of the first two novels.

In the historical fiction of this century nothing approaches the trilogy of Sienkiewicz for magnificent breadth of canvas, for Titanic action, for an epical quality well-nigh Homeric. The author's characters are men of blood and iron, heroes of a great dead age, warriors that might have risen from huge stone tombs in old cathedrals to greet the sun again with eagle eyes. These novels as history can be best appreciated by Sienkiewicz's own countrymen, since they appeal to glorious memories, since they treat of the ancestors of the men to whom they are primarily addressed.

But the novels belong to the world; they are pre-eminent in the creation of characters, of humorous fighters, of women to be loved like the heroines of Shakespeare, and of such men as Zagloba, a creation to rank with Falstaff.

WITH THE PROCESSION, by Henry B. Fuller (1895), is a story of modern Chicago life, conceived in a gayer spirit than the author's painful study of 'The Cliff-Dwellers.' This tale occupies itself with the social rather than the business side of society, and takes upon itself the function of the old French comedy, — to criticise laughingly men and morals. The Marshalls belong to a family as old, for Chicago, as the Knickerbockers for New York or the Howards for England. They have had money for thirty years, and can count themselves as belonging to the *ancien noblesse* of the city, the race whose founders can remember the early settlers. But the father and mother have not taken advantage of their opportunities. They are old-fashioned people, who despise modern society because they do not understand it, and who keep on living in the primitive ways of forty years ago. The eldest son goes into business; the eldest daughter marries, on the social level of green rep furniture and Brussels car-

pets of floral design. The second daughter, Jane, full of energy, and ambition, wreaks herself on charities or clubs. But the younger son, Truesdell, is educated abroad; and the youngest daughter, Rosy, goes to school in New York. Truesdell returns home in a few years an alien; with a dilettante knowledge of music, art, and literature, and a set of ideas and ideals wholly Continental, and wholly foreign to anything his family has ever heard of. At the same time, Miss Rosamund Marshall emerges from school, a willful, shrewd, self-sufficient beauty, who is irrevocably determined to win a proud position in Chicago's best society. A new day dawns for the Marshall family: they can rusticate no longer amid the city's clangor; they must take their place "with the procession." Mrs. Granger Bates, the envied society leader, becomes their pilot, and they are fairly launched on the great social sea. The author's irony is pervasive but never bitter, though sometimes it gives us a sharp surprise. There is so much of tragedy as inheres in the deliberate choice of low aims and material successes over noble efforts and ends. Rosy makes the match she hopes for, sacrificing her family to it. Poor Mr. Marshall, who cannot keep up with the pace of the crowd, falls under their heedless and merciless feet. The character-drawing is admirable: Mrs. Granger Bates, the multi-millionaire who lives in a palace, keeps up all her accomplishments, and neither forgets nor conceals the happy days of her youth when she washed "Granger's" shirts and cooked his frugal dinners; Jane Marshall, the embodied common-sense and good feeling of feminine America; the pushing little widow, her aunt, determined to obtain social recognition; the cad, Truesdell; the pathetic, ineffectual "Pa"; the glaringly vulgar Mrs. Belden, — all these and a dozen more are as typical and indisputable as they are national, and impossible in any other land. The story is extremely entertaining, and carries conviction as an authentic picture of a certain phase of our chaotic life.

WITHOUT DOGMA, a novel of modern Polish high life, by Henryk Sienkiewicz (1891), was published in an English translation in 1893. Unlike his historical novels, this book has few characters. It is the history of a spiritual struggle, of "the battle of a man for his own soul." Leon Ploskowski, the hero, young, wealthy, and well-born, is of so overwrought a temperament that he is depressed by the very act of living: "Here is a nature so sensitive that it photographs every impression, an artistic temperament, a highly endowed organism; yet it produces nothing. The secret of this unproductiveness lies perhaps in a certain tendency to philosophize away every strong emotion that should lead to action." Leon tells his story himself, in the form of a journal. His relatives wish him to marry a beautiful young cousin, Aniela, who loves him with a whole-souled affection. Being sure of her love, he is disposed to delay his marriage, that he may have time to analyze his emotions in regard to her. While absent in Rome, he drifts into an unworthy passion for a married woman, a Mrs. Davis; yet, so peculiar is his temperament, the thought of Aniela is rarely absent from him. In the sultry air of passion, he longs for the freshness and fragrance of her purity. But even the knowledge that she is soon to be out of his reach does not steady his nobler purposes. The fortunes of her family being now at a low ebb, Aniela is forced into marriage with a rich Austrian, Kromitzki, a commonplace man incapable of appreciating her fine nature. So soon as she is thus out of reach, Leon, whose moral nature goes by contraries, becomes passionately in love with her, and tries with subtle art to make her untrue to her husband; but dear as Leon is to her, Aniela remains faithful to her marriage vows. Unlike Leon, she is not "without dogma." She clings to her simple belief in what is right throughout the long struggle. Her delicate organism cannot stand the strain of her spiritual sufferings. The death

of her husband is soon followed by her own death. In her last hours she tells Leon, as a little child might tell him, that she loves him "very, very much." The last entry in his journal implies that he will follow her, that they may be one in oblivion, or in another life to come. The journal of Leon Ploskowski reveals the wonderful insight of Sienkiewicz into a certain type of modern character. The psychological value of the book is pre-eminent, presenting as it does a personality essentially the product of nineteenth-century conditions, — a personality upon which hyper-cultivation has acted as a subtle poison.

WIVES AND DAUGHTERS, by Mrs. Gaskell (1865). This is a delightful story of country life in England. It follows Molly Gibson through all the various experiences of her girlhood, beginning with her life as a child alone with her father, the doctor, in the village; describing her visits and friendships in the neighborhood, and finally after her father has married again, her new life with the second Mrs. Gibson and her daughter Cynthia. The characters are unusually interesting and well drawn, with humor and sympathetic understanding. There is the old Squire of the town, with his two sons: Osborne, the pride of his heart, who has married secretly beneath his social standing in life; and Roger, a fine, sturdy fellow, who bears the burdens of the family, and upon whom every one relies. There is the great family at the Towers, the members of which patronize the villagers, and furnish them with food for speculation and gossip; and then, besides the doctor and his family, there is Miss Browning, Miss Phœbe, and the other funny old ladies of the town. Mrs. Gibson's character is wonderfully depicted. She is one of those delicate, yielding women, with an iron will carefully concealed; and she is diplomatic enough to feign a sweetness of disposition she does not possess. She has little heart or sense of duty; and her child Cynthia, though fascinating and brilliant, is the sort of girl one would expect from careless bringing up and continued neglect. Molly's untiring patience towards Mrs. Gibson, and her generous devotion to Cynthia, even at the expense of her own happiness, endear her to every one; and though Mrs. Gaskell died before the completion of the story, we are told that she intended Roger to marry Molly. As Molly has long loved him, we may suppose that her troubles at length end happily.

WOMAN IN THE NINETEENTH CENTURY, by Margaret Fuller Ossoli (1844). A book of special interest from the remarkable character and intellectual ability of its author, and from the representative position which it holds as an early prophecy of the now broadly developed recognition of women as aspirants for culture, and as applicants equally with men for positions and privileges in the various fields of human activity. After actively participating in the celebrated Brook Farm experiment of idealist socialism, where she thoroughly wrought out for herself new-departure convictions in religion, and having served a literary apprenticeship of note as a translator from the German, and as editor for two years of The Dial, a quarterly organ of New England Transcendentalism, she brought out in 1844 her 'Summer on the Lakes,' and the next year the 'Woman in the Nineteenth Century,' — a considerably enlarged reproduction of an essay by her in The Dial of October, 1843, where she had used the title, 'The Great Lawsuit; or, Man as Men, Woman as Women.' By adding a good deal to the article during a seven weeks' stay at Fishkill on the Hudson (to November 17, 1844), she made what was in effect a large pamphlet rather than a book adequately dealing with her subject, or at all representing her remarkable powers as they were shown in her 'Papers on Literature and Art.' To do her justice,

the book, which was her prophecy of a movement which the century is fulfilling, should be taken as a text, and her later thoughts brought together under it, to have as nearly as possible a full indication of what, under more favorable circumstances, her genius would have given to the world.

WOMAN IN WHITE, THE, an early and notable novel by Wilkie Collins, was published in 1873. Like his other works of fiction, it is remarkable for the admirable manner in which its intricate plot is worked out. The narrative is told by the different characters of the story in succession. The first narrator is Walter Hartright, a drawing-master, who has been employed by Mr. Frederick Fairlie of Limmeridge House, in Cumberland, England, to teach drawing to his niece, Laura Fairlie and her half-sister Marian Halcombe. Laura bears a strange resemblance to a woman who had accosted him on a lonely road near London, — a woman clothed entirely in white; who, he afterwards discovers, is an Anne Catherick, supposed to be half-witted, and, when he met her, just escaped from an asylum. In her childhood Anne had been befriended by Laura's mother, Mrs. Fairlie, because of her resemblance to Laura, and by her had been dressed in white, which Anne had worn ever since in memory of her benefactress. Hartright discovers also that there is some mystery in the girl's having been placed in an asylum by her own mother, without sufficient justification of the act.

Walter Hartright falls in love with Laura Fairlie; but she is betrothed to Sir Percival Glyde of Blackwater Park, Hampshire. Sir Percival has a close friend, Count Fosco, whose wife, a relative of Laura's, will receive ten thousand pounds on her death. The marriage settlements are drawn up so that Sir Percival himself, in the same event, will receive the whole of Laura's fortune. Laura had pledged her dead father to marry Sir Percival, but she has no love for him. Marian Halcombe goes with her to Blackwater Park. There, in the form of a diary, she carries on the narrrative where Walter Hartright discontinued it. A plot is hatched by Count Fosco, who is a strong villain, and by Sir Percival, who is a weak one, to get Laura out of the way and obtain her money, by taking advantage of the resemblance between her and Anne Catherick, who at the time is very ill. By a series of devices Laura is brought to London, and put into an asylum as Anne Catherick; while the dying Anne Catherick is called Lady Glyde, and after her death buried as Lady Glyde. These events are told by the various actors in the drama. By the efforts of Marian, who does not believe that her sister is dead, she is rescued from the asylum. Walter Hartright, seeking to expose Sir Percival's villainy, discovers that he is sharing a secret with Anne Catherick's mother; that Anne knew the secret, and had therefore been confined in an asylum by the pair: the secret being that Sir Percival had no right to his title, having been born out of wedlock. Before Hartright can expose this fraud, Sir Percival himself is burned to death, while tampering with the register of the church for his own interest. In the general clearing-up of affairs, it becomes known that the Woman in White was the half-sister of Laura, being the natural child of her father Philip Fairlie.

The story ends with the happy marriage of Laura to Hartright, and with the restoration of her property.

WOMAN KILLED WITH KINDNESS, A, by Thomas Heywood (1603). Of this writer Lamb speaks as "a sort of prose Shakespeare: his scenes are to the full as natural and affecting. But we miss the Poet, that which in Shakespeare always appears out and above the surface of the nature." Though later critics than Lamb

are less enthusiastic in their praise, all accord to Heywood the merit of naturalness and pathos. 'A Woman killed with Kindness' has been called by Symonds "the finest bourgeois tragedy of our Elizabethan literature." Heywood discusses the problem of the unfaithful wife in a way very unusual in Elizabethan drama, and arrives at a solution not out of accord with modern ethics and sentiment. Master Frankford, an English gentleman, wealthy, cultured and well connected has married the sister of Sir Francis Acton, who as he supposes is "a fair, a chaste, and loving wife; perfection all, all truth, all ornament." Wendell, well-born but unfortunate and poor, is generously treated by Sir Francis, and basely requites his patron's confidence by debauching his wife, who gave way rather from weakness than sinfulness. Instead of taking her life, Frankford resolves to "kill her even with kindness," and sends her loaded with every provision for her needs to a lonely manor-house, but forbids her to look on him or on her children again. Solitude and remorse break her heart, but, as she lies on her deathbed, the husband whom she had sent for to ask his forgiveness gives her his blessing.

WOMAN MOVEMENT, THE, by Ellen Key, was published in Swedish in 1909, and in an English translation by Mamah Bonton Borthwick in 1912. After tracing the gradual emancipation of woman from the extension of her civil rights, through her admission to equal educational advantages and to most vocations open to men, to her approaching achievement of the right to vote, the author goes on to point out the need of further liberation of a spiritual kind, her idea being that woman should have the right to the free development of her nature without conformation to masculine standards. For this consummation certain socialistic alterations in the organization of society would be necessary, giving woman, if she desires it, a right to motherhood and adequate opportunity to rear her children. Some interesting observations as to the effect of the emancipation of woman upon the comradeship of young people, upon the relations of man and wife, and upon those of mother and daughter, conclude a stimulating and timely study.

WOMAN OF NO IMPORTANCE, A, by Oscar Wilde (1893). This successful drama is more remarkable for the brilliance of its dialogue than for the coherence and credibility of its plot. Twenty years before the play begins, Lord Illingworth, then George Harford, betrayed an innocent girl, whom he had promised to marry. The girl, to him, was "a woman of no importance." Her son, Gerald Arbuthnot, an underpaid bank clerk in a provincial town, meets Lord Illingworth, who takes a fancy to him, and offers to make him his secretary. Mrs. Arbuthnot recognizes the man who as George Harford ruined her life, and refuses her consent to her son's appointment. Gerald cannot understand her change of mind, and is unwilling to give up this promising opportunity. Lord Illingworth tells her that he considers Gerald's future more important than her past, and dares her to tell her son the truth. She tells Gerald her own story as that of another woman, but his answer is to condemn the woman. "No really nice girl," he says, "would go away from home with a man to whom she was not married." Gerald argues that he will be in a position to ask Hester, the American girl he loves, to marry him. Mrs. Arbuthnot withdraws objection rather than give her real reason. One of the guests at this week end house party has dared Lord Illingworth to kiss the puritanical Hester. Hester rushes in from the terrace crying out to Gerald that Lord Illingworth has insulted her. Gerald, beside himself with anger, springs at Lord Illingworth. "Don't hold me mother," he cries, "I'll kill him." His mother stops him with the confession that Lord Illing-

worth is his father. Gerald's first idea is that Lord Illingworth must make reparation by marrying his mother. She refuses to consider the hideous mockery of such a marriage. While Hester and Gerald are in the garden, Lord Illingworth comes to Mrs. Arbuthnot to try to make arrangements to keep his son. He offers to marry her, but she tells him he has come too late. When the lovers return Gerald asks his mother if she has had a visitor. She replies, "No one in particular, A man of no importance."

WOMAN THOU GAVEST ME, THE, by Hall Caine (1913). The father of Mary O'Neill, bitterly disappointed that she is not a son to inherit the title and property of Lord Raa of Castle Raa, wholly neglects her. Her mother is an invalid and the child is unkindly treated by her Aunt Bridget who has charge of the household. When she is seven years old she is sent to a convent in Rome, and remains there until she is eighteen, only once being allowed to visit her island home. It is her mother's dying wish that she should become a nun, but her father suddenly takes her away and proposes to marry her, against her wishes, to the distant cousin who has become Lord Raa. Before she leaves Rome she meets her childhood friend, Martin Conrad, who is about to sail on an expedition to the Antartic. He tries to prevent the marriage, but in vain. Lord Raa and his bride start on their honeymoon in a raging storm which is symbolical of their married life. Mary refuses to allow her husband to come near her. Lord Raa despatches a messenger to her father, who sends her Aunt Bridget and the priest, Father Dan, to reason with her. It is finally arranged that Lord Raa shall not force her to obey him until she comes to love him. On the steamer going to Marseilles they meet Alma Lier, an American girl, who had been at the convent with Mary and is now a handsome, fashionably attired woman, the divorced wife of a bogus Russian count. Alma plans Mary's ruin. After endless mortifying experiences in various cities, Mary and her husband return home to Castle Raa, where Lord Raa plans to have a house-party and Alma is invited. While in London Mary tries to see if she can secure a divorce from Lord Raa, but neither Church nor State will countenance it. She meets Martin again, and Lord Raa invites him to visit them. Alma plans that while the rest of the party are away on a yachting cruise, Mary and Martin shall be left together. Martin begs Mary to flee with him, and defy the law. She refuses and he leaves her to go on his expedition to the South Pole.

Some weeks later while Lord Raa is in London Alma discovers Mary's delicate condition and announces it to Lord Raa and Mary's father. The father is delighted and plans a great celebration. Lord Raa is furious, charges Mary with being unfaithful to him and strikes her. Mary decides to flee the castle and with the help of her maid leaves that very night and goes to London with very little money. She keeps in hiding, but hears the report that Martin's ship has been lost. No maternity hospital in London will take her without knowing the name of the prospective child's father, so she has to remain in cheap lodgings with insufficient food and care. After the birth of the baby girl she boards her with a poor woman and works day and night sewing for a greedy Jew. When the Jew discovers that she has a baby he discharges her. The baby sickens from lack of care and from soothing-syrups and Mary is in despair. Half-crazed she dresses up in her one fine gown still remaining and goes out on the street. As she wanders about she falls into the arms of Martin, who has returned and had been searching all London for her. Mary is unconscious for two days. By means of a letter found in her pocket the baby is recovered, is taken to a good home in the country, and is restored to health. Mary is taken back to her island

home, to Martin's father, who is a doctor. Lord Raa obtains a divorce from her and marries Alma. Martin is knighted by the king and plans to marry Mary and take her to the Antarctic with him, but the exposure and deprivations she has undergone prove too much for her, and she dies before the time for him to leave.

WOMEN, see **SUBJECTION OF WOMEN,** by J. S. Mill.

WOMEN, VINDICATION OF THE RIGHTS OF, by Mary Wollstonecraft, see **VINDICATION, ETC.**

WONDERFUL ADVENTURES OF NILS, THE, by Selma Lagerlöf (1906). A cruel selfish boy is changed into an elf as punishment for a mischievous trick. He travels on the back of a goose with the wild ducks all over Norway, learning kindness and helpfulness in fellowship with the birds and animals, his friends. This fairy tale is the result of years of study of animal and bird life by the author to make an interesting nature book for the public schools. She has woven legend and folktales into the story of little Nils' journey, which has become a children's classic. As "Thumtietot" the elf, he sees farms, manors, castles, cities, logging camps, and mines, and has thrilling adventures with bears and eagles and reindeer. At the end of the sequel 'Further Adventures of Nils' (1907) he returns home and finds himself a human boy again when he knocks at the cottage door.

WONDERFUL MAGICIAN, THE, 'El Magico Prodigioso,' a drama by Pedro Calderón de la Barca, first published in 1637. The theme is the martyrdom of Saint Cyprian and Saint Justina in Antioch, 290 A.D. Cyprian, a noted scholar of Antioch, is visited by a demon, in human guise who attempts to entangle him by a discussion of the nature of God. Finding this vain he determines to attain the ruin of Cyprian by inspiring him with love for Justina, a poor Christian girl already the subject of Satanic temptations. An occasion is presented when Lelius, son of the governor, and Florus enter and proceed to fight a duel for her hand. Cyprian intervenes in the dispute and proposes to go to the lady as intermediary. On his arrival at the house of her foster-father, Lysander, he promptly falls in love with her himself and is as promptly rejected, the lady having fixed her affections only on Heaven. The demon now causes trouble by appearing in the form of a man descending from her window in the sight of Lelius and Florus, who have come up from different directions to watch her house, and each of whom takes the intruder for the other. Encouraged by their withdrawal from the suit of one whom they now believe wanton, Cyprian, in handsome clothes, again wooes Justina and is again rejected. In desperation he declares that he would willingly sell his soul to possess Justina, and is at once confronted by the demon in the form of a magician, who makes a formal contract with him, sealed in blood, to give him Justina in exchange for his soul. To compass his desires a year of instruction in a subterranean cavern is necessary; and at the end of that time Cyprian prepares his spells to draw Justina to his embraces. The demon by a chorus of spirits and by violence attempts to bring her in person. She appears touched at first but her virtue and Christian principles come to her aid and she not only rejects his advances but successfully resists his attempts to carry her off. The demon then has recourse to illusion, creating a phantom figure of Justina which responds to Cyprian's invocations. But by divine grace it turns to a skeleton just as he is about to embrace it. Cyprian is profoundly stirred and repentant, as he realizes that it is the Christian God who has saved Justina and who may yet save him. Meanwhile the Christians

are arrested while at worship, Justina among the rest; and the governor who fears her influence over his son, condemns her to death. Cyprian appears at her side, relates his commerce with the demon and his salvation from his compact, avows himself a Christian, and goes forth to martyrdom with Justina.

An incongruous comic interlude is furnished by the rivalry of Cyprian's two servants for the hand of Justina's maid and the bargain by which each is to have her on alternate days.

In its piety, exaltation of personal honour, and fine lyrical passages the play is characteristic of Calderón.

WONDERFUL YEAR, THE, by W. J. Locke (1915). The wonderful year is the year before the war. Martin Overshaw, the hero, is an impecunious young English schoolmaster. In Paris for the first time for a holiday, he meets the equally impecunious Corinna. As they sit at dinner in a little restaurant in the Latin quarter, Corinna confesses that though she has studied art for three years she "cannot paint worth a cent," that she has spent all her money, and has to go home to England. Corinna calls to the table a newcomer, Mr. Daniel Fortinbras, whom she introduces to Martin as a "Marchand de Bonheur," a dealer in happiness at five francs a consultation. They ask his advice as "candidates for happiness." He sends them off on a bicycle trip together to his brother-in-law, Bigourdin the innkeeper at Brantôme. This unconventional prescription does not cause the hero and heroine to fall in love as they should. Corinna returns to England to become a failure as a professional suffragette, since her enthusiasm is not sufficient for imprisonment and hunger strikes. Martin remains at the inn as waiter and friend of Bigourdin and his lovely niece, Félise, rather than return to the drudgery of teaching the "drybones of examination French." He is led away from the inn by the lure of an American guest, Lucilla Merriton, and on the last of his savings becomes a fashionable tourist in Egypt. Failing to win Lucilla, he starts back by steerage via Hongkong and India and arrives in France just as war is declared. He finds he has really left his heart at the inn with Félise and at the end of the wonderful year, he enlists with Bigourdin to fight for France. The last chapter of the story takes him back to Félise, a hero with an empty sleeve. Corinna receives a love letter from Bigourdin wounded at the front, discovers her heart, and goes to him and then to Brantôme to await his homecoming. The "Marchand de Bonheur" gives his blessing to the happy couples.

WOODSTOCK, by Sir Walter Scott (1826). 'Woodstock' is an English historical novel of the time of Cromwell; the events occurring in the year 1652, immediately after the battle of Worcester. The scene is laid chiefly in the Royal Park and Manor of Woodstock, — "Fair Rosamond's bower." In addition to King Charles II., disguised as Louis Kerneguy, a Scotch page, the leading personages are Sir Henry Lee, the royal ranger of the Park; his son Albert, a royalist colonel; his daughter Alice; and Colonel Markham Everard, who is high in favor with Cromwell. The Lees and Everards have been intimate friends before the war separated them politically; and Markham and Alice are lovers. Other principal actors are Roger Wildrake, a dissipated but brave and loyal Cavalier; Joceline Joliffe the underkeeper, and his pretty sweetheart Phœbe Mayflower; and Joseph (miscalled "Trusty") Tomkins, a Cromwellite soldier and spy. The story opens with service of a warrant by Tomkins upon Sir Henry Lee, ordering him to surrender the Park Lodge to a Parliamentary Commission, charged with sequestrating the property. Colonel Everard sends Wildrake to Cromwell, and procures the revocation of the order. Dr. Rochecliffe, a

scheming royalist, is in hiding in the secret passages with which the Lodge is honeycombed, and terrifies the commissioners with nocturnal noises and other annoyances, which they believe to be the work of the Devil; and they gladly withdraw. Colonel Albert Lee arrives with Charles disguised as his page; and Alice's loyal devotion to the King, coupled with the gift of a ring from him, arouses Everard's jealousy. He challenges his Majesty; the duel is prevented by Alice, but in such a manner as further to inflame Everard and confirm his suspicions. To save Alice's honor and happiness, the King avows his identity, throwing himself upon the honor of Everard, who accepts the trust. Tomkins is soon after killed by Joliffe for undue familiarity with Phœbe; but has already made reports which bring Cromwell to the spot with a detachment of soldiers. The King and Albert exchange clothes, and the former escapes, leaving Albert to simulate him. Cromwell besieges and storms the Lodge and captures Albert, but the delay has saved King Charles. Cromwell is furious at the successful deception, but finally relents, and releases Albert, who goes abroad, where he subsequently dies in battle. Everard and Alice are married. The book ends with a sort of epilogue, in which Sir Henry, old in years and honors, presents himself at the triumphal progress of Charles at the Restoration, eight years later; he is recognized and affectionately greeted by the King, and passes away in the shock of his loyal joy, murmuring *Nunc dimittis*.

WOOLMAN, JOHN, 'A Journal of the Life, Gospel, Labours, and Christian Experiences of John Woolman' was published in 1774. Woolman was born in Northampton, New Jersey, in 1720. Becoming an earnest member of the Society of Friends in 1721 he devoted his life to religious exhortation, travelling from one settlement to another and supporting himself by work as a tailor or a merchant's clerk. He married in 1749 and until 1756 kept a store at Northampton, though his principal concern was for his missionary journeys. Having won considerable influence in the Society he undertook in 1772 a voyage to England, where he visited various Quaker meetings. He died of small-pox in the city of York, October 7, 1772. Woolman's journal is characterized by absolute simplicity and sincerity. The language is plain and unadorned and there is an utter absence of pose, of garrulousness, and of striving for picturesqueness of effect. Quiet humility, delicate consideration for others, and unaffected sense of the divine presence breathe through every line of the book. Another characteristic is a sensitiveness though not a morbidity of conscience and a quiet moral resoluteness in following its dictates. Woolman disapproved of slavery as an institution, did all that he could to discourage it among the Quakers, and refused to countenance it in any way, direct or indirect. He had a similar feeling towards the exploitation of the poor and the use of luxuries and scrupulously avoided any action which might in any way be interpreted as encouraging such wrong-doing. For instance, he refused to sell merchandise of a frivolous or unnecessary kind, and he shipped to England in the steerage because the cabin accommodations seemed to him needlessly luxurious. His piety is without fanaticism or hypocrisy and the record of it is one of the most attractive of Christian biographies.

WORK, see **ROUGON-MACQUART.**

WORKERS, THE, by Walter A. Wyckoff (1897–99). These remarkable personal reminiscences describe the experiences of a young college graduate who in order to solve for himself some of the social problems of the day, goes out into the world in the guise of a day laborer. He starts from Philadelphia without money in his

pocket and only the clothes upon his back, and prepares to work his way across the country in the rôle he has assumed. 'The Workers' is in two volumes and in the first entitled 'The East,' we are told of the difficulties attending the adjustment of the writer to his new conditions, and are given a detailed account of his experiences as a day laborer, a hotel porter, a hired man, and a farm hand. The first volume closes with a description of his life in a logging camp, and in this first part of his work he has dealt entirely with rural conditions; he has been a laborer in an uncrowded market and has been in close contact with poverty, but not despair. In his second volume, however, entitled 'The West,' he gives a graphic picture of the misery and suffering of the vast army of the unemployed in the crowded labor market of Chicago, and his own experiences are most thrilling. As a factory hand he has a chance to study organized labor in a big factory, he analyzes the social discontent of the anarchists, and works as a road builder on the grounds of the World's Fair. He works his way to California through the great wheat farms, toils in the mines, and drives a burro across the desolate plains. After a year and a half spent amongst these conditions, the author reaches his destination, the Pacific coast; his experiment is at an end and one of the most striking narratives ever written by a scholar comes to a close.

WORLD AS WILL AND IDEA, THE, a philosophical treatise by Arthur Schopenhauer, first published in four books in 1819, and enlarged in the editions of 1844 and 1859 by chapters supplementary to each of these books. Beginning with Kant's theory of the purely subjective character of our acquaintance with the world he proceeds to inquire whether it is not possible to determine the nature of reality. And he answers that the fundamental fact in the universe is *will*. This will is a blind, unconscious tendency to live and propagate itself, inherent in everything, animate and inanimate, in nature, in the mineral, vegetable, and animal kingdoms, and in all the physical processes of man's body, and arises to consciousness only in his deliberate acts. But, inasmuch as all life is full of rapine, cruelty, and suffering, and of desires the satisfaction of which brings nothing but new desires, disillusion, or *ennui*, this instinctive will to live is an evil. It may be overcome in two ways: by means of the enjoyment of art which is the representation and contemplation of the idea of the beautiful which the world is trying to express, and which lifts man into a serene passionless atmosphere; or by the denial of the struggle for existence, the renunciation of all desires, and the attainment of a state of peaceful resignation akin to the Buddhist *Nirvana*. A fuller statement of Schopenhauer's philosophy is given in the introduction to the extracts in the LIBRARY and in the extracts themselves. Kant, Plato, and the Hindu religious writings are named by the philosopher as the three chief influences which helped to fashion his thought. His brilliant originality, unusual range of information and culture, and exceptional literary gifts make him one of the most widely-read of philosophers. His pessimism reflected certain prevalent tendencies of nineteenth-century thought but had had less influence on philosophic development than his doctrine that everything is reducible to a manifestation of will. This latter doctrine is developed by Hartmann, Nietzsche, and the Pragmatists.

WRECK OF THE GROSVENOR, THE, by W. Clark Russell (1874). This story of the British merchant marine is notable amongst sea novels for its fidelity to the life, some phases of which it vividly portrays; and is the best by this author. The story is told by the second mate of the ship Grosvenor; and it relates the causes

of dissatisfaction amongst the crew, and the harsh treatment of the men by a brutal and inhuman captain and chief mate. The troubles reach their climax in a mutiny, in which the captain and mate are killed by the crew. The mutineers finally desert the ship near the coast of America, and are lost in a gale. The ship also goes to the bottom; but the second mate and the few who were faithful to him are rescued when almost at the last gasp, by a passing steamer.

The gallant rescue from a sinking vessel in mid-ocean, of a beautiful and wealthy young lady with her father, brings into the story the necessary element of romance, and provides the second mate with a satisfactory partner for life.

The chief value of the book lies in the fact that it deals in a plain, straightforward manner, and without exaggeration, with some of the most glaring evils of the mercantile marine. Events like those recorded are familiar to every man who sailed the seas during the middle and even the latter part of this century, and they show to what an extent the power given by the law may be abused when placed in the hands of ignorant and brutal officers.

'The Wreck of the Grosvenor' is said to have been a powerful factor in reforming the laws relating to the merchant seamen in Great Britain. Apart from its humanitarian motives, it is interesting for the excellent descriptions with which the sailor has to deal.

WRECKER, THE, by Robert Louis Stevenson, was written in collaboration with his stepson, Lloyd Osborne, when the author was a little over forty, and published in 1891–92. It is one of the best of Stevenson's adventure stories, and full of exciting incident, quick action, and vivid characterization. The scene is modern, and shifts from land to sea. Preliminary chapters depict student life in Paris; but the main story begins in San Francisco, with the purchase of the wrecked ship Flying Scud by Loudon Dodd and Jim Pinkerton, and with their voyage in quest of its supposed treasure. No treasure, but a ghastly tragedy, is revealed as the tale goes on. The Flying Scud has been sunk and her name changed, in order to hide a wholesale murder, while her crew have assumed the names of the doomed men for the same reason. The unraveling of the dark mystery is most ingeniously conducted, and the sea life and the pirate spirit are indicated with gusto and vigor. So cunningly is the plot constructed that not until the very end is the key furnished. The characters of several of the seamy mariners, and especially that of Pinkerton, a typical western American with no end of energy and brass, are capitally drawn.

WUTHERING HEIGHTS, the one novel written by Emily Brontë and the work which exhibited the remarkable quality of her genius was published in December, 1847, only a year before her death, when she was twenty-eight years old. The scene of the tale is laid in the rugged moorland country in the north of England, with which she was familiar from childhood; the persons are drawn from types only to be found perhaps in that country,—outlandish characters in whom gentility and savagery are united. The hero of 'Wuthering Heights' is Heathcliff, a man of stormy, untrained nature, brought as a child to Wuthering Heights, the home of the Earnshaw family, by Mr. Earnshaw, who had picked him up as a stray in the streets of Liverpool. He is reared with Earnshaw's two children, Hindley and Catherine; for the latter he conceives an intense affection, the one gleam of light in his dark nature. Catherine returns his love; but Hindley hates him. Hindley is sent away to college, but returns on his father's death, bringing with him a wife, who afterwards dies at the birth of a son, Hareton. Catherine meanwhile has

made the acquaintance of Edgar and Isabel Linton, gentleman's children, living at Thrushcross Grange, not far from Wuthering Heights. In course of time Catherine marries Edgar, though she loves Heathcliff. Isabel falls in love with Heathcliff, who marries her in the hope of revenging himself thereby on the Linton family. His cruel treatment drives her from him. She gives birth to a son, Linton; Catherine to a daughter, Catherine. The elder Catherine's death is precipitated by Heathcliff's stormy avowal of his continuing passion for her. Long after her death he plans to marry his son Linton to Catherine's daughter, because he hates them both, children as they are of marriages that should never have been. In this he is successful; but Linton dies, leaving Catherine a very young widow in the house of her dreadful father-in-law. Hareton Earnshaw, Hindley's son, and another object of Heathcliff's hate, is also one of the household. With the death of Heathcliff, and the union of Hareton and Catherine, the story ends. Heathcliff is buried by the side of his beloved Catherine. The greater part of the narrative is related by Nellie, the housekeeper at Thrushcross Grange, the old nurse in the Earnshaw family. Among the minor characters is Joseph, a servant in the same family, whose eccentric character is drawn with marvelous skill. The entire book remains a monument of unmodified power,—of strength without sweetness. Only at the close of the book, the tempest ceases, revealing for a moment the quiet spaces of the evening sky. The one to whom the strange troubled story had been related, seeks the graves of Heathcliff and Catherine:

"I lingered round them under a benign sky; watched the moths fluttering among the heath and harebells; listened to the soft wind breathing through the grass; and wondered how any one could ever imagine unquiet slumbers for the sleepers in that quiet earth."

YEMASSEE, THE: 'a Romance of Carolina,' by William Gilmore Sims (1835). This is an American romance, the leading events of which are strictly true. The Yemassee are a powerful and gallant race of Indians, dwelling, with their tributary tribes, at the time of the action, in South Carolina. Their hunting grounds are gradually encroached upon by the English colonists, who, by purchases, seizures, and intrigues, finally change the feeling of friendship with which their advent was greeted, into fear, and finally into savage revolt. It is during this period of warfare (the early part of the eighteenth century) that the scene of the romance is laid. Mingled with the description of the life of the primitive red man is a stirring account of the struggles of the early colonists. The romance culminates in a realistic account of the attack by the Yemassee, in conjunction with neighboring tribes and Spanish allies, upon a small band of colonists, who, after a fierce conflict, finally defeat them. Interwoven with the scenes of savage cruelty, Spanish intrigue, and colonial hardship, is the love story of pretty Bess Matthews, daughter of the pastor, and Gabriel Harrison, the savior of the little band; who later, as Charles Craven, Governor and Lord Palatine of Carolina, claims her hand. If the narrative seems often extravagant in its multiplicity of adventures, hair-breadth escapes, thrilling climaxes, and recurrent dangers, it is to be remembered that it depicts a time when adventure was the rule, and routine the exception; when death lurked at every threshold, and life was but a daily exemplification of the "survival of the fittest."

Some of the principal characters are Sanutee, chief of the Yemassee; Matiwan, his wife; Occonestoga, his son, slain for betrayal of his tribe; Richard Chorley, the buccaneer; and the trader Granger, and his wife,—the latter a type of the woman, brave in spirit and keen of wit, whom the early colonies developed.

YESTERDAY, TO-DAY, AND FOREVER, 'a poem in twelve books,' by Edward Henry Bickersteth (1866). A work in blank verse, 10,750 lines in length, devoted to imaginative journeyings after death in Hades, Paradise, and Hell, with a review of creation, the Fall, the empire of darkness, redemption, the war against Satan, the victory over Satan, the millennial Sabbath, the Last Judgment, and heaven's many mansions. The author, who was made bishop of Exeter in 1885, has been in his generation, as his father was in the previous generation, a chief representative in the Church of England of profoundly Evangelical, anti-Romanist, and anti-liberal, pietism and teaching,—a very emotional and earnest pietism and intensely orthodox Low Church teaching. The 'Christian Psalmody,' compiled by the father in 1832, which went through 59 editions in seven years, was the most popular hymn-book of the Evangelical school in the Church. The 'Hymnal Companion,' prepared by the son (final revised and enlarged edition, 1876), is in use in thousands of churches in England and the colonies. It was to impressively invoke divine and eternal auspices for the doctrines and pietism of the Evangelical party, and to feed Evangelical faith and enthusiasm, that the younger Bickersteth, with Dante and Milton in view, essayed his ambitious task, and executed it with very fair success, at least as to teaching and emotion.

YESTERDAYS WITH AUTHORS, by James T. Fields. With the exception of Miss Mitford's letters and some paragraphs of other matters, the contents of this book first appeared in the Atlantic Monthly, during the year 1871, in a series of papers called 'Our Whispering Gallery.' The 'Yesterdays' are spent with Pope, Thackeray, Hawthorne, Dickens, Wordsworth, and Miss Mitford. With all but the first of these Fields had a personal acquaintance; with Hawthorne, Thackeray, and Dickens, a warm friendship which lasted until their deaths. The relation between publisher and author is of a delicate nature, having in it elements of mutual interest and enforced intimacy; when to this is added the tie of kindred mind and personal predilection, the record of it is noteworthy. The title is particularly applicable to the subject-matter. The remembrance of the day before is so potent in the present; yesterday and to-day are so allied in sentiment, that in reading these charming recollections, conversations, letters, anecdotes of work and play, one feels that the veil has been withdrawn, and those to whom we owe so much entertainment and instruction are still with us, not merely portraits in a picture gallery revivified by the touch of the artist. The author's recollections of Dickens are exceptionally interesting. To him is accorded a major portion of the book, as in life was accorded a greater share of time and affection.

YONE SANTO, 'a Child of Japan,' by Edward H. House (1888). This pathetic little story of life in Tokio appeared first in the Atlantic Monthly, and met with much favor. Its author was an American journalist and critic long resident in Japan. Yone Santo is a lovely Japanese girl, with a thirst for knowledge, and a genius for self-sacrifice rare in any country. The victim of cruel tyranny in her own home she wins the compassionate interest of Dr. Charwell, who helps her to get an education, and tries to shield her from the misdirected zeal of certain women missionaries. Brought up to accept without question the authority of her older relatives, the gentle Yone had been married to a coarse, ignorant old boat-builder; and afterwards she meets the handsome young Bostonian, Arthur Milton, who wins her love for his own careless pleasure. Her childlike confidence in the good doctor saves her from trusting herself to Milton's treacherous schemes, and she lives out her short though not

unhappy life under the protection of her Western friends. Her lover, penitent and remorseful, returns to receive her dying blessing; and at last this long-suffering white-souled little pagan saint found rest.

The story excited resentment for its bitter arraignment of missionaries.

YOUTH'S ENCOUNTER, see **SINISTER STREET.**

YUCATAN, TRAVELS IN, see **CENTRAL AMERICA, INCIDENTS OF TRAVEL IN,** by J. L. Stephens.

ZARATHUSTRA, see **THUS SPAKE ZARATHUSTRA.**

ZEND-AVESTA, THE, see **SACRED BOOKS OF THE EAST.**

ZINCALI, THE, by George Borrow. This account of the gipsies of Spain appeared in England in 1842, and quickly ran through three editions. Borrow evinced in early life a roving disposition and linguistic ability. In 1835, at the age of thirty-two, he undertook to act as the agent of the British and Foreign Bible Society in Spain, and accomplished his perilous mission with the devotion of an apostle and the audacity of a stage brigand. He was all things to all men, especially to gipsies; and in 'The Bible in Spain,' his first book, he relates his amusing and interesting adventures. 'The Zincali' grew out of this journey, and deals with the gipsies alone. The charm of the book, which is full of anecdote, lies in its graphic fidelity. The Spanish gipsy, as described by Mr. Borrow, differs in many respects from the gipsy of romance. His hardihood and wretched mode of life; his virtues, his faults; his devotion to family and kindred; and his inveterate dishonesty, are faithfully portrayed. The very same gipsy woman, who, being waylaid and robbed, is heroic and unconquerable, in defense of her own virtue, and, stripped of her property, makes her weary journey 200 miles on foot with her poor children, is absolutely vile in leading others into infamy to recoup her finances. A chapter on gipsies in various lands depicts the universal gipsy, the product of the mysterious East. Mr. Borrow gives many illustrations of his popularity with the gipsies; one at Novgorod, where one sentence spoken by him in Romany brings out a joyful colony of gipsies in song and loving greeting. His love of adventure, of unconventional human life, and of philology, went hand in hand and reinforced each other.

ZURY; THE MEANEST MAN IN SPRING COUNTY, a Novel of Western Life, by Joseph Kirkland (1887). 'Zury' is a tale of the life and society, of the struggles, reverses, and disappointments, of those who, at the period immediately preceding our Civil War, journeyed in prairie schooners to the settlement of the great West.

The story is almost entirely in the form of dialogue—the peculiar patois of the backwoods—and of such a construction that it must be followed word for word for the successful unraveling of the plot. There are no tiresome descriptions, and but little narrative, where one so usually finds a résumé of what has passed and a brief prospectus of what he may expect; so that the careless reader, who glances at the beginning, takes a peep or two at the middle, and then carefully studies the last two chapters, will certainly find himself quite nonplussed.

Zury (an abbreviation for Usury) Prowder arrives, while still a child, in the wild forests of Illinois, there to grow up with the country. One by one his little sister,

his father, and mother give up and die; but still the boy continues to live on, and in the end carves riches out of poverty. To do this he has suffered extreme privations, and reduced the science of economy to such a degree that he has earned the distinction of being the meanest man in the county. At the juncture when Zury owns half the town, and holds mortgages on the other half; when he is the whole municipal government and most of the board of public education, a young woman from Boston, Miss Ann Sparrow, appears upon the scene to take charge of the "deestrict" school. Henceforth the interest in the two is paramount, and through the now humorous, now pathetic struggles of the girl, at first for recognition, then for success, we see of what delightfully superficial nature Zury's meanness was after all; and once more find an illustration of the wonders that a little of the sweetness and light which accompany education may accomplish, even in the wilderness.

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